

Voices of Music-Journalists about the 10-years anniversary of SOFTWARE-MUSIC



TEN YEARS : SOFTWARE (1984-1994)

SOFTWARE - the language of tomorrow!

By : Thomas Hammerl

Creativity & high tech. It is impossible to overlook the new generation in a genre of popular music which was established by German artists. Now that we are standing on the threshold of a new millennium, the term "electronic music", coined in the late 60s, has become completely inappropriate for this category, which has become highly complex. What is more, none of its once pioneering protagonists set the tone today. Most of them are only living off the glory of days long gone by.

As far as innovative ideas are concerned, the stimulus now emanates from complete multimedia works of art. The previous "pacesetters of the sounds of tomorrow" have been replaced by makers of new sounds who indulge in artistic innovation instead of commercial repetitions of a successful recipe.

By far the most relevant pioneers of this new sound are the members of the Software Formation. The status of this group is underlined not only by their sales figures, by the masses of fanmail and the positive reviews, but also by various awards, such as in the "Schwingungen" radio show (literally 'swingings'), aired by the Western German Broadcasting Company. And rightly so, since with their diverse creativity, an unceasing flow of ideas and consistent quality Software have blossomed to provide the most interesting stimulus around. Software's audiophile goody bags of highly colourful sound creations break through the old barriers of style. The consequence: a new word had to be found in order to categorise them.

The result is called: **"NewEmotionalMusic"**. Anyone taking a close look at Software's career over the ten years of their existence (with titles on roughly 450,000 copies which have been sold worldwide) can see a model of continuous development. The beginnings, with sequentially created sound trips ("Chip-Meditation", 1984) have led to a work of art which is complex, conceptual and complete ("Cave", 1993). In Software, naturalness blends with technology, and history with futurism; a fusion which is made comprehensible and experienceable in a multimedia framework of feelings which is as high in quality as it is in entertainment value.

Looking for sensual clues on the trail of the beauty of high tech. Michael Weisser, the multimedia man from Bremen, is in charge of Software. He studied the history of art and communications science, and not only has he published voluminous art books, but also provocative science fiction in the Suhrkamp Verlag. On 15 September 1984, he founded the project with the aim in mind of "fathoming the beauty of high tech(nology)".

The search for clues is carried out in parallel on various levels in a most sensual way. On the one hand you have the music. It speaks to the feelings. On the other, the acoustical experience is supplemented by literature (high tech poetry) and by visual stimuli (complex computer graphics).

The rather lavish artistic computer graphics (by world-renowned artists and scientists) on the cover and in the booklets, together with a new form of literary poetry, offer optical and intellectual enjoyment. The interaction of these different components leads one to form a coherent picture. What it reveals is just as impossible to overlook as it is to overhear: man and his machines in an era which is characterised by the latter.

Why music computers? They are the contemporary instruments of the electronic age. If one takes a closer look, the fact that the Software

Formation prefer to call computers to their aid in order to transpose their higher themes is hardly surprising. It is simply the method of the age! We are well aware that electronics are ever present in so many ways in everyday life in the late 90s, from sensor-controlled washing machines to computer-controlled cars. Where is the argument against also using this new technology in order to make something artistic and creative?

The potential is understandably at the same time a unique challenge: this technology is able not only to create entirely new tonal colours, but also at the same time to be processed in unconventional ways.

Or, to put it differently: the stimuli for artists like Software lie in the never-ending tonal cosmos made available by computers. Then you have the fact that this sound spectrum has a universal quality!

There are no synthesiser sounds typical of one particular country, especially since the instrumentalists buy their chips from the same manufacturers, who distribute their products world-wide. The sounds, however, do have individual differences!

Here, it is the creativity of musicians like Software alone which decides! This is the conclusive point, and definitely requires of the listener to be prepared to openly confront what is as yet unknown.

Artistic creativity is decisive for emotional computer sounds. A question which is as old as computer music should not go unanswered in this context: how is it possible to make something which is as full of feeling as music by using sober technology, instead of with natural instruments? The answer is simple. There is no nature left which is untouched by humankind – what we do nevertheless have is merely a vision of the natural world, untouched by man.

Even the traditional forest horn is manufactured by technological means as a metal brass instrument, and its sound within the orchestra is recorded using complicated technology, so that it is possible in the end to hear it on a compact disc, which in turn is made by applying technology, and then we consider its sound to be natural.

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. Of course, all instruments have been created by humans with the aim in mind of expressing themselves on them. What really matters is the artist and what he or she has to say. An instrument is thus brought to life for the first time, and the musician formulates feelings by playing.

At Software, this process has always been associated with a striving to tread new ground within networks, something which can be achieved in a wide variety of ways.

Either through putting the science fiction novel "Syn-Code-7" (published by Michael Weisser in the well-known Suhrkamp Verlag / Frankfurt) to the music of the same name ("Syn-Code"), or the curious idea, which came after talking to the fashion queen Jil Sander at the "Creative house in Worpswede", of reproducing various perfumes in music, as shown on the CD "Fragrance".

In teamwork with a series of different musicians, ranging from Peter Mergener, Georg Stettner and Klaus Schulze, to Fran White and Billy Byte, Michael Weisser, as the mastermind of Software, has always been able to realise his ideas impressively and consistently: whether it is the 'cassette book' "Dea Alba", published by Suhrkamp, written by Herbert W. Franke and Michael Weisser, with a supplementary music cassette by Software, the sensor-controlled light-and-sound object "Night Light", made together with the artist Klaus Geldmacher from 'Dokumenta' (an annual art exhibition organised in Kassel), the first futuristic CD packaging with embossed holograms, or the first multimedia cupola projections in the planetariums in Bochum and Stuttgart, or the creative samples forming the basis of the Software Sound... this formation was always in the lead when it was a question of innovation, art and ideas.

The fascinating journey into natural-synthetic sound dimensions. 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!

*Thomas Hammerl, 1994
(Music-Journalist, Stereo, HiFiVison a.a.)*



TEN YEARS : SOFTWARE (1984-1994)

SOFTWARE - Ten Years - State-Of-The-Art

By : Albrecht Piltz

There is no questioning the fact that the team formed by Michael Weisser and Peter Mergener was the best thing that could have happened to the electronic scene in 1984 and, thank Bit and Byte, they did indeed get together.

Two creative heads came together to clear the dust of the 70s Berlin School from the electronic scene of the 80s, using state-of-the-art digital sounds and fresh musical ideas to tremendous success.

There is no doubt that, in 1994, Software have no fewer imitators than the pioneers of the Moog Era in 1984. In this, their Anniversary year, there is certainly no lack of Software imitators; they only mostly lack the courage to affix their own signature, as well as the technical know-how needed to throw down the glove to such classic Software albums as Chip-Meditation, Electronic-Universe and Fragrance.

There is no question and no trace of a doubt that the "Software" trademark will have the same reputation in the year 2000 as the names Tangerine Dream and Klaus Schulze today, and the number of imitators may well be similarly multitudinous.

But 1,000 copies don't replace the original, and if the stars are right Software will still be setting the pace at the start of the next millennium. The potential is there.

*Keyboard-Magazin 1994
Albrecht Piltz (Journalist)*

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TEN YEARS : SOFTWARE (1984-1994)

SOFTWARE is pure „BrainFoodMusic“

By : Oliver Steeger

Software have many ways of playing – ways which have outlived other formations and projects over the years. But with Software this sounds as fresh as on the first day.

Software's success lies in the tremendous creativity and the farsightedness behind the project. Software have never joined a school or a direction which eventually had to come to an end. Quite the contrary: Software have consistently taken their own path, integrating what was available and using it to point to new directions.

Again and again, Software break the chains people try to put on electronic music.

What makes my life as a music critic difficult is the fact that the sound of Software cannot be categorised, and always remains a challenge. At the same time, the music is a cross-section of popular electronic music. It contains everything: sensual eroticism or the supersensory expanse of the Cosmos, breath-taking tonal experiments or up-to-date hits. And yet, the sixteen albums which have been produced to date are more than a cross-section. They are not a collection of ten years of the history of electronic music, they typify these years.

Oliver Steeger (Musik-Journalist) 1994

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TEN YEARS : SOFTWARE (1984-1994)

SOFTWARE...

Always an original idea lurking around the corner

By : Winfrid Trenkler

In my view, the provisional appraisal after ten years is highly positive. SOFTWARE have set themselves the aim of showing the beauty of high

tech, and often enough have achieved it. The journeys through the electronic universe were fascinating, as were the glorious trips on Earth: "ISLAND SUNRISE" is the best musical holiday greeting you could hope for. It makes you want to drop everything and fly away in pursuit of it.

The complete tonal flag for all the Loveboat serials of this world. SOFTWARE try to be commercially successful, without falling foul of commercialism. Whenever this works out, it is not only SOFTWARE and the IC Label who benefit, but also the entire electronic scene.

SOFTWARE give rise to creative disquiet. There's always an original idea around the corner. The example most appealing to the nose and ears: the pleasant tonal smells and aromatic sounds of "FRAGRANCE".

Inspiration and innovative nuance not only add spice to the product, but also give the promotion its special aromatic note. SOFTWARE are thus able again and again to survive in the aggressive excesses of the market with a product which is not everyday in nature. Electronic music is tailor-made to be merged with eroticism. It was quite simply high time to pay more direct attention to this topic than had been done before. SOFTWARE did it.

"MODESTY BLAZE" seems to me to be a courageous pass which asks to be continued and intensified in many ways. There is more to be had here.

In this vein: all the best to you, SOFTWARE, for the anniversary of your first ten years!

Winfried Trenkler (WDR) 1994

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**TEN YEARS :
SOFTWARE (1984-1994)**

**SOFTWARE
...the music of the day after tomorrow.**

By : Helmut Weyh

Ten years of creativity. For us in the management training centre "Creative house in Worpswede", "creativity" is not a modern cliché, but a

bundle of concrete qualities: where curiosity, experimentation, spontaneity and aesthetics come together, a new positive strength is born which sets the stage for the world of tomorrow.

The "Software" music formation is for us such an exemplary and positive strength. "Software" is the multimedia language of tomorrow. By people, for people.

Helmut Weyh

(Managing-Director of "Das Kreative Haus Worpswede")

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*Interview with Michael Weisser (SOFTWARE-Music)
published in the Italian Magazine, "New Age", July 1995*

SOFTWARE...

...is pure Innovative Communication

New Age Magazine:

Your musical path stretches way back. How did it start and how do you think it will end?

Michael Weisser: Let's get one thing clear right from the start: "SOFTWARE" isn't a pseudonym for Michael Weisser; it's more the name of a vision.

As a result, the personal musical career of one single person isn't the main thing for me but rather the question of how the vision of "SOFTWARE" came about.

When I started doing the research for my first fantasy novel, "Syn-Code-7", in 1980, I had to find a personal answer to the question as to what the formative technologies of the future were going to be. I realised that these were going to be computer technology and genetic engineering. In our world, one that is characterised by materialism, both these technologies constitute a new value, a new form of power, namely information.

When my novels "Syn-Code-7" and "Dig-It" – about biological transformation and electronic information respectively – appeared in 1982 and 1983 in the "fantasy-library" series of the well known Suhrkamp publishing house in Frankfurt/Germany, discussion on these topics was in its infancy. At that time the discussion was very controversial and extremely emotionally charged. These days no-one mentions the

consequences of computers any longer because computers have become part of our new natural environment.

There is little talk about the powers of genetic engineering because they are so extraordinarily complicated and because they don't affect people's everyday lives as much as computers do. Only when news of the first accidents breaks will this issue begin to be dealt with dramatically in the media!

With " SOFTWARE " it is a question of programming structures, instructions for building plans, a question of growth and development. All this is only possible using information that is first created then collated and exchanged.

"SOFTWARE" is the global language of the future since it is inter-subjective and builds up networks between person and machine and people!

New Age Magazine:

What brought about the transition from idea to music?

Michael Weisser: " SOFTWARE " is the symbol for a complex composition and one form of complex composition is expressed in music. In genetic engineering, the four bases, adenine, cytosine, guanine and thymine, form the central chemical make-up of genetic substance. In computer technology combinations of plus and minus create all the necessary information and in music it is the ligatures or slurs that determine the tone colour and the notes that set the tones.

I studied art, experimental painting, free graphic design and photography, and from very early on I was fascinated by the possibilities offered by this new aesthetic that fused beauty and technology, for that is the real new nature of all people of our world.

" SOFTWARE " is the vision of a "beauty of high-tech" ... and "high-technology" is not something that is alien to humans but it is part of them in the same way that "SOFTWARE" too, is a constituent part of them. What brought about the transition from idea to music? In 1983 a very withdrawn, experimental synthesiser specialist called Peter Mergener read my books and some of my short stories. In these literary visions I had included very vivid descriptions of a kind of mixed-media environment that united sounds, images, aromas and human emotions in a symbiotic relationship with each other. Peter Mergener turned to me because he was fascinated by these descriptions.

In autumn 1984 we met in the seclusion of the Eifel region and the first SOFTWARE-production, "Chip Meditation" was born. . .

New Age Magazine:

Do you think that you are the continuation of the “cosmic messenger“ adventure?

Michael Weisser: "SOFTWARE" doesn't transmit messages from distant galaxies but crystallises deep human emotions in the form of music. We are children of this world, one that is characterised by Karl Marx and Coca-Cola, by Gameboy and Greenpeace, and with "SOFTWARE" we unite the old world of faith with the New World of putative knowledge. "SOFTWARE" builds bridges between the language of logic in technical equipment and the forms and sounds of art. Science and art are both ways of experiencing the world, of interpreting it and then passing on these interpretations to others.

This undreamed-of but actually very close relationship between science and art characterised my vision of "SOFTWARE".

At the end of March 1980 Benoit B. Mandelbrot, Professor of Mathematics at Harvard University, made the first representation of the Mandelbrot-Set visible. From this indistinct image of a curious but extremely fascinating "little apple-shaped figure" the mathematician, Professor Peitgen, and the biologist, Professor Richter, at the University of Bremen gained the first colour pictures in summer 1983. At the time I was involved in research for an essay on art and technology for IBM Germany and I interviewed the two academics. The team of researchers gave me the task of shaping the first "fractals" from an artistic point of view.

That was the world-wide beginning of fractal-computer-art, which we then presented on behalf of the Goethe Institute in 1985 at a large international travelling exhibition entitled "MapArt – the beauty of chaos". The spectacular Mandelbrot-Set is depicted on the cover of the first "SOFTWARE" production, "Chip Meditation" and titles like "Frontiers of Chaos" or "Self Similarity Life" are evidence of the influence of science on our art.

New Age Magazine:

Computers and Music. How do you cope with this love-hate relationship?

Michael Weisser: It isn't hate, it isn't love – it's simply fascination. We are fascinated by the possibilities that people in western industrialised nations have created for themselves with technical means. We live neither in competition with, nor in disassociation from, acoustic instruments. We just use different media to gain a contemporary

expression of our emotions. The computer is a universal machine that other people use to do the vacuuming and that we use to make music. It's as simple as that!

New Age Magazine:

You are returning to a more rhythmic, more passionate dimension, to a more "flesh-and-blood" way of making music. Why?

Michael Weisser: Passion has always been the power behind our music – this was the case from the very beginning. It was just that in the early eighties we were working with purely synthetic tone colours. The music sounds more alien than familiar. With the technical opportunities provided by so-called samplers we have been able to record, save and work with all kinds of acoustic sounds the world has to offer. Playing with all these new opportunities seemed to be an obvious progression, something we then did with productions such as "Modesty Blaze", "Cave" or – in particular – "Heaven -To-Hell".

"Modesty Blaze" is a fusion of high-tech and feminine, erotic voices.

"Cave" describes an archaic natural situation in which water, stone, wind, fire and human sounds merge together. And last but not least, "Heaven -To-Hell" juxtaposes incompatible contrasts in the world with one another in a kind of collage. Thanks to sampler technology and large memory capacity it is possible to call up whole vocal parts that I have recorded in various places around the world. Perhaps this explains the "flesh and blood" nature of the latest "SOFTWARE" compositions; for the tone colours have become "human" in the truest sense of the word.

As for passion, the power of sequences in "Heaven -To-Hell" is appropriate for the subject matter ... and when it comes to the two remix CDs done by the Tekno/Trance formations, "X-Static" and "nUmixxx", the dance elements are the driving force. "SoftWare" goes "DanceWare"!

New Age Magazine:

Do machines help to express the innermost parts of the soul of an artist or do they steer him or her towards a more external view of life?

Michael Weisser: Machines shouldn't be considered as being beyond people – as many people seem to think they are – it's more the case that machines can express that side of a person which is desperately trying to simplify the complexity of this world. Only by being simplified can this world be made useful and people, as the inadequate beings in this world, have to make themselves useful in order to survive in it.

Like flowers, machines are suitable for intensifying and conveying emotions. Certainly future generations will no longer have any trouble in grasping and comprehending this.

New Age Magazine:

How do you feel in the midst of a world of instrumental music?

Michael Weisser: There is no doubt that we feel in the midst of it! As early as the beginning of the eighties we felt as though we were in the midst of it, a state of affairs that was incomprehensible for many people at the time. These days a whole generation of young people is living in a world of far-too-clinical, pure, technologically-produced Tekno! With few exceptions we are certainly never going to make it into the charts but with instrumental music or rather "NewEmotionalMusic" we are sure to make many new friends among people who want to hear beating bass pulses but who, at the same time, yearn for distance, depth and visions. "High-Tech" meets "Soft-Touch".

New Age Magazine:

Do you think the future is more likely to resemble Cyberpunk or Mad Max?

Michael Weisser: Illusions were the business of every period in time: whether in classical drama, in popular operetta, in film, in TV plays or in the form of virtual reality. Soap operas are just as much an illusion as the showdown before the end of the world. Reality is the world right here and now in every period. Euclidean geometry was an attempt to simplify the world into a triangle, a sphere, a cuboid, a line or a surface. In a world of fractals this geometry has cooled off like lava and has become ossified in history. The living fire of here-and-now time is the world broken into fractals in which black and white, magic and science, brutal violence and tender love are found in crass juxtaposition with one another. In the same way the world of illusion and the world of reality radiate brutal beauty and tender violence!

New Age Magazine:

If you had the choice to sit a six-year-old in front of a computer or to place an acoustic guitar in his hands which would you choose?

Michael Weisser: After going on a long walk in the forest I would sit down with this six-year-old and we would watch "Star Wars" together.

Afterwards he or she could play "Tetris" on the computer until it was time for his or her piano lesson.

New Age Magazine:

Would the modern Mozart be called Michael Nyman, Keith Richards, Wynton Marsalis or Michael Weisser?

Michael Weisser: The modern Mozart would be called "Wolfgang Amadeus Mozart" and Michael Weisser is simply a part of "SOFTWARE"!

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Discography (LP, CD-release date) :
IC = Innovative Communication Label
BFM = Brain-Food-Music Label

Peter Mergener/Michael Weisser:

MERGENER/WEISSER "Beam Scape" IC 710.046 (1984, 1990)
MERGENER/WEISSER "Phancyful Fire" IC 710.053 (1985, 1990)
MERGENER/WEISSER "Night-Light" IC (LP only)

Peter Mergener/Michael Weisser:

SOFTWARE, "Chip Meditation I." IC 710.050-2 (1985, 1990)
SOFTWARE, "Electronic Universe I." IC 710.055/56-2 (1985, 1989)
SOFTWARE, "Past-Present-Future I." IC 710.060-2 (1987)
SOFTWARE, "Past-Present-Future I." IC 710.0601-2 (1987)
SOFTWARE, "Syn-Code" IC 710.064-2 (1987)
SOFTWARE, "Digital Dance" IC 710.071-2 (1988)
SOFTWARE, "Electronic Universe II." IC 710.075-2 (1988, 1989)
SOFTWARE, "Chip Meditation II." IC 710.080-2 (1985, 1989)
SOFTWARE, "LIVE-3rd Dimension" IC 710.084-2 (1989)
SOFTWARE, "Ocean" IC 710.088-2 (1990)
SOFTWARE, "Software Visions" IC 720.145-2 (1988, 1992)
SOFTWARE, "Space Design" IC 2.193-2 (1993)
SOFTWARE, "Ten Years" IC 2.220-2 (1994)
SOFTWARE, "Heaven to Hell" IC 2.240-2 (1995)
SOFTWARE, "Sky-Dive" BFM 4022-2 (1997)
SOFTWARE, "Fire-Works" IC 2.308-2 (1998)

Michael Weisser/Klaus Schulze/Georg Stettner:

SOFTWARE, "Fragrance" IC 710.092-2 (1990)

Michael Weisser/Billy Byte:

SOFTWARE, "Modesty-Blaze I." IC 710.138-2 (1991)
SOFTWARE, "Modesty-Blaze II." IC 710.261-2 (1992)
SOFTWARE, "Cave" IC 2.195-2 (1993)

Software-Re-Mixe:

x-static "Software System-Crash" IC 2236-2 (1994)

nUmixxx "Software as Hardware" IC 2230-2 (1995)

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A choice of international press about "SOFTWARE-Music"

The M/W album features gentle systems music of the style championed by Philip Glass in the US. It's timeless and very pleasant indeed" (**"Music Week/UK" 1985**)

Faszinierend der Einsatz von Analog-Technologie, gemischt mit Computer und digitalen Instrumenten. Faszination in Vollendung. (**"Musik-Elektronik" 1985, SWF-Live-Con-cert**)

Une approche profondément philosophique, basee sur l'existence possible et mena,cante du chaos frappant nos societes actuelles, chaos pouvant etre autant synonyme de survivance que de creativite. (**"Temps/Canada" 1986**)

Software expresses in musical art form, the symbols of new technology in digital computers, synthesized keyboards, sampled drum machines and digital sequencers. All of these techno-buzzwords point to a revolution in music production to which this album makes a definitive contribution. Chip-Meditation is a bold statement on the synthetics of art and science via meditation. (**"Sound Board/USA" 1986**)

Man ist hungerissen von den fließenden Melodiebögen, ist auf charmante Weise entspannt. Die Rede ist von Elektronik-Musik der allerfeinsten Sorte, wie sie jetzt von Mergener/Weisser vorliegt. Exzellent produziert und mit viel Liebe zum Detail. Ein Ohrenschaus für entspannte Stunden. (**"Fachblatt Musik Magazin" 1986**)

M/W carry their style one step further. The new dimensions greatly enhances the usual sound by adding a natural dimension that makes the synthetics even more enchanting. M/W have gone beyond the limitations of their initial works and teutonic electronics in general. (**"Eurock/USA" 1986, "Electronic-Universe"**)

Ihr Konzept: ein Gesamtkunstwerk aus Computer-Grafik, -Musik und -Poesie. Auch die Plattencover sind digitalisierte Träume; die zu Bild und Musik passenden Verse sollen die Meditation unterstützen.

("chip" 1986)

The Mergener-Weissertapes are electronic ambience, more textured than structured, and for that reason, always surprising.

These are splendid examples of New Age electronic music."

("College Radio Report" LA/USA 1987)

"Electronic-Universe" n'est pas seulement un très bon disque de musique électronique, mais tout simplement un très grand disque de musique.

("CIBL FM-Montreal/Canada", 1986)

"Electronic-Universe" thrilling cosmic winds, entrancing drones, repetitive rhythms, colorful electronic sci-fi effects; 20 minutes of innerspace dreamtime journey-music.

Electronic-Universe is excellent !

("Jazziz/USA", 1986)

"Syn-Code" ist der gelungene Versuch, ein musikalisches Werk anhand einer literarischen Vorlage zu schaffen. In seinem Roman

"Syn-Code-7" (Phantastische Bibliothek im Suhrkamp Verlag) entwirft

Michael Weisser das Bild einer neuen Welt, in der intelligente Micro-

Chips mit biologisch aktiver Materie geimpft sind. "Syn-Code" ist ein akustisches Panorama, das in dieser Form kein zweites Mal geboten

wird. Ein Kleinod für Kenner. **("esothera", 1987)**

Computermusik vom Feinsten !

("Bremen-Magazin", 1987)

Die Wahl der besten elektronischen Musik fand am 28. Januar wieder einmal in der WDR-Sendung "Schwingungen" statt.

Den ganz großen Erfolg konnte diesmal SOFTWARE verbuchen. In den verschiedenen Wertungen wurde das Software-Team

überall auf vordersten Rängen platziert.

(DA-Music-Info, 1988)

"Software kann man nach 5 Produktionen auf LP und CD, sowie nach Veröffentlichungen in den USA, Kanada und England getrost zu den derzeit einflußreichsten Exponenten der "Neuen Instrumentalmusik" in Deutschland bezeichnen."

(Radio Hamburg News, 9/1988)

"Wie kaum andere Musiker bekennen sich die Mitglieder der Formation "Software", zur sogenannten High-Tech-Musik. Daß sie dabei durchaus wunderschöne Klänge zu erzeugen verstehen, belegen schon die Titel ihrer bisherigen Langspielplatten. (...)
Auch "Digital-Dance ist ein Album der Sonderklasse."
(Esothera, 1988)

"Een MEESTERwerk ! De technische kwaliteit is perfekt.
Ik moet wel zeggen dat dit een van de beste van Software is."
(Klem/42/1989 zu Elektronic-Universe Part II.)

"71 Minuten 40 Sekunden dauert das jüngste Klangwunder der Computermusiker Michael Weisser und Peter Mergener, die sich mit ihrem Doppelalbum "Electronic-Universe" in die vorderste Reihe der internationalen Elektroniker katapultieren und ihren Projektnamen Software zu einem ähnlichen Markenbegriff wie etwa Kitaro oder Computermusik interessiert, wird an diesem State-of-the-Art-Opus nicht vorbeikommen.
Denn was Weisser/Mergener hier vorlegen, ist in der Konzeption ebenso anspruchsvoll wie in der Realisierung perfekt."
(Keyboards/März 89)

"Besonders bemerkenswert in der Spezialisten-Riege für "Neue Instrumentalmusik" ist das vielseitige Duo Mergener/Weisser."
(Hustler 1989)

"In Deutschland ist vor allem Michael Weisser aus Bremen der treibende Motor in Sachen elektronischer Musik. Seine Gruppe "Software" zählt als Geheimtip in der Branche. Es lohnt sich, in die eine oder andere Produktion hineinzuhören, denn diese elektronische Musik ist die Klassik unserer heutigen Musikwelt".
(Yellow, 4/91)

"Die Formation Software (...) ist auch Inbegriff der Idee des Labels, die konträren Welten von "HighTech" und "SoftTouch" miteinander zu verbinden. Intellekt und Gefühl, Ratio und Emotion gelten als zwei völlig verschiedene Sichten der Welt. In der Musik von Software kommen diese Ebenen zur Deckung, bilden eine Klangfläche, einen klingenden Raum voll intensiver, überraschender Erlebnisse."
(Stern, 9/92)

"Aus Mönchschoren, Harfenklängen, abgespaceten Sounds aus dem All und leise groovenden Beats entwickelt sich eines der besten Elektronikalben des letzten Jahres Die saubersten und klarsten Klänge,

die man je gehört hat, ziehen ndurch den Raum - so schön kann
Elektronik sein."

(Notes/Hamburg, März/96 zu "Heaven to Hell")

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www.QR-Lab.de