



**Canadian  
International  
Organ  
Competition**

OFFICIAL RULES AND REPERTOIRE

**MONTRÉAL  
OCT 13-27, 2024**

## **2024 Canadian International Organ Competition**

In October 2024, the Canadian International Organ Competition (CIOC) will welcome young competitors to Montreal from around the world to compete in different churches for the chance to win prizes totalling more than **\$100,000 CAD**.

This document outlines rules, regulations and required repertoire of the 2024 Competition.

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*Written and published in July 2023.*

## IMPORTANT DATES

Application Deadline	January 31, 2024
Announcement of Selected Candidates	May 2024
Arrival of Candidates	October 13, 2024
Semi-Final and Final Rounds	October 17-25, 2024
Gala Concert and Award Ceremony	October 27, 2024

## ELIGIBILITY

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The 2024 Canadian International Organ Competition is open to organists of all nationalities born on or after October 26, 1989. The first prizewinner of any previous CIOC Competition is ineligible to apply.

## APPLICATION PROCEDURE

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### I. Preliminary Round – DEADLINE: January 31, 2024

To be admitted to the CIOC, candidates must send a complete registration file by January 31, 2024. 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 12 competitors.

The file must include:

- a) A completed registration form available on [ciocm.org](http://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 accepted. 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. Louis Marchand (1669-1732)**

Tierce en taille (no. 6, from the Premier Livre)

#### **3. Rachel Laurin (b. 1961)**

Aria (from Symphony No. 1, op. 36) - [Score available here](#)

#### **4. Louis Vierne (1870-1937)**

Final (from Symphony no. 4 op. 32)

The preliminary jury's decision will be communicated to all applicants by email in May 2024. Selected candidates will be invited to travel to Montreal from approximately October 13-28, 2024. The CIOC management will cover the transportation costs, the lodging, as well as a daily allowance (per diem) of \$40 CAD. Selected candidates must submit their final program by June 30, 2024. After this date, no modifications will be allowed.

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.

## **II. Semifinal Round, Part 1 (Baroque) – October 17 and 18, 2024**

The semifinal round consists of two short recitals on two different organs. The first short recital takes place at the Church of the Immaculée-Conception on the organ by Rudolph von Beckerath (1961, 2018).

The repertoire for Part 1 of the Semifinal round is imposed. Each competitor must present a program of 4 pieces: one work selected from each of the following four categories.

For this portion of the competition, an assistant/page turner will be assigned to each competitor. The competitors will have 2.5 hours practice time on the instrument used during this round.

### **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 659	Nun komm, der Heiden Heiland
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
V. Lübeck	Praeludium in E Major
D. Buxtehude	Praeludium in E major, BuxWv 141
D. Buxtehude	Praeludium in G minor, BuxWV 148

The Gérard-Coulombe Bach Prize will be determined and announced after the semifinal round.

### III. Semifinal Round, Part 2 – October 21 and 22, 2024

The second short recital will take place at the Church of Saint-Jean-Baptiste on the organ by Casavant Frères (1915, 1996).

The choice of repertoire during the second part of the semifinal round is open. The number and choice of works is left to the discretion of the candidates, with respect to 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 memory levels with 40 generals each\*. The candidates will get 3 hours practice time on the instrument used in this round.

*\*Note: the organ has 10 physical pistons, but 40 generals per level can be accessed if the sequencer is used.*

#### Repertoire

1. All works performed in this round must be different from previous rounds, including the preliminary selection round.
2. The programme may not last more than 40 minutes, including pauses between pieces.
3. The competitor must choose works from the repertoire of the 19<sup>th</sup>, 20<sup>th</sup> and 21<sup>st</sup> centuries.
4. The competitor's programme may contain transcriptions. The transcription(s) must not exceed 20 minutes for the whole semi-final round (part 2) programme. Unpublished transcriptions may be permitted. 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 I or on the CIOC's website. The best interpretation of a Canadian work will be awarded the Royal College of Canadian Organists Prize.
6. Competitors are also encouraged to include one or two works from Gaston Litaize's *Douze Pièces* (éditions Leduc) during the semifinal round at Saint-Jean-Baptiste Church or the final round at the Maison symphonique, in order to be eligible to win the Gaston-Litaize Prize. If a competitor wishes to play two works, these should both be played in the same round.

### IV. Final Round

The Final Round will take place at the Maison symphonique de Montréal, on the organ by Casavant Frères, op. 3900 (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 50 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 15 memory levels with 10 generals each.

The candidates will have 4 hours practice time on the Final Round organ. All memory levels will be erased before the competition on October 5<sup>th</sup> so as to give all competitors equal conditions.

All works performed in this round must be different from previous rounds, including the preliminary selection round.

## Repertoire

1. All works performed in this round must be different from previous rounds, including the preliminary selection round.
2. The competitor's programme may contain transcriptions. The transcription(s) must not exceed 25 minutes for the whole final-round programme. Unpublished transcriptions may be permitted. 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.
3. 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.
4. Competitors are also encouraged to include one or two works from Gaston Litaize's *Douze Pièces* (éditions Leduc) during the semifinal round at Saint-Jean-Baptiste Church or the final round at the Maison symphonique, in order to be eligible to win the Gaston-Litaize Prize. If a competitor wishes to play two works, these should both be played in the same round.

## V. Gala Concert – October 18, 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

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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.

## 2024 Jury

Kevin Bowyer (UK)  
Isabelle Demers (Canada)  
Hans-Ola Ericsson (Sweden)  
Bernard Focroulle (Belgium)  
Marnie Giesbrecht (Canada)

David Hurd (USA)  
Jean-Willy Kunz (Canada), president of the jury  
Olivier Latry (France)  
Kimberly Marshall (USA)

## PRIZES

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**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

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**GÉRARD-COULOMBE BACH PRIZE** \$5,000 CAD

*Awarded by the jury after the Semifinal Round for the best overall interpretation of the three works by Johann Sebastian Bach at the Church of the Immaculée-Conception.*

**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 I for suggestions).*

**GASTON-LITZAIZE PRIZE** \$5,000 CAD

*Awarded by the jury for the best interpretation of one or two works from Litaize's "Douze pieces" (Leduc Editions)*

**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.*



## **TRANSPORTATION AND ACCOMMODATION OFFERED BY THE CIOC**

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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;
- 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**

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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 14, 2024 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**

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1. By completing the official entry form at [www.ciocm.org](http://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 13 to 27, 2024, 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). All of the 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 \$170 CAD by January 31, 2024, or who has not provided the guarantees necessary for payment.
14. This document was originally drafted in French. In case of dispute, the only text of legal value is the original French 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.

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**CANADIAN INTERNATIONAL ORGAN COMPETITION**

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# ANNEX I

## 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](mailto: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**

Six études pour orgue

Études nos 7 and 8

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']