

My Ströer Brothers,

they are so talented, so cooperative, so friendly, so incorruptible, so surprising, so experimental, so unenvious - a chart list like this borders on slander defamation. I'm talking about the Ströer Bros, who I got to know because they wanted me to write lyrics like the ones for Peter Gabriel.

Dark punk jazz and contact with Tom Robinson and Udo Lindenberg - these were the extremely inhomogeneous components of our love affair that began in 1980. Hans Peter and Ernst - we supported each other in exciting projects - film music, pop music, (very early) ethno and techno fusion, pomp and aural sculptures. Parallel learning in parallel worlds of images: nothing is more exciting than shared learning experiences in filmmaking laboratories.

And beyond that (especially in the stage music) they have ears for the sound of life. Here, what „sound-track“ signals is true: what streets and silence sound like - what coloration love and hate have. Always as epic as possible and as relevant as “Jedermann” and “Spiel mir das Lied vom Tod”.

Every work is sealed with heart and soul - and that the Ströers, together and individually, are among the best composers, arrangers and producers has already been heard from one or two colleagues. The two of them can't do much with the starry-eyed compliment. Glamor and cool sound analysis are not mutually exclusive here. For the Ströers are among the contemporary composers who respectfully spread the flotsam of the past out to dry and - holistically - embed it into history and the present. The attention to bare sounds; the whisking and soaking up of found noises - concrete music meets the echo of the times...

Listen to Hans Peter and Ernst Ströer... You won't believe your ears.

Thank you for your art.

Horst Königstein