

"Marinetti and Russolo's futuristic noise ethic taken to its logical conclusion."

### **SAT Stoicizmo:**

The Croatian trio 'SAT Stoicizmo' was founded in late 1981 and - after recording their main works in the period from 1982 to 1985 (including one personal change in late 1982) - split up in 1987. Both geographically and mentally remote from the centers of the music scene and practically nonexistent in public even in their Slavonian native country, they developed a unique style of futuristic music - too noisy and structurally complex for rock & pop, too 'musical' for pure industrial, too rhythmical and physically offensive for modern classical music (musique concrète) but also too 'handmade' as compared to the later techno. The group itself regarded its both radical and extremely diversified approach as an attempt to combine the achievements of punk-rock-music with the classical concept of futuristic bruitism created by Luigi Russolo in 1913.

Note: further information about the works & aesthetics of SAT Stoicizmo (also including many details on the structure of 'Mah 2') will be given in one of the forthcoming SAT releases ('Buducne ce biti crvena', prosp. 1997) containing some of the SAT-manifestos and a comprehensive interview with former group member Velimir Mostic.

### **Mah 2:**

'Mah 2' pronounced 'Mach [after the Austrian physicist Ernst Mach, 1838-1916] dva' - Is a four piece concept-work which deals with four main aspects of futurism: simultaneity ('9:36:57 po srednjeevropskom vremenu' - '9:36:57 in Central European Time'), acceleration ('Avionom' - 'by airplane'), power ('Nehaj' - 'levity') and machinery ('Futur egzaktni' - 'future two'). At the same time, it is probably the most consequent attempt to transform morse-code-information into music: actually, almost every structure you hear is inspired and determined by morse-patterns - some of them rather obvious, others (most of them) practically unperceptable and hermetic. The spoken poetical excerpts appearing in the first three pieces are - as far as recognizable - taken from works by Ernst Mach, Homer, Jaroslav Seifert, Miroslav Krieva and I.C.Zrak.

### **Sound:**

"Every record is just a photograph of a certain acoustic event so don't complain about the event being too far away from you when in fact you are only too far away from the photograph: because that's your own choice." (Velimir Mostic)

One condition made by V. Mostic for the GZ-reissue was to present 'Mah 2' in its originally intended form as a double album with four endless loops (at the end of piece 2, 3 and 4 and the beginning of 4) unfortunately not possible on the CD-version. As a result of the very problematic shape of the original C-60 tape and the extreme character of its content it turned out to be largely impossible to capture the full plasticity of the SAT-sound onto another medium. Regardless of the very fine job done by the cutters (their fuses were kicked out at least four times) a significant loss of clarity, spatiality and - most important - diversity and differentiation (as compared to the presumed original sound) has to be put up with - especially in 'Nehaj'. To still gain the full simultaneistic effect it is suggested to listen both with headphones and loudspeakers at the same time. And in this case it is far more than an empty cliché when we say: "The louder you listen, the more you will hear!"

*Note:* According to our experience it takes a certain time and effort for today's techno and high-industrial-trained ears to forget the historical character of the SAT-recordings and to step into the presence of the SAT-cosmos - so please don't judge before having tried to get there. Also according to our experience it pays out well to concentrate on one of the four tracks at a time instead of listening to all of them in a row, for the latter either - in case of a reception as background music - won't make sense anyway or might - in case of real (= loud and intensive headphones) reception - cause a certain degree of psychophysical exhaustion and distraction not intended by the makers.