

MATT CHOBOTER'S HYPNOPOMPIA



SLEEP INERTIA

FRANÇOIS HOULE CLARINET, ELECTRONICS
JACOB WIENS GUITAR, ELECTRONICS
MATT CHOBOTER PIANO, PREPARATIONS, DRONE COLLAGES, COMPOSITIONS
JAMES MEGER ELECTRIC BASS, DOUBLE BASS, ELECTRONICS
ANDREW THOMSON DRUMSET, PERCUSSION

1. KNECHT (7:49)
2. CONVERGING DIVERGING PART I (8:27)
3. CONVERGING DIVERGING PART II (5:44)
4. PAGAN RAINMAKER (4:30)
5. SLEEP INERTIA (10:49)
6. NARCISSUS (2:38)
7. TESLIN LAKE (6:42)
8. GOLDMUND'S CHAUTAUQUA (3:37)

TOTAL TIME: 50:21

RECORDED AND MIXED IN 24/96

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Canada Council
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Conseil des arts
du Canada



SGL1634-2



RECORDED AUGUST 11-12, 2021 AND
MIXED BY JOHN RAHAM AT
AFTERLIFE STUDIOS, VANCOUVER

MASTERED BY CHRIS GESTRIN AT
PUBLIC ALLEY 421

PRODUCED BY MATT CHOBOTER
AND TONY REIF

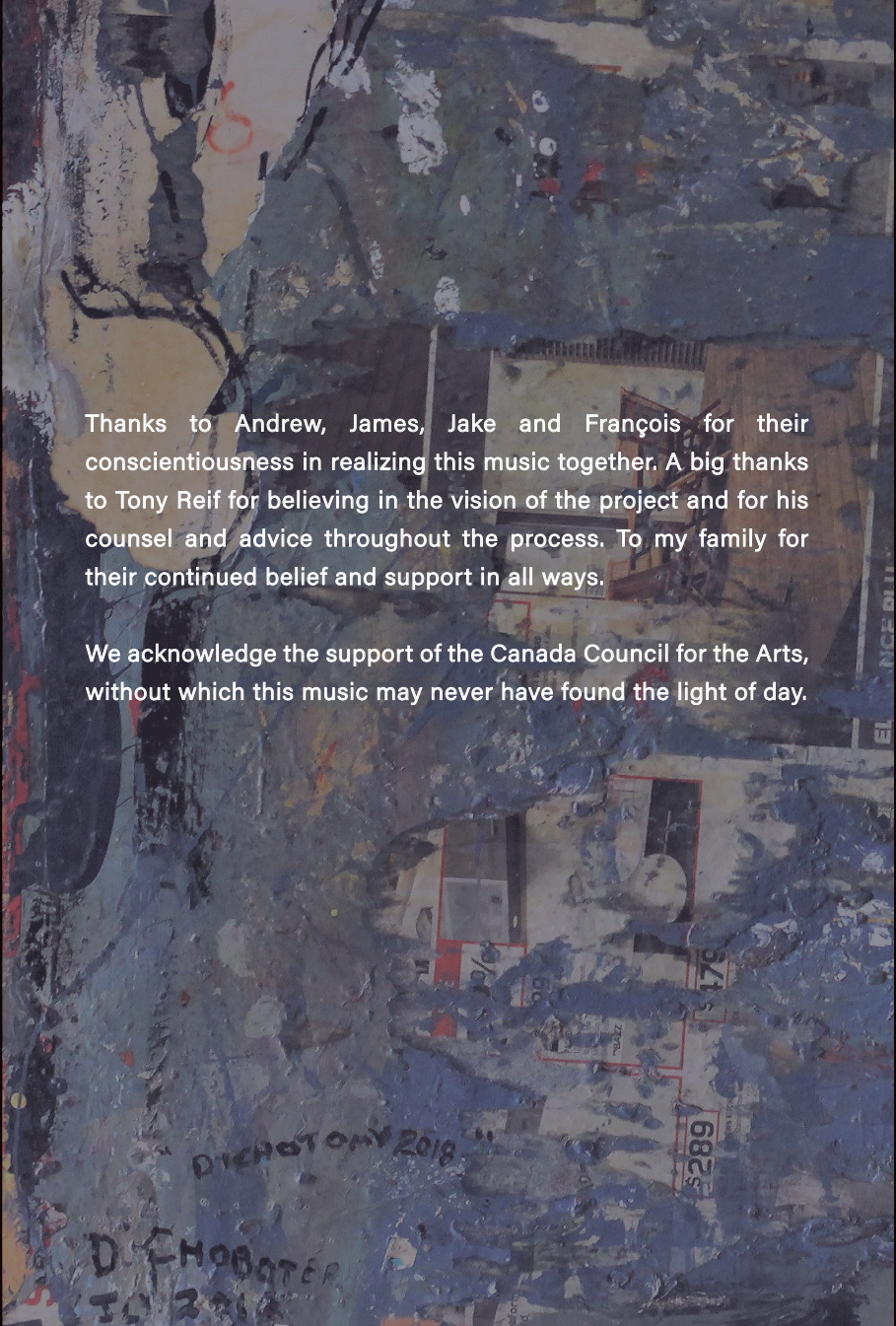
ALBUM ARTWORK BY
DON CHOBOTER: "DICHOTOMY" (2018)

ARTIST VIDEO STILLS BY LEE HUTZULAK

LAYOUT AND DESIGN BY CHELSEY MAHER

ALL COMPOSITIONS BY MATT CHOBOTER, KODA

MATTCHOBOTER.COM

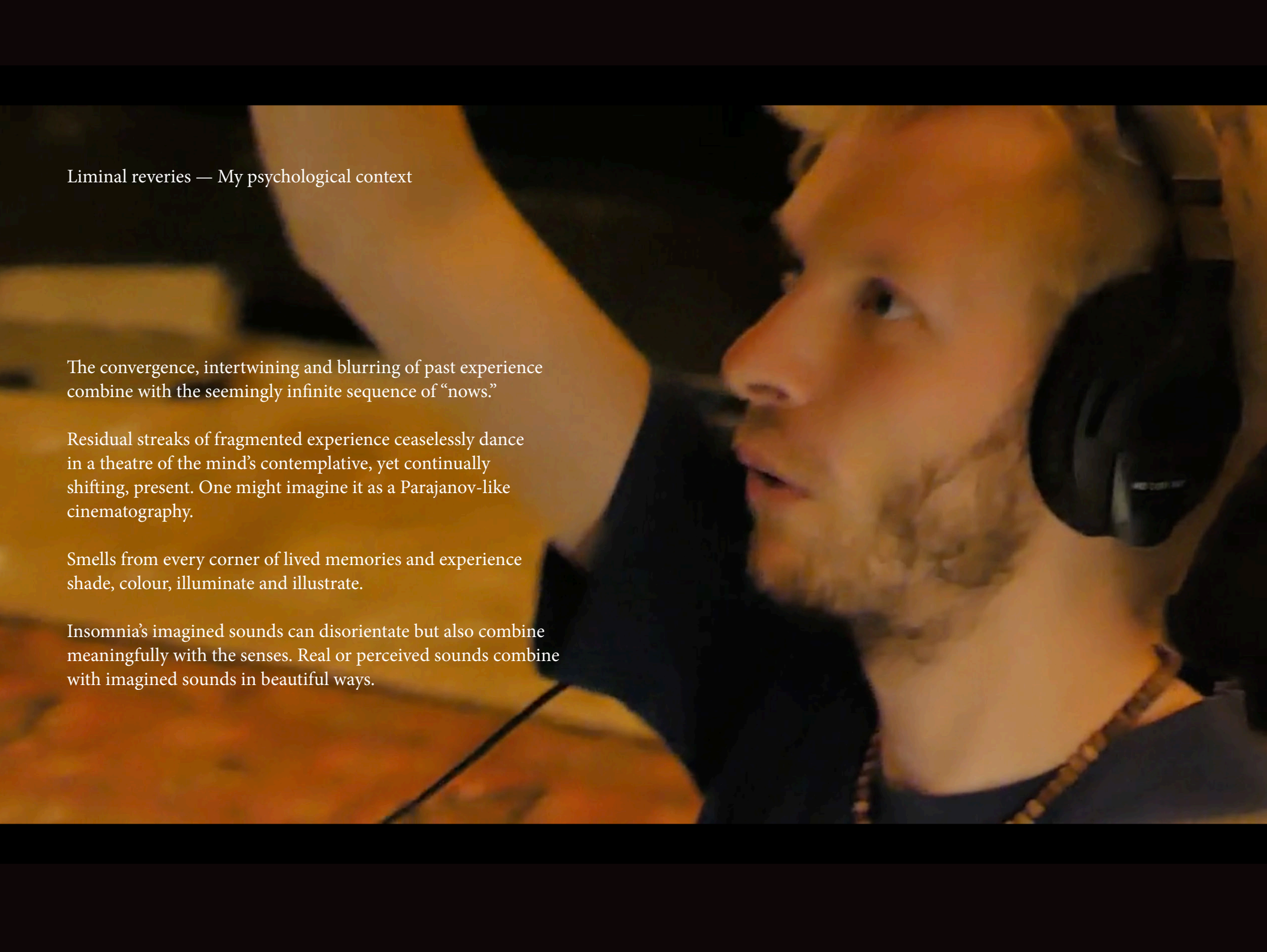


Thanks to Andrew, James, Jake and François for their
conscientiousness in realizing this music together. A big thanks
to Tony Reif for believing in the vision of the project and for his
counsel and advice throughout the process. To my family for
their continued belief and support in all ways.

We acknowledge the support of the Canada Council for the Arts,
without which this music may never have found the light of day.



Whether emerging from deep sleep, shallow sleep or an afternoon reverie, hypnopompic states can be liminal spaces where things might increasingly become more controlled or cerebral amongst receding personal or collective experiences and sensory distortion. One might encounter mysterious archetypal characters or projections which bring forth disorientation, ambiguity and perhaps illusion.

A close-up, profile shot of a man with light-colored hair and a beard, wearing large black headphones. He is looking off-camera to the left. The background is dark and out of focus, with some warm, yellowish light sources visible. The overall mood is contemplative and focused.

Liminal reveries — My psychological context

The convergence, intertwining and blurring of past experience combine with the seemingly infinite sequence of “nows.”

Residual streaks of fragmented experience ceaselessly dance in a theatre of the mind’s contemplative, yet continually shifting, present. One might imagine it as a Parajanov-like cinematography.

Smells from every corner of lived memories and experience shade, colour, illuminate and illustrate.

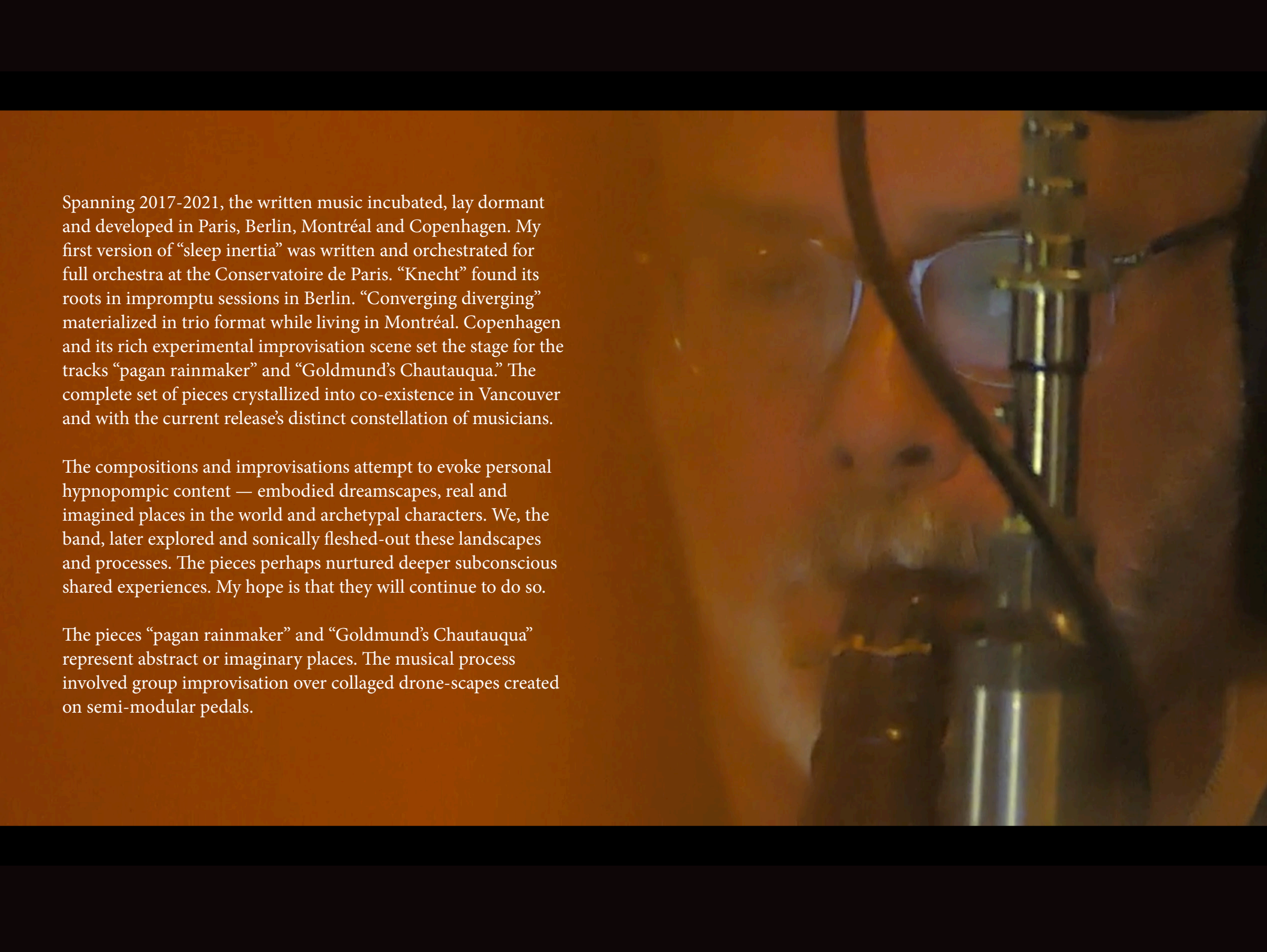
Insomnia’s imagined sounds can disorientate but also combine meaningfully with the senses. Real or perceived sounds combine with imagined sounds in beautiful ways.



Perceptual completion invites itself into foregrounds of experience as a bent piece of driftwood may be mistaken for a familiar reclining figure on a twilight beachscape. A distant beckoning ambulance siren may transform into the ondes martenot found in Messiaen's *Turangalila Symphony*.

Past and present experiences continuously dialogue with future potentials. In insomnia, space and time distortions firmly grip. The lines and boundaries separating order and chaos whimsically wash away in the sand.

It requires some stubbornness to find purpose for these experiences. It requires acceptance of the dulling and slowness of language, logic and decision-making. But the creative and experiential trade-offs can be rewarding within brief pockets of time. At least these have been my experiences...



Spanning 2017-2021, the written music incubated, lay dormant and developed in Paris, Berlin, Montréal and Copenhagen. My first version of “sleep inertia” was written and orchestrated for full orchestra at the Conservatoire de Paris. “Knecht” found its roots in impromptu sessions in Berlin. “Converging diverging” materialized in trio format while living in Montréal. Copenhagen and its rich experimental improvisation scene set the stage for the tracks “pagan rainmaker” and “Goldmund’s Chautauqua.” The complete set of pieces crystallized into co-existence in Vancouver and with the current release’s distinct constellation of musicians.

The compositions and improvisations attempt to evoke personal hypnopompic content — embodied dreamscapes, real and imagined places in the world and archetypal characters. We, the band, later explored and sonically fleshed-out these landscapes and processes. The pieces perhaps nurtured deeper subconscious shared experiences. My hope is that they will continue to do so.

The pieces “pagan rainmaker” and “Goldmund’s Chautauqua” represent abstract or imaginary places. The musical process involved group improvisation over collaged drone-scapes created on semi-modular pedals.



“Converging diverging,” “Narcissus” and “sleep inertia” represent the mind’s attempt towards cerebral, figurative expression, rising from the last vestiges of sleep. Through-composed and episodic, the music relies on rhythmic ideas found in South Indian classical music. The result is a teetering interplay between the cerebral and subconscious — the subconscious relating to timbral considerations, form and improvisation, the cerebral to premeditated rhythmic frameworks.

In “sleep inertia” themes are played in three speeds, or “gears,” which creates a kind of dizziness or ambiguity when they are combined contrapuntally. Attempting to create illusion, “Knecht,” “Teslin Lake” and “Narcissus” explore overlapping ghatis or subdivisions. Unusual and destabilizing interference patterns can emerge when notes or sounds fail to align with one another over extended time cycles. Varying degrees of tension can be released or remain cliff-hung. Near the concluding section of “converging diverging part II” one can hear a particular tension-to-release pattern — a korvai, which repeats itself three times, building tension into the release of the final section or coda. ■

