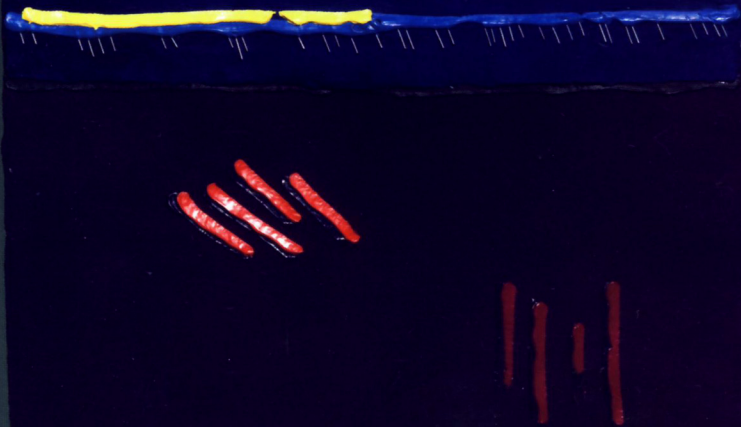


Michael O'Neill *Ontophony*







Being

*A Walk Supreme
Migration of a Triad
Ontophony
Re-entry*

Being and Doing

For four bagpipes, tabla, and cymbals. Michael O'Neill, 1995/2001. Tabla score by Neelamjit Dhillon, Michael O'Neill, and Andreas Kahre

Events, often ceremonies or rituals, at which pipers regularly play – funerals, birthdays, weddings, graduations, inaugurations, for example – may be of great importance in the lives of the people in attendance. The various parts of *Being and Doing* are a personal response to participating in these events. They are meditations on aspects of living and speculations about death and beyond.



Doing

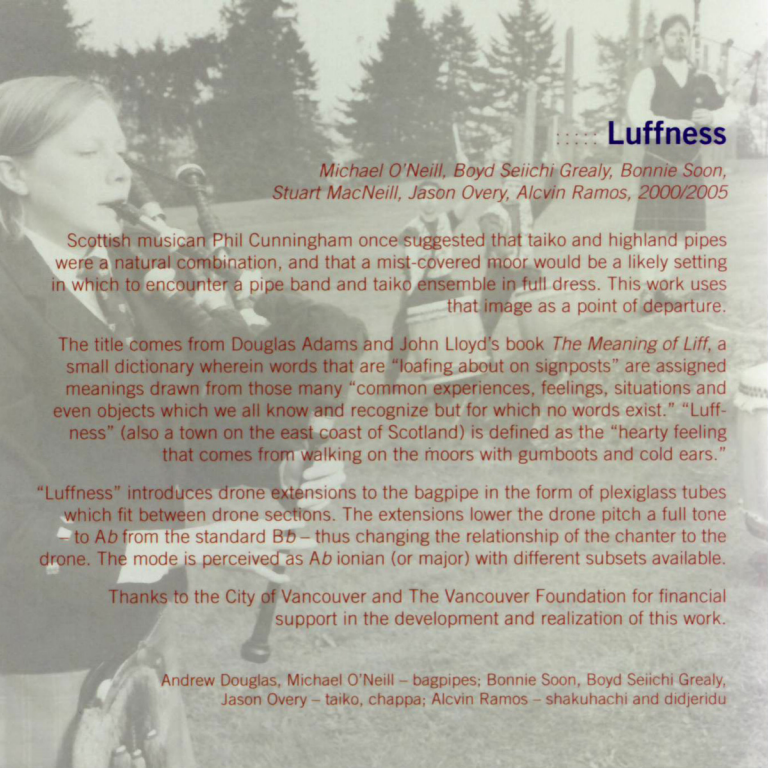
The Shiftings

Astralis

Ogdoadic Zone

"We're so engaged in doing things to achieve purposes of outer value that we forget that the inner value, the rapture that is associated with being alive, is what it's all about." – Joseph Campbell

Andrew Douglas, Michael O'Neill, Andrew Bonar (Being); Andrew Douglas, Michael O'Neill, Andrew Hayes (Doing) – bagpipes; Neelamjit Dhillon – tabla; Michael O'Neill – cymbals



..... Luffness

*Michael O'Neill, Boyd Seiichi Grealy, Bonnie Soon,
Stuart MacNeill, Jason Overy, Alcvin Ramos, 2000/2005*

Scottish musician Phil Cunningham once suggested that taiko and highland pipes were a natural combination, and that a mist-covered moor would be a likely setting in which to encounter a pipe band and taiko ensemble in full dress. This work uses that image as a point of departure.

The title comes from Douglas Adams and John Lloyd's book *The Meaning of Liff*, a small dictionary wherein words that are "loafing about on signposts" are assigned meanings drawn from those many "common experiences, feelings, situations and even objects which we all know and recognize but for which no words exist." "Luffness" (also a town on the east coast of Scotland) is defined as the "hearty feeling that comes from walking on the moors with gumboots and cold ears."

"Luffness" introduces drone extensions to the bagpipe in the form of plexiglass tubes which fit between drone sections. The extensions lower the drone pitch a full tone – to *Ab* from the standard *Bb* – thus changing the relationship of the chanter to the drone. The mode is perceived as *Ab* ionian (or major) with different subsets available.

Thanks to the City of Vancouver and The Vancouver Foundation for financial support in the development and realization of this work.

Andrew Douglas, Michael O'Neill – bagpipes; Bonnie Soon, Boyd Seiichi Grealy,
Jason Overy – taiko, chappa; Alcvin Ramos – shakuhachi and didjeridu





Jedaya :::::

Michael O'Neill, 1999. Percussion score by Michael O'Neill, Bonnie Soon, Boyd Seiichi Grealy, and Duncan Millar

This piece was written as a response to, and celebration of, several sailing trips with friends in the waters of the Strait of Georgia. The melody is intended to evoke the long, continuous and un repeating lines of waves, horizon, and shore and is inspired by the seemingly endless melody of the South Indian classical singers The Bombay Sisters. One fast sailing trip was intermittently accompanied by rhythmic, droning music from the recording *Halcyon Days* by Kenneth Newby, Stephen Kent, and Steve Roach. This combination of movement and sound was the catalyst for the work. "Jedaya" is named after the small and incredibly beautiful Jedediah Island found between Lasqueti and Texada Islands. The island's name 'Jedediah' has been modified to reflect the triple - eighths (12/8) rhythm of the piece: jeDAya-jedaya-jedaya-jedaya...

"Jedaya" was commissioned by the Simon Fraser University Pipe Band through the Canada Council for the Arts.

Andrew Bonar, Michael O'Neill – bagpipes; Bonnie Soon – shakere, chappa, Chinese drum; Boyd Seiichi Grealy – dumbek, djembe, taiko; Jason Overy – clave, Tibetan cymbals; Duncan Millar – snare drum; Alcvin Ramos – didjeridu

Horse of a Different Colour :::::

Michael O'Neill, 1990. Drum score by Michael O'Neill and Duncan Millar

"Horse" is loosely based on the highland piping form known as march, strathspey and reel. The instrumentation of 4 bagpipes, snare, tenor and bass drums is a cross between the bagpipe quartet and the mini-band (6 pipes, snare, tenor and bass). However, through the use of chordal clusters and hocketing (the division of a single melody between several instruments) to create polyphony and simulate motion through space, the result is a horse of a different colour.

*One day I decided not to eat meat. It upset my stomach, and it just didn't seem fair. Then I went to a place where they eat insects, which were just the smallest of all the things that they eat. And there, it seemed fair.
That's a horse of a different colour.*

– Robert Ashley, from *Perfect Lives*, an opera

Michael O'Neill – all pipes, tenor and bass drums;
Duncan Millar – snare drum





Ontophony

Being and Doing

1. A Walk Supreme
2. Migration of a Triad
3. Ontophony
4. The Shiftings
5. Astralis
6. Ogdoadic Zone
7. Re-entry

8. Luffness

9. Jedaya

10. Horse of a Different Colour

Total time: 66:57

Mearingstone

Michael O'Neill – bagpipes, cymbals (Being), tenor/bass drums

Andrew Bonar – bagpipes (Being, Jedaya)

Andrew Douglas – bagpipes (Being and Doing, Luffness, Jedaya)

Andrew Hayes – bagpipes (Doing)

Uzume Taiko

Boyd Seichi Grealy – taiko, chappa (cymbals), djembe, dumbek

Bonnie Soon – taiko, chappa

Jason Overy – taiko, chappa

Neelamjit Dhillon – tabla

Alvin Ramos – shakuhachi, didjeridu

Duncan Millar – snare drum





Produced by Tony Reif and Michael O'Neill. Recorded by Sheldon Zaharko at The Factory, Vancouver, assisted by Liam May. February 26 – March 1 and July 13, 2005. Edited, tuned and mixed by John Raham, Ogre Studio, Vancouver. Mastered by Graemme Brown, Zen Mastering, Vancouver. Recording templates by Owen Belton. Design by Eli Bornowsky. All compositions SOCAN. Info/bookings: Diane Kadota Arts Management, diane@dkam.ca. All rights reserved; unauthorized copying, hiring, lending, public performances, and broadcasting of this recording prohibited.

Cover painting: Robert Houle, *Parfleche #1, Matthew*, 1983, from the series *Parfleches for the Last Supper*, acrylic, porcupine quill on paper, 56 x 56 cm, collection of The Winnipeg Art Gallery, gift of Mr. Carl T. Grant, Artvest Inc. (Photo: Ernest Mayer, The Winnipeg Art Gallery)

The word parfleche, derived from the French words meaning 'to ward off' and 'arrow,' refers to a decorated rawhide pouch within which the owner carries treasured personal belongings and ceremonial objects. Ojibwa artist Houle, originally from Manitoba, conceived of representing each apostle and Jesus with an individual parfleche made of handmade paper with a folded flap, acrylic paint, and porcupine quills.

Lorraine Thomson – collages: *A Nest of Flight* (Being), *Scored Passages* (Doing); Jim Prentice – sailing photo; Bruce Pashak – *Horse and Child* (detail); Nenad Stevanovic – Luffness and Stawamus Chief (Mearingstone) photos

Acknowledgements/special thanks: Ann Hepper, Gloria O'Neill, David Prentice, Robert Houle, Lorraine Thomson, Bruce Pashak, Andreas Kahre, Randy Raine-Reusch, Owen Belton, Graemme Brown, John Raham, Sylvia DeTar, Sascha Meara O'Neill, Shirley Salomon, Kenneth Newby, Canada Council for the Arts

NEW MUSIC FOR HIGHLAND PIPES AND PERCUSSION

MEARINGSTONE

Michael O'Neill / Bagpipes . Percussion

Andrew Bonar . Andrew Douglas . Andrew Hayes / Bagpipes

UZUME TAIKO

Bonnie Soon . Boyd Seiichi Grealy . Jason Overy / Taiko . Percussion

Neelamjit Dhillon / tabla . Alcvin Ramos / shakuhachi . Duncan Millar / snare drum

Being and Doing (29:48)

1. A Walk Supreme (5:46)

2. Migration of a Triad (5:28)

3. Ontophony (4:07)

4. The Shiftings (4:49)

5. Astralis (2:43)

6. Ogdoadic Zone (2:42)

7. Re-entry (4:16)

8. Luffness (15:11)

9. Jedaya (7:32)

10. Horse of a Different Colour (13:58)

Total time: 66:57



Canada Council
for the Arts

Conseil des Arts
du Canada

This recording was made possible through the assistance of the Canada Music Fund and the Music Section of the Canada Council for the Arts

Recorded and mixed in 24/88.2 to stereo and 5.0
© & © 2006 Songlines Recordings 3036 W. 6th Ave Vancouver
BC V6K 1X3 Canada www.songlines.com Made in Canada



SONGLINES

SGL SA2405-2

