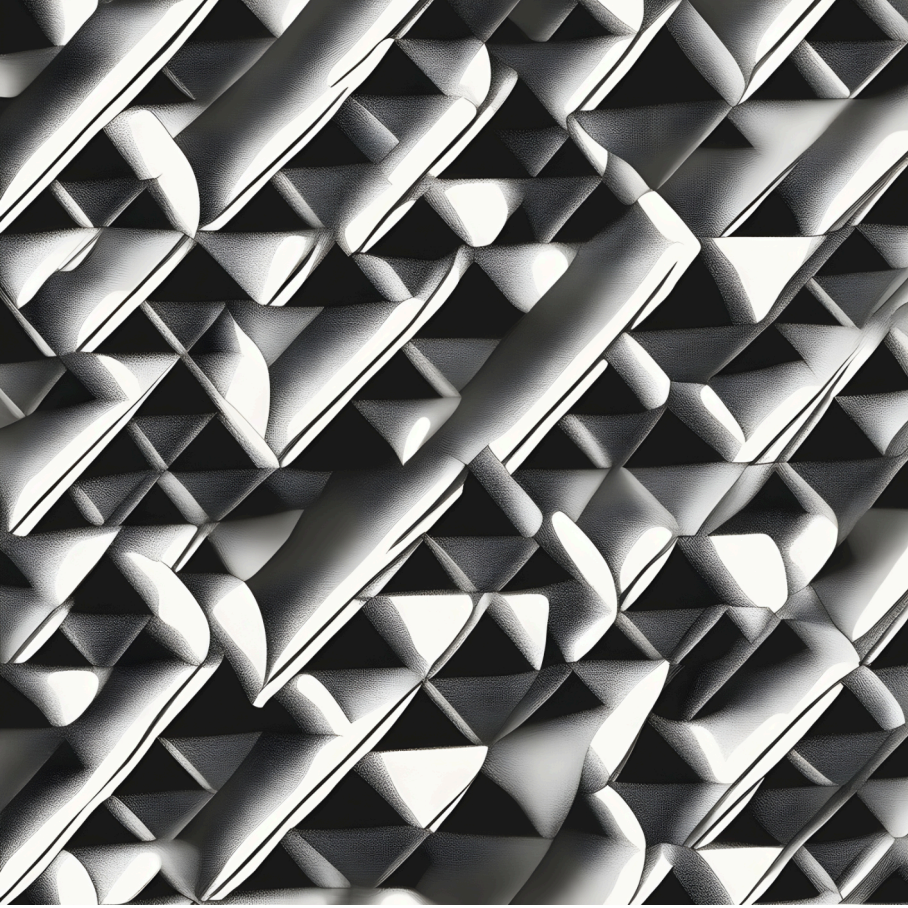




# André Cormier

**—TOUS FACTEURS ÉTANT ÉGAUX**

Mark Takeshi McGregor





André Cormier composer  
—TOUS FACTEURS ÉTANT ÉGAUX  
Mark Takeshi McGregor flutes

1. Movement 1 (5:07)
2. Movement 2 (5:07)
3. Movement 3 (5:07)
4. Movement 4 (5:07)
5. Movement 5 (5:07)



Throughout my two-year tenure studying under James Tenney, one phrase he frequently used was 'all factors being equal.' This phrase captivated me, echoing in my mind long after my studies concluded, surfacing whenever a relevant circumstance arose. It wasn't until 2008 when I was commissioned to write a piece for 10 flutes that those four words came into play in a real way. —*tous facteurs étant égaux* is dedicated to Jim, as I was immersed in his seminal theory book, *Meta + Hodos*, during its composition, this piece delves deeply into the concept of form.

Focused primarily on two forms—vertical form through harmony and horizontal form through temporal placement of sounds—this composition is tailored for an ensemble of ten flutes. The monochromatic makeup of the ensemble foregrounds the form, making it easier to discern and articulate, aligning with the notion of all factors being equal.

Both forms share a common trait: the equal division of respective materials. In the case of the vertical form, harmony is constructed from scales evenly partitioned by intervals. These divisions progressively diminish as the movements unfold, starting at 480 cents in the first movement and reducing to a mere 10 cents in the fifth movement, symbolizing a gradual collapse of harmonic complexity, on one hand, yet creating sonic complexity on the other.

Horizontal form, on the other hand, involves each pitch undergoing varying durational divisions within each bar yet always equal, dictated by systems ranging from every 2 seconds to every 30 seconds. This systematic time counterpoint imparts a robotic, metronomic cadence, underscoring the theme of regularity.

The unconventional form of this piece is mirrored in its unusual notation, tailored to facilitate performance in a spatialized concert setting, structured around a stopwatch, so I figured I would lean into this already prefabricated form. The individual parts resemble a compact bus schedule, designed for easy reading and synchronization with the stopwatch, ensuring seamless ensemble coordination, and maintaining the monochromatic theme from inception.



André Cormier's work for ten flutes, *—tous facteurs étant égaux*, was commissioned for the Redshift Music event, *Échos Fidèles*, which took place on March 14, 2008 at Sinclair Centre in Vancouver as part of that year's Cultural Olympiad (a series of cultural events taking place throughout Vancouver in the lead up to the 2010 Winter Olympics). It was performed by the Tempest Flute Ensemble, which I founded in 2005. Because *Échos Fidèles* consisted of ten premieres by as many composers, time constraints meant we could only perform the second movement of André's piece. Shortly after, the Tempest Flute Ensemble was re-envisioned as an octet, meaning that I would spend the next 15 years wondering what Cormier's five-movement, 25-minute flute dectet sounded like in its entirety.

In the winter of 2023 I converted my apartment bedroom into a recording studio and began laying down the tracks for *—tous facteurs étant égaux*. The whole process took several weeks, as I navigated neighbours, garbage trucks, airplanes, and the lunch breaks of the elementary school next door. As the five movements slowly took shape, it was fascinating to discover how each movement embodied a different character, from the cheery optimism of the first movement (the only one to employ piccolos), to the foreboding urgency of the second movement, to the claustrophobic (yet weirdly playful) final movement. I'm indebted to Don Harder, who took my very basic recordings with their dry, unflattering acoustics and transformed them into something that truly sparkles. And of course I have tremendous gratitude to André Cormier and the professional partnership (and friendship) we've enjoyed for many years now.

MARK TAKESHI MCGREGOR

**André Cormier** | composer, graphic design  
**Mark Takeshi McGregor** | flutes, recording, editing

**Don Harder** | mixing and mastering

**Recording Dates** | 7 December 2023 - 19 February 2024

**Recording Location** | Firebelly Studios (aka Mark's bedroom)

**Special Thanks** | Tempest Flute Ensemble, Jordan Nobles,  
Redshift Music, Don Harder, Robin Streb.

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