

Desensitized

Chaos in Premonition

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The latest collaboration between **Deborah Martin** and **Dean De Benedictis** called **Desensitized** bears fantastic fruit on their latest album **Chaos in Premonition**. On it they explore the changes in life on a deeper level than just daydreaming. Their blending of organic and inorganic instruments inside nine tracks of acoustic and electronic scenarios clamors for your attention as they delve into the unknown realm of the afterlife. The Latin subtitles of each track will challenge you. All together this eccentric musical marvel is a ponderer's dream.

Tread carefully.

Ionic Realms [Victronomy Plubonius] introduces the listener to the beginning of a strange world. Terra incognita becomes an auditory scene of swaying strings, bubbling backgrounds, and fresh, new landscapes. Let us explore.

The title tune **Chaos in Premonition** [Firestimo Mutato] has futile anticipation written all over it. The music may flow like a linear course, however along the way are questions, doubts, and most of all fears that act as forms of erosion. Blaring horns, inorganic voices, and resounding chimes blend smoothly, but into a bewildering soundscape. This is truly my favorite on the album for its ability to get you pleasantly lost among its ambling, inventive melody.

Deep Chasm [Subliminostrum] is a place you don't want to fall into. The light will be dim. The surroundings completely unfamiliar. And the sounds? They offer little or no hope. Wave after wave of a distant and unrecognizable cacophony that if you listen to long enough, makes you believe you are falling endlessly into the unknown. Take caution with this one.

Mutations of the Highest Order [Motho] is autochthonal and organically flavored with rattles and rubs in a sea of dry sounding textures. The changes are so very gradual, that they remain unnoticed until the gong of reality strikes a chord of disharmony.

Immortals and Their Graves [Sacriligonus] features dazzling flute in a whirlwind of polyphony. This track really defines the concept of chaos. But after you listen to it several times, what stands out is the buzzing background and the one time beat of percussion. Muted, echoing voices disturb the flow and draw you deeper into the afterworld. Which brings you to ...

Crevices in Dark Places [Anexplicora] is almost seven minutes of terror. Clicking. Chortling. Chirping. They all add to your fears. You can sense movement, but see nothing. It isn't a canyon. It isn't a cave. It isn't a hole. Maybe it is all of the above. Careful, your mind will play tricks on you.

The final track is called **Sleep of Innocence** [Embulata]. It is the lightest track on the recording and I mean that in several ways. It isn't so much as the sleep as it is the dreaming. When one awakens from the many dreams, the possibilities are there to explore. Soft voice combines with electronic kalimba to encourage the new perspective. Take advantage.

Other tracks include Abundant Time [Stemiostratamos] and Logic of Expression [Praetoreum]. I liked every track on Chaos in Premonition. It was truly an experience of unique soundscapes definitely not heard every day and it made me give pause and ponder all the what ifs there are to be had in this mortal life. Each track was sonically balanced and they seemed to segue into each other without much confusion. What is the end really like? Despite many popular beliefs the question remains unanswered. That's okay. I'm willing to wait. Highly listenable.

- R J Lannan, Artisan Music Reviews