



Concours
international
d'orgue
du Canada

Canadian
International
Organ
Competition

7th Edition

Canadian International Organ Competition

MONTREAL, 14–23 OCTOBER 2027



OFFICIAL RULES AND REPERTOIRE REQUIREMENTS

2027 Canadian International Organ Competition

In October 2027, 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**, including \$72,500 CAD in cash, an artist-management contract, an album recording, and other professional-development prizes..

This document outlines rules, regulations and required repertoire of the 2027 Competition.

TABLE OF CONTENTS

Important Dates	3
Eligibility	3
Application Procedure, Selection Process and Repertoire	
I. Preliminary Round	3
III. Semifinal Rounds	5
IV. Final Round	7
Jury	8
Prizes	9
Transportation and Accommodation	10
Visa	10
Rules and Conditions of Participation	10
Annex I (Canadian works)	12

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IMPORTANT DATES

Application Deadline	January 31, 2027
Announcement of Selected Candidates	May 2027
Arrival of Candidates	October 10, 2027
Semi-Final and Final Rounds	October 14-23, 2027

ELIGIBILITY

The 2027 Canadian International Organ Competition is open to organists of all nationalities born on or after October 24, 1991. The winner of the First Prize from any previous CIOC Competition is ineligible to apply.

APPLICATION PROCEDURE

I. Preliminary Round – DEADLINE: January 31, 2027

To be admitted to the CIOC, candidates must send a complete registration file by January 31, 2027. 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 10 competitors to proceed to the semi-final round.

The file must include:

- a) A completed registration form available on 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-resolution colour photos. 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, 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 must sign the registration form attesting that the recording is truly the candidate's work and has not been edited. The form must include the witness's name, address, email address, and phone number.

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. 1 in E-Flat major, BWV 525
- no. 2 in C minor, BWV 526
- no. 3 in D minor, BWV 527
- no. 4 in E minor, BWV 528
- no. 5 in C major, BWV 529
- no. 6 in G major, BWV 530

2. Jean-Adam Guilan (1680–1739)

Tierce en taille (from the Suite du deuxième ton)

3. Jehan Alain (1911–1940)

One of the following pieces:

- Deuxième Fantaisie, JA 117
- Scherzo, JA 70 (excerpt from the Suite)

4. Marcel Dupré (1886–1971)

One of the following pieces:

- Prelude and Fugue in B Major, Op. 7, No. 1
- Prelude and Fugue in G Minor, Op. 7, No. 3

The preliminary jury's decision will be communicated to all applicants by email in May 2027. Selected candidates will be invited to travel to Montreal from approximately October 10–24, 2027. The CIOC management will cover the transportation costs, the lodging, as well as a daily allowance (per diem) of \$60 CAD. Selected candidates must submit their final program by June 30, 2027. After this date, no modifications will be allowed.

An international jury will listen to the competitors chosen as semi-finalists and select four competitors who are to proceed to the final round.

II. Semifinal Round, Part 1 (Baroque) – October 14 and 15, 2027

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'

4. Concertos after Vivaldi

BWV 593	Concerto in A Minor
BWV 596	Concerto in D Minor

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

III. Semifinal Round, Part 2 – October 18 and 19, 2027

The second short recital will take place at The Church of St. Andrew and St. Paul on the organ by Casavant Frères (1932, restored by Caron, Gagnon, Baumgarten 1992).

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 10, 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 19th, 20th and 21st centuries.
4. The competitors' programmes may include:
 - a. Transcriptions: The transcription(s) must not exceed 15 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.
 - b. Original compositions: The original composition(s) must not exceed 10 minutes for the whole duration of the semi-final round (part 2) programme. Unpublished original compositions may be permitted, provided that candidates provide scores at the same time as their programme submission. Unpublished scores for original compositions must be professionally engraved or engraved with computer software. Handwritten scores will not be permitted.
5. Competitors must include a Canadian piece in the semi-final round programme. The best interpretation of a Canadian work will be awarded the Raymond Daveluy Prize, sponsored by the Royal College of Canadian Organists. A non-exhaustive list of suggestions for Canadian works is provided in the Appendix 1, as well as on the CIOC website.

IV. Final Round – October 23, 2027

The Final Round will take place at the Oratoire Saint-Joseph du Mont-Royal, on the organ by Rudolph von Beckerath (1959, restored by Juget-Sinclair in 2012).

The final-round programme includes a mandatory piece with a duration of approximately 8 minutes. The score will be provided to the candidates no later than August 14, 2027.

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 5th so as to give all competitors equal conditions.

Repertoire

1. All works performed in this round must be different from previous rounds, including the preliminary selection round.
2. The total programme duration (including the 8-minute imposed piece, must not exceed 50 minutes, including pauses between pieces.
3. The competitor's programme may include:
 - a. 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.
 - b. Original compositions: The original composition(s) must not exceed 15 minutes for the whole duration of the semi-final round (part 2) programme. Unpublished original compositions may be permitted, provided that candidates provide scores at the same time as their programme submission. Unpublished scores for original compositions must be professionally engraved or engraved with computer software. Handwritten scores will not be permitted.
 - c. Works for organ and fixed electronics (organ and tape). The combined duration of all pieces for organ and fixed electronics must not exceed 15 minutes for the final-round programme. Candidates must provide a description of technical requirements (loudspeakers, click track, etc.) at the same time as programme submission, which must be approved in advance by the CIOC production team. Candidates must provide the audio file(s) in lossless format (wav, aiff, flac, etc.) in addition to the score.

JURY

The jury for the 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.

2027 Jury

Sophie-Véronique Cauchefér-Choplin (France)
Isabelle Demers (Canada)
Jisung Kim (South Korea)
Jean-Willy Kunz (France/Canada),
President of the jury

Alan Morrison (USA)
Martin Sander (Germany)
Damin Spritzer (USA)
Inger-Lise Ulstrup (Norway)

PRIZES

FIRST PRIZE

\$ 25,000 CAD

Also:

- *The **ANTOINE LEDUC PRIZE**, worth up to \$5,000 CAD, will be awarded to the organist who wins first prize in the competition and will be paid by the CIOC in the form of concert fees in Quebec and across Canada during the 2028–30 period.**
- *Recording and distribution of a CD*
- *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

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

RAYMOND DAVELUY PRIZE

\$5,000 CAD

SPONSORED BY THE ROYAL CANADIAN COLLEGE OF ORGANISTS

Awarded by the jury for the best interpretation of a Canadian composition performed during the Semifinal Round (see Annex I for suggestions).

RICHARD BRADSHAW AUDIENCE PRIZE

\$5,000 CAD

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

NOËL SPINELLI PRIZE

\$5,000 CAD

Awarded for the best overall program.

ARTISTIC DEVELOPMENT PRIZE

\$2,500 CAD

Awarded by the jury to support a finalist in their career development.

** The amount of \$5,000 CAD represents artistic fees for three concerts. The locations and dates of these concerts will be agreed upon mutually by the CIOC and the prize recipient.*

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;
- d) a daily allowance (per diem) of \$60 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 14, 2027, 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 two rounds: a two-part semi-final round and a final round. 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 11 to 23, inclusively. In addition all semi-finalists must be present for the announcement of the finalists and all candidates must be present for the award ceremony following the final round. 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.
13. The CIOC will disqualify any competitor who has not paid their application entry fee of \$175 CAD by January 31, 2027, 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.

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 an exhaustive 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]

Toccatà monumentum per Max Reger [12'30]

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

Henderson, Ruth Watson

Chromatic Partita [8'00]

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

Meditation on "Herzliebster Jesu" [2']

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

Festive Variations for Organ [6']

Toccatà 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]

Toccatà, 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']