



**Canadian
International
Organ
Competition**

OFFICIAL RULES AND REPERTOIRE

**MONTREAL
OCT 6-19, 2020**

Rules and Regulations

2020 Canadian International Organ Competition

From October 6 to 19, 2020, the Canadian International Organ Competition (CIOC) will welcome 16 young competitors to Montreal from around the world for three separate competition rounds in different churches for the chance to win prizes totalling **\$125,000 CAD**.

This document outlines rules, regulations and required repertoire of the 2020 Competition.

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Written and published in January 2019.

IMPORTANT DATES

Application Deadline	January 31, 2020
Announcement of Selected Candidates	May 2020
Arrival of Candidates	Week of September 28, 2020
Quarter Final Round	October 6-7-8, 2020
Semi-Final Round	October 11-12, 2020
Final Round	October 16, 2020
Gala Concert and Award Ceremony	October 19, 2020

ELIGIBILITY

The 2020 Canadian International Organ Competition is open to organists of all nationalities born on or after October 17, 1985. The first prizewinner of any previous CIOC Competition is ineligible to apply.

APPLICATION PROCEDURE

I. Preliminary Round – DEADLINE: January 31, 2020

To be admitted to the CIOC, candidates must send a complete registration file by January 31, 2020. Only complete files will be processed. The preselection round is an anonymous process. The preliminary jury will not have access to candidates' files and will therefore base their decision entirely on the performance they hear on the CD.

The registration fee is \$175 CAN and must be included with the registration form. The registration fee is not refundable. The candidate must send this amount free of all taxes or other charges.

After listening to the candidates' recordings, the preliminary jury, designated by the Canadian International Organ Competition, will choose a maximum of 20 competitors.

The file must include:

- a) A completed registration package on the Acceptd platform, which can be found at ciocm.org, containing:
- b) The email address and phone number for two references who must be former or current teachers or professional musicians;
- c) A photocopy of a valid passport;
- d) Two professional high-definition colour photos and at least one black and white photo (preferably dissimilar). The photographs, which will be used in CIOC communications, must be free of copyright restrictions;
- e) Payment of registration fees or documented proof of payment;
- f) A curriculum vitae in French and/or English (maximum 2 pages) that outlines the candidate's training, names of principal professors, prizes and awards, and current professional status;
- g) A brief biography in French and/or English (maximum 200 words);
- h) Audio recordings (wav, high-quality mp3, aiff, flac, etc.), submitted through Acceptd. Only electronic copies will be permitted. The filenames for each track must include the

candidate's first and last name. Along with the audio files, candidates must submit a document listing the date and place of recording for each piece, accompanied by the specification(s) of the organ(s) used in the recording. The recording should include only the specified programme, which must be complete performances of the works **without any editing**, and with no speaking or any other content that might divulge the identity of the candidate. A witness (member of a professional body, member of the clergy, or a municipal official) must sign the registration form attesting that the recording is truly the candidate's work and has not been edited.

Pre-selection audio recording programme

A complete recording will include one choice from each of the four groups below (marked 1., 2., 3. and 4.).

1. Johann Sebastian Bach (1685-1750)

One fast movement of one trio sonata (the first OR third movement) among these choices:

- no. 2 in C minor, BWV 526
- no. 3 in D minor, BWV 527
- no. 6 in G major, BWV 530

2. Pierre Du Mage (1674-1751)

Tierce en taille

3. Charles-Marie Widor (1844-1937)

Moderato (first movement) of the *Symphonie gothique*, op. 70 no. 9

4. Charles Tournemire (1870-1937)

Communion AND Sortie (two movements) taken from one of the following works of *L'Orgue mystique* : (the two movements may be recorded as two separate takes)

- Cycle de Pâques, op. 56 no. 17, « Dominica Resurrectionis »
- Cycle après la Pentecôte, op. 57 no. 35, « In Assumptione B.M.V. »

The preliminary jury's decision will be communicated to all applicants by email in May 2020. Selected candidates will be invited to travel to Montreal from approximately October 3-20, 2020. The CIOC management will cover the transportation costs, the lodging, as well as a daily allowance (per diem) of \$40 CAD.

II. Quarter-Final Round – October 6, 7, 8, 2020

An international jury will listen to the competitors chosen as quarter-finalists and select a maximum of 10 competitors who are to proceed to the semi-final round. The repertoire for the quarter-final round is compulsory. Each competitor must play a programme containing four pieces: one piece selected from each of the categories listed below.

For this portion of the competition, an assistant/page turner will be assigned to each competitor. The competitors will have 3 hours practice time on the Quarter-Final Round organ prior to the round.

This round will take place at Immaculée-Conception Church on the 1961 Rudolph von Beckerath organ.

Repertoire

Johann Sebastian BACH

1. Preludes and Fugues

BWV 532	Prelude and Fugue in D Major
BWV 542	Fantasy and Fugue in G minor
BWV 543	Prelude and Fugue in A minor
BWV 544	Prelude and Fugue in B minor
BWV 548	Prelude and Fugue in E minor
BWV 564	Tocatta, Adagio and Fugue in C major

2. Chorale Preludes (ornamented)

BWV 653b	An Wasserflüssen Babylon (Weimar version)
BWV 654	Schmücke dich, o liebe Seele
BWV 662	Allein Gott in der Höh sei Ehr'

3. Chorale Preludes (Trios)

BWV 655	Herr Jesu Christ, dich zu uns wend'
BWV 664	Allein Gott in der Höh' sei Ehr'
BWV 676	Allein Gott in der Höh' sei Ehr'

Other

4.

N. Bruhns	Praeludium in E minor (long)
N. Bruhns	Praeludium in G major
V. Lübeck	Praeludium in G minor
D. Buxtehude	Praeludium in E major, BuxWv 141
D. Buxtehude	Praeludium in G minor, BuxWV 148

III. Semi-Final Round – October 11 and 12, 2020

An international jury will listen to the candidates chosen as semi-finalists and select five competitors who are to proceed to the final round. The semi-final round consists of a recital of no more than 45 minutes including breaks. The jury will take into consideration the construction and the balance of the programme.

The candidates will get 4 hours practice time on the Semi-Final Round organ. All memory levels will be erased before the competition on October 5th so as to give all competitors equal conditions.

The semi-final round will take place at the Church of St. Jean Baptiste on a Casavant Frères organ (1914, 1996).

The CIOC will provide a page-turner, if needed, but registration assistance will not be permitted.

For this round there is compulsory piece by Louis Vierne, and the rest of the repertoire for this program is chosen by the competitor. All works performed in this round must be different from previous rounds, including the preliminary selection round.

Repertoire

1. The competitor must choose works from the repertoire of the 19th, 20th and 21st centuries.
2. IMPOSED WORK: All competitors are required to play ONE of the following movements by Louis Vierne:
 - Prelude (first movement) of Symphony no. 1 op. 14
 - Allegro (first movement) of Symphony no. 2 op. 20
 - Allegro maestoso (first movement) of Symphony no. 3 op. 28
3. Competitors are encouraged to include a transcription by Louis Robilliard in the semi-final and/or final round programmes. Suggestions can be found in Annex I of this document or on the CIOC's website. The best interpretation of a Louis Robilliard transcription will be awarded the Louis-Robilliard Prize.
4. The competitor's programme may contain transcriptions other than the suggested transcriptions by Louis-Robilliard. The transcription(s) must not exceed 14 minutes for the whole semi-final round programme. Unpublished transcriptions may be permitted on a case-by-case basis. Candidates who are selected after the preliminary round will be required to submit scores of their unpublished transcriptions along with their program for the live rounds. Unpublished transcriptions must be engraved professionally or with computer software. Handwritten scores will not be permitted.
5. Competitors are encouraged to include a Canadian piece in the semi-final and/or final round programmes. Suggestions can be found in Annex II or on the CIOC's website. The best interpretation of a Canadian work will be awarded the Royal College of Canadian Organists Prize.

IV. Final Round – October 16, 2020

An international jury will listen to five final candidates. Following the Final Round, the president of the jury will announce the names of the winners of the Canadian International Organ Competition. The final round consists of a recital of no more than 60 minutes including breaks. The jury will take into consideration the construction and the balance of the programme.

The candidates will have 6 hours practice time on the Final Round organ. All memory levels will be erased before the competition on October 5th so as to give all competitors equal conditions.

The Final Round will take place at Montreal's Notre-Dame Basilica on a Casavant Frères organ (1891).

The CIOC will provide a page-turner, if needed, but registration assistance will not be permitted.

For this round there is a compulsory piece by Charles Tournemire, and the rest of the repertoire for this program is chosen by the competitor. All works performed in this round must be different from previous rounds, including the preliminary selection round.

Repertoire

1. **IMPOSED WORK:** All competitors are required to play TWO movements (Communion and Sortie) of *L'Orgue Mystique: Cycle de Noël* op. 55 no. 7 "Epiphania Domini" by Charles Tournemire. The best interpretation of this piece will be awarded the Charles-Tournemire Prize.
2. Competitors are encouraged to include a transcription by Louis Robilliard in the semi-final and/or final round programmes. Suggestions can be found in Annex I of this document or on the CIOC's website. The best interpretation of a Louis Robilliard transcription will be awarded the Louis-Robilliard Prize.
3. The competitor's programme may contain transcriptions other than the suggested transcriptions by Louis-Robilliard. The transcription(s) must not exceed 14 minutes for the whole final round programme. Unpublished transcriptions may be permitted on a case-by-case basis. Candidates who are selected after the preliminary round will be required to submit scores of their unpublished transcriptions along with their program for the live rounds. Unpublished transcriptions must be engraved professionally or with computer software. Handwritten scores will not be permitted.
4. Competitors are encouraged to include a Canadian piece in the semi-final and/or final round programmes. Suggestions can be found in Annex II or on the CIOC's website. The best interpretation of a Canadian work will be awarded the Royal College of Canadian Organists Prize.

V. Gala Concert – October 19, 2020

The prize-winners will perform in a gala concert. This prestigious event will bring the CIOC Competition to a close. Competition officials will determine the programme for the concert, which may include selections from the three rounds. The Gala Concert is preceded by the official awards ceremony.

JURY

The jury for the quarter-final, semi-final and final rounds is composed of members selected from among the most eminent, internationally renowned figures on the music scene. Entrusted to select and reward the most deserving competitors, the panel of judges has complete discretion in making its selection and awarding Competition prizes. The jury will deliberate at the end of each round, with the president of the jury having voting rights and acting as the moderator of the deliberations. The jury reserves the right not to award all the prizes. The first prize cannot be divided among the competitors. The jury may award honourable mentions.

The jury's decisions are final.

2020 Jury

Jean-Willy Kunz (Canada), president of the jury
Martin Baker (UK)
Bernard Focroulle (Belgium)
Michael Kapsner (Allemagne)
Rachel Laurin (Canada)
William Porter (USA)
Louis Robilliard (France)
Dong-Il Shin (South Korea)
Patricia Wright (Canada)

PRIZES

FIRST PRIZE \$ 25,000 CAD

Also:

- *Recording and distribution of a CD under ATMA Classique label*
- *3-year career management services for North America by Karen McFarlane Artists*
- *3-year career development program by the CIOC.*

SECOND PRIZE \$15,000 CAD

THIRD PRIZE \$10,000 CAD

OTHER SPECIAL PRIZES

GÉRARD-COULOMBE BACH PRIZE \$5,000 CAD

Also a recital offered by the Montreal Bach Festival

Awarded by the jury after the Quarter Final Round for the best overall interpretation of the three works by Johann Sebastian Bach.

LOUIS-VIERNE PRIZE \$5,000 CAD

Awarded by the jury after the Semi-Final Round for the best interpretation of the imposed work by Louis Vierne.

LOUIS-ROBILLIARD PRIZE \$5,000 CAD

Awarded by the jury after the Semi-Final or Final Round for the best interpretation of a transcription by Louis Robilliard (see Annex 1 for suggestions).

ROYAL COLLEGE OF CANADIAN ORGANISTS PRIZE \$5,000 CAD

Awarded by the jury for the best interpretation of a Canadian composition performed during the Quarter Final or Final Round (see Annex 2 for suggestions).

CHARLES-TOURNEMIRE PRIZE \$5,000 CAD

Awarded by the jury after the Final Round for the best interpretation of the imposed work by Charles Tournemire.

RICHARD-BRADSHAW AUDIENCE PRIZE \$5,000 CAD

Awarded following a vote by the audience for their favourite organist among the competition finalists.

SPINELLI PRIZE \$5,000 CAD

Awarded for the best overall program.

SIR ERNEST MACMILLAN MEMORIAL FOUNDATION AWARD* \$5,000 CAD

**Only for Canadian citizens and permanent residents*

Awarded to the top Canadian competitor in the semi-final or final round of the competition (to be eligible, competitors must include MacMillan's Cortège académique in their semi-final program)

TRANSPORTATION AND ACCOMMODATION OFFERED BY THE CIOC

The CIOC management will cover:

- a) round-trip transportation costs to Montreal from the international airport closest to the competitor's place of residence (to be approved by the CIOC). In order to obtain the most advantageous flight prices and conditions related to scheduling changes, the CIOC management might ask that competitors buy their airplane ticket in their country of departure. The competitors will then be reimbursed in Montreal, when they receive their per diem allowance. If competitors use a mode of transportation other than the airplane, the CIOC management must approve the costs in advance of the trip to Montreal;
- b) transportation costs between Pierre-Elliott-Trudeau Airport in Montreal and the competitor's lodging;
- c) cost of lodging (breakfast included);
- d) a daily allowance (per diem) of \$40 CAD.

If any competitor withdraws prior to the start of the Competition, they will have to refund the CIOC expenses made on their behalf (i.e. plane ticket).

VISA

The competitors who need a visa to enter Canada must see to it personally and provide proof to the CIOC of having obtained a visa by July 5th, 2020 at the latest. The competitors who must present an official letter of invitation to obtain a visa should ask the CIOC management for such a letter.

RULES AND CONDITIONS OF PARTICIPATION

1. By completing the official entry form at www.ciocm.org, competitors agree to comply with the CIOC rules and conditions, and with the jury's decisions.
2. Failure to comply with the rules or conditions of participation may result in the competitor's disqualification, without right of appeal.
3. Competition officials reserve the right to request additional information from any competitor.
4. The order of appearance of the selected competitor will be determined by a random draw, the procedure of which will be decided by Competition officials.
5. A competitor who is unable to perform at the designated time will be disqualified, unless their absence can be justified in advance to the Competition officials, who may, at their discretion, choose to modify the order of appearance of competitors.
6. A competitor must perform all works in strict accordance with the required programme duration for each round.

7. Following a preliminary step, the Competition consists of three rounds: quarter-final, semi-final and final. Competitors must perform a different selection of works in each round.
8. Practice times on each of the competition organs during the competition are detailed above. However, candidates will be provided with practice times on alternate organs in Montreal outside of the allotted times on competition organs.
9. In making its decisions, the jury will take into account the difficulty and the balanced construction of the programmes for each round.
10. Competitors must agree to be free from October 3 to 20, 2020 inclusively. In addition, all competitors must be present for the announcement of the semi-finalists; all semi-finalists must be present for the announcement of the finalists; all finalists must be present for the announcement of the winners; all winners must be present at the gala concert for the award ceremony. In case of absence, refer to Point 2 of the Rules and Conditions of Participation.
11. Competitors must forfeit all recording, broadcasting and distribution rights of any kind to the CIOC, together with all artists' resale rights, for an unlimited period. By completing the official entry form, competitors agree to release all rights regarding the future use of the recording of their performance(s). The three rounds of the CIOC may be recorded, broadcast, or otherwise transmitted on radio, television, or internet without any financial compensation to the competitors.
12. Competitors are required to make themselves available for all interview, videos, and/or promotional meetings relating to the CIOC. The winners of the first, second and third prizes must be available to perform at the Closing Gala / Awards Ceremony.
13. The CIOC will disqualify any competitor who has not paid their application entry fee of \$175 CAD by January 31, 2020, or who has not provided the guarantees necessary for payment.
14. This document was originally drafted in English. In case of dispute, the only text of legal value is the original English text. Competition officials reserve the right to modify the text of this document at any time. The most recent version of the rules is always available on the CIOC website.
15. The CIOC will disqualify any competitor who has not responded to the official invitation of participation within the prescribed deadline.
16. If a competitor chooses to modify or cancel their ticket, they will pay the penalty fee or any related extra charges. If a candidate pulls out of the Competition after the ticket has been paid by the CIOC, they will refund the Competition the full amount of the ticket.

CANADIAN INTERNATIONAL ORGAN COMPETITION

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ANNEX I

A list of Louis Robilliard published transcriptions

Franz Liszt	Funérailles (10')
Franz Liszt	Orphée S. 98 (12'30'')
Gabriel Fauré	Suite « Pelléas et Mélisande » op. 80
	Prélude 5'30
	Fileuse 3'30
	Sicilienne 4'
	La mort de Mélisande 5'
César Franck	Rédemption (13')
Franz Liszt	St-François de Paule marchant sur les flots (10'30'')

ANNEX II

Suggested Canadian Works

This list was compiled with the help of the Royal College of Canadian Organists (RCCO) and les Amis de l'orgue de Montréal. It is not a complete list of Canadian works but presents a varied and balanced view of the different styles of Canadian composers. Organists are encouraged to pursue their research on the Canadian Music Center website (<http://www.musiccentre.ca/>). Scores and available for rental and purchase.

Ager, Andrew

Toccata and Fugue (dedicated to Rachel Laurin) [9']

Contact Andrew Ager at andrew.ager@rogers.com for scores.

Bales, Gerald

Petite Suite [5'30"]

Toccata [5'30"]

Bancroft, Hugh

Pastorale [4'30"]

Bédard, Denis

Toccata de Suite pour orgue, CH 14 [6'15"]

Rhapsodie sur le nom de Lavoie, CH 16 [7'30"]

Burge, John

Dance [6'00]

Cabena, Barrie

Variants – in memoriam John Cook, op. 138 [7'30"]

Sonata Festiva (Sonata VII), op. 42 : Intermezzo [5'15"], Rondo [4'15"]

Chaconne, op. 222 no. 5 [4'30"]

Toccata, op. 213 no. 5 [4']

Sonata Giojoso (Sonata XIV), op. 84 [9'00]

Aspects of the Sea (Sonata XX), op. 174

Cherney, Brian

Gothic scenes and interludes (candidates may choose individual movements)

Daveluy, Raymond

Première Sonate (1st Sonata), notable the Andante in E minor

Deuxième Sonate (2nd Sonata)

Troisième Sonate (3rd Sonata)

Quatrième Sonate (4th Sonata), namely the Fantaisie (1st movement) [12'] and the Fugue (3rd movement) [11']

Cinquième Sonate (5th Sonata), namely the Scherzo (2nd movement) [7'30"]

Sixième Sonate (6th Sonata), namely the Toccata : Allegro con brio (4th movement) [10']

Epilogue sur (on) "Nun Danket" et (and) "Ballerma" [6'30"]

José Evangelista

Ecos [4'30]

Gagnon, Alain

Pastourelle [8'30]

Maxime Goulet

Citius, altius, fortius! [4']

Hambraeus, Bengt

Après-sheng [9']

Livre d'orgue Vol IV (candidates may choose individual movements)

Nebulosa (rondo) pro organo [12'00]

Toccata monumentum per Max Reger [12'30]

Shogaku (from Tre pezzi per organo) [8']

Henderson, Ruth Watson

Chromatic Partita [8'00]

Toccata on "Westminster Abbey" [1'45"]

Meditation on "Herzliebster Jesu" [2']

Variations for Organ on "Ode to Newfoundland" [6'30"]

Festive Variations for Organ [6']

Toccata and Fugue in E minor for Organ [3'30"]

Celebration: Fanfare for Organ [3'15"]

Hétu, Jacques

Variations [17'00]

Quatre Interludes, op 38 [15']

Kloppers, Jacobus

Dialectic Fantasy [9'00]

Celtic Impressions, Mvt. I: Two Strathspeys [11']

Triptych on Vaughan-Williams Hymn Tunes [10'45"]

Partita (Chorale and 3 Variations) on In Dulci Jubilo [7']

Landry, Jeanne

Orah [8']

Laurin, Rachel

Prelude and Fugue in F minor, op.45 [9']

Étude-Caprice "Le Rire de Belzébuth", op. 66 [7'30]

Étude Héroïque, op.38 [8'30]

Introduction et Passacaille, op. 44 [13'00]

Toccata, de la Symphonie n° 1, op. 36 [8'30]

Scherzo, de la Symphonie n° 1, op. 36 [7'15]

Chaconne et Fugue n°3, op. 31 [12'00]

Épilogue, op. 50 [6'30]

Étude Symphonique, Op.72 (pédale solo) Variations on "That good old Baylor Line" (length depending on the chosen variations)

Poème Symphonique pour le Temps de l'Avent, Op.69 (Tone Poem for the Advent Season, Op.69) [8']

Finale, Op.78 (ou en français: Final, Op.78) [5'30]

Lesage, Jean

Babylone [17']

O Mor, Ubi est Victoria tua [17']

MacMillan, Sir Ernest

Cortège académique [4'30]

Mather, Bruce

Études 1 à 8 (candidates may choose from 1 to 8, but should select two contrasting movements)

Cinq Pièces pour l'orgue de Membre (Any of the 5 pieces)

Morel, Francois

Alleluias [11'50] (The first movement can stand alone)

Prière [5'30]

Willan, Healey

Introduction, Passacaglia et Fugue [20']

Passacaglia and Fugue no. 2 en mi mineur [13']