



**Canadian
International
Organ
Competition**

OFFICIAL RULES AND REPERTOIRE

**MONTRÉAL
OCT 10-24, 2021**

2021 Canadian International Organ Competition

*(Please note important changes in the rules that have been implemented as of July 01, 2021. These changes are all highlighted in yellow.)

Competitors from around the world will be invited to Montréal in October 2021 to compete for the chance to win prizes totalling **\$125,000 CAD**.

This document outlines rules, regulations and required repertoire of the 2021 Competition.

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IMPORTANT DATES

Application Deadline	January 31, 2020
Announcement of Selected Candidates	May 2020
Quarter Final Round Submission Deadline	May 15, 2021
Arrival of Candidates	October 10, 2021
Semi-Final Round	October 14-15, 18-19, 2021
Final Round	October 22, 2021
Gala Concert and Award Ceremony	October 24, 2021

ELIGIBILITY

The 2021 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 8-25, 2021. The CIOC management will cover the transportation costs, the lodging, as well as a daily allowance (per diem) of \$40 CAD.

II. Recorded Quarter-Final Round – May 15, 2021 Submission Deadline

Due to the possibility of travel restrictions as a result of the COVID-19 pandemic, the quarter-final round has been restructured as a recorded round. Once the selected quarter-finalists have submitted their recordings by the May 15th, 2021 deadline, an international jury will review the recorded performances, deliberate, and create a ranked list of candidates to proceed to the next stage of the competition.

Candidates must secure a venue with a pipe organ that is suitable for a professional-quality recording. The candidates will be performing both baroque and symphonic repertoire, so they are encouraged to select an organ that can handle both reasonably well. It is highly recommended that they use professional-quality recording equipment, including high-quality microphones and a high-definition camera. For the video, candidates are to use a single, fixed camera angle where they are fully visible for the entire duration of the performance. The camera angle should enable both the hands and feet of the candidate to be visible, and candidates should note that these recordings will be broadcast to the public after they are submitted to the CIOC.

The recording of both the audio and video must be done in a single, continuous take as if it was a live performance. While candidates are permitted to use editing software to sync the video and audio footage, all cuts, patches, and splices to both the audio and video tracks are prohibited. Candidates will also be required to appoint a proctor to be present for the duration of their quarter-final round recording. The proctors should sign a written attestation (a template will be provided by the CIOC) stating that the recording was created in accordance with the competition rules. The proctor must be either a music professor, member of the clergy, or a music professional who has served on a jury for a music competition in the past, and the CIOC will offer the proctor a \$100 CAD honorarium for their assistance.

Candidates are permitted to have a page turner for the recorded quarter-final round. For the baroque repertoire selected from the list below, the page turner may also manipulate individual stops on the organ. For the symphonic repertoire selected by the candidate, the page turner may not manipulate any stops. At no point in the performance is the page turner permitted to manipulate thumb or toe pistons, or swell boxes.

Please note that the Louis-Vierne Prize has been replaced with an audience prize for the quarter-final round. The recorded performances will be streamed to the public, and the CIOC will implement an online voting system to determine the winner of this prize.

Repertoire

1. Candidates must include one item from each of the two categories below. The rest of the program will be free for the candidate to choose from the repertoire of the 19th, 20th, or 21st centuries, originally planned for the semi-final round. Candidates may not repeat any of the repertoire they submitted as part of their preliminary round recording. The entire program must not exceed 40 minutes, including pauses between pieces.
2. Candidates who are eligible for the Sir Ernest MacMillan Memorial Foundation Award (Canadian citizens and permanent residents) are strongly encouraged to include the *Cortège académique* in their quarter-final round program (see “Prizes” for details).

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	Toccat, Adagio and Fugue in C major

2. 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'

Semi-Final Round – October 14, 15, 18, 19, 2021

An international jury will listen to the semi-finalists and choose five to continue to the final round. The semi-final will consist of two short recitals on two different organs.

Semi-Final Round, Part 1 (Baroque) – October 14 and 15, 2021

This round will take place at the Immaculée-Conception Church on a Rudolph von Beckerath organ (1961, 2018).

The repertoire for the first portion of the quarter-final round is imposed. Each candidate must present a program of three pieces: one work selected from each of the three categories below.

For this portion of the competition, an assistant/page turner will be available to the competitors. The competitors will have 2.5 hours of practice time on the organ used in this round.

Johann Sebastian BACH

3. Fantasia

BWV 651

Fantasia super "Komm, Heiliger Geist"

2. Ornamented Chorale Preludes

BWV 653b

An Wasserflüssen Babylon (Weimar version with double pedal)

BWV 654

Schmücke dich, o liebe Seele

BWV 662

Allein Gott in der Höh sei Ehr'

Other composers

3.

N. Bruhns

Praeludium in E Minor ("The Great")

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

Semi-Final Round, Part 2 (symphonic) – October 18 and 19, 2021

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

The choice of repertoire for the second portion of the semi-final round is up to the candidates. The number and selection of pieces is left to the discretion of the candidate, while respecting the guidelines below. The jury will take into consideration the construction and the balance of the programme.

The CIOC will provide a page-turner, if needed, but registration assistance will not be permitted. All memory levels will be erased before the competition on October 12, so as to give all competitors equal conditions. Each candidate will have access to 5 sets of 40 generals*. The candidates will be given 3 hours to practice on the organ being used in this round.

*Note: the organ has only 10 physical pistons, but 40 generals per level are available if the sequencer is used.

Repertoire

1. Candidates may not play any work that has already been performed in the preliminary or recorded quarter-final rounds.
2. The programme should not exceed 25 minutes, including pauses between pieces.
3. The competitor must choose works from the repertoire of the 19th, 20th and 21st centuries.
4. 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.
5. 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 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.
6. 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.

Final Round – October 22, 2021

This round will take place at the Maison symphonique on a Casavant Frères organ (2014).

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 CIOC will provide a page-turner, if needed, but registration assistance will not be permitted. All memory levels will be erased before the competition on October 12, so as to give all competitors equal conditions. **Each candidate will have access to 10 sets of 10 generals.** Competitors will have **at least 4 hours** of practice on the organ used in this round.

For this round there is a compulsory piece by Marcel Dupré, and the rest of the repertoire for this program is chosen by the competitor.

Repertoire

1. Candidates may not play any work that has already been performed in the preliminary or recorded quarter-final rounds.
2. **IMPOSED WORK:** All competitors are required to play ONE of the following movements by Marcel Dupré. The best interpretation of this piece will be awarded the Marcel-Dupré Prize.

- a. *Cortège et Litanie*, op. 19 no. 2
 - b. *Prélude et fugue en sol mineur*, op. 7 no. 3
 - c. *Évocation*, op. 37, excerpt: iii. Allegro deciso
 - d. *Symphonie-Passion*, op. 23, excerpt: i. Le monde dans l'attente du Sauveur
3. Candidates are encouraged to include one or more works by J.S. Bach. The Gérard-Coulombe Bach Prize will be awarded following the final round, based on candidates' performances of works by Bach throughout the competition.
 4. 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.
 5. 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 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.
 6. 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 24, 2021

The first, second, and third-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.

2021 Jury

Jean-Willy Kunz (Canada), president of the jury
 Martin Baker (UK)

Bernard Foccroulle (Belgium)
Rachel Laurin (Canada)
William Porter (USA)
Louis Robilliard (France)
Helga Schauerte-Maubouet (Germany/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

Recital offered by the Montreal Bach Festival

Awarded by the jury after the Final Round for the best overall interpretation of works by J.S. Bach through all rounds of the competition (excluding the preliminary round).

~~**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.*~~

QUARTER-FINAL ROUND AUDIENCE PRIZE \$5,000 CAD

Awarded following an online vote by the audience for their favourite organist among the competition quarter finalists.

LOUIS-ROBILLIARD PRIZE \$5,000 CAD

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

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

Awarded by the jury for the best interpretation of a Canadian composition performed during the in-person live round(s) (see Annex 2 for suggestions).

MARCEL-DUPRÉ PRIZE \$5,000 CAD

Awarded by the jury after the Final Round for the best interpretation of the imposed work by Marcel Dupré.

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 recorded quarter-final round of the competition (to be eligible, competitors must include MacMillan's Cortège académique in their quarter-final round program). Please note that including the Cortège académique will not qualify competitors for both the RCCO Prize and the Sir Ernest MacMillan Foundation Memorial Award. In order to qualify for both prizes, candidates must include an additional Canadian work in one of the live, in-person rounds.

TRANSPORTATION AND ACCOMMODATION OFFERED BY THE CIOC

For all candidates invited to Montréal to compete in the live rounds, 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, 2021 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 round, the Competition consists of: a recorded quarter-final round, and one or two in-person rounds held in Montreal, QC. Competitors must have a unique selection of works for each round of the competition, and may not play any one work in more than one round. Further, competitors may not repeat any preliminary round repertoire in any of the subsequent competition rounds.
8. Practice times on each of the competition organs during the competition will be detailed by July 15th, 2021. 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 8 to 25, 2021 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. This applies equally to the recorded quarter-final round performances prepared by the candidate.
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 suggested 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']