

### **Bart Rodyns (Organ – Harmonium - Harpsichord)**

“...l’Harmonium prend toute sa juste place sous les doigts (et pieds) experts de Bart Rodyns...” (Concertonet, Théâtre des Champs Elysées @ Paris)

“...The only non-brass player was organist Bart Rodyns ,who did crucial and subtle work in ensemble capacities and as a poised soloist in several delights...” (American tour, Early Music @ Pittsburgh)

“...À L'Harmonium, l’organiste Bart Rodyns offre une présence souple et donne de la brillance à chacun de ses passages...” (Olyrix, Théâtre des Champs Elysées @ Paris)

“...Although its grand conclusion, featuring Bart Rodyns’s gutsy organ-playing, sets the seal on some splendid music-making...” (Review Gramophone @ UK)

“...Et on n’oublie pas la juste virtuosité du soutien instrumental, dominé par le clavecin de Bart Rodyns, autre nom incontournable du programme...” (Review @ Aix-en-Provence, France)

**Bart Rodyns collected several prizes at a very young age. He first studied organ/harpsichord with Dieter Van Handenhoven. Later he studied at the Music Conservatories of Antwerp and Maastricht. His principal teachers were Dorthy de Rooij, Hans Leenders, Joris Verdin and Marcel Verheggen. He concluded his studies with a Master of Music for Organ and Theory with the highest distinction.**

**Bart won several prizes at international competitions in Birmingham (UK) and Leiden (NL), and in Belgium (Brussels, Halle, and Kortrijk). He has made recordings for the Belgian, Dutch, French, Danish and Hungarian radio and was nominated for famous classical Radio: Klara’s Music Award 2010. In 2014, he was awarded a "golden label". In March 2017, he received the Culture Award of the City of Lier (B) because of his special merits in the field of culture. He plays concerts all over Europe and the USA.**

**The vocal and instrumental ensemble Euterpe BaroqueConsort of which Bart is the artistic leader and keyboard player interprets authentic music on historical instruments. In 2015 there appeared a highly praised CD with 4 organ concerts from G.F. Handel and M. Corrette. Recently there was the CD release with unpublished music of W.G. Kennis & Ch. Drymans (Label Phaedra). In October 2016 Euterpe BC completed the Integral recording of Handel Organ concertos (Op.4). He is the preferred keyboard player of Wim Becu’s ensemble Oltremontano (2 recordings, label Accent). And at the end of 2015, he re-established the historical ensemble The Party (1860) in which he plays the pressure reed organ, with soprano Hendrickje van Kerckhove, violinist Eliot Lawson and double bass player Lode Leire. They made a recording (UK Tour 1860) for the label ZeD Classics. And in 2018, together with Nicolas Callot he founded Duo Zeitspiel. They recorded an LP and CD with works for harmonium and piano by C. Franck 2018. In 2019 they released a live recording “Clara’s Heart” together with soprano Griet de Geyter for the label Warner Classics/Klara.**

**He works frequently with Les Muffatti, Oltremontano, Utopia, BachPlus, InAlto, Brussels Philharmonic, Osiris Brass, Antwerp Symphony Orchestra, Symfonieorkest Vlaanderen, other ensembles and soloists.**

**Bart Rodyns also collects historical keyboards, his collection currently consists of more than 20 instruments including harpsichords (replica of Ruckers and Delin), continuo organs (Moors & Skrabl), an Erard square piano (1803), Mustel Kunstharmeniums (Harmonium-Celesta 1900 & Kunstharmenium 1913) , even a unique Mustel Celesta (1887) , other special 19th-century reed organs (Debain and Alexandre),... He is also appointed as organist of the famous Forceville organ (ca.1720) at Broechem. His repertoire includes music from the Renaissance up to contemporary music.**

**From 2019, Mr. Bart Rodyns is appointed as professor Organ/Harpsichord/Harmonium at Fontys Academy of Music Tilburg in the Master of Music Program. More info: [www.bartrodyns.be](http://www.bartrodyns.be)**

“...For me, the highlight of this whole Klara day was the high-quality performance of the Euterpe baroque ensemble, Director Bart Rodyns. They knew how to combine great professional skills with a deliberate and well-chosen fragility...” (Knack @ BOZAR)

“...On ne manquera pas de saluer les très belles prestations de BART RODYNS qui tint très bien la partie d' Harmonium”... (CrescendoMagazine, Théâtre des Champs Elysées @ Paris)

“...The Consort is an example for all baroque ensembles. Euterpe is not only striving for perfection, its members listen carefully to each other and play accordingly. The performance was full of dynamics and good taste. Euterpe's playing was truly appealing with nothing being left to chance: all ornaments were right, the phrasing was precise and the agogic perfect. In other words, this concert was a pure pleasure for the ear and a delightful moment of warmth and relaxation...” (PZC @ Muziekpodium Zeeland)

“...Still there was a link between the Gregorian and Kurdish sound universes, in their shared purity, sense of infinity, power to stir and respectfulness. The latter term also applied to the deeply focused performance of the Euterpe Baroque Consort and Capella Pratensis and director Bart Rodyns...” (Eindhovens Dagblad @ Oirschot)

“...L'Harmonium de Bart Rodyns, par ses accents solennels, confère à l'œuvre l'exact soupçon de hiératisme qui lui est nécessaire, et dialogue habilement et de façon toujours complice”... (Bachtrack, Théâtre des Champs Elysées @ Paris)

“...During the interludes, I actually experienced a gentle wink and friendly smile to the soul. The applause was never-ending, which put a satisfied smile on all performers' faces. It was a well-deserved ovation, as I felt I had witnessed, on that Sunday, April 1st, something 'Flemish of incredible beauty'.” (Nieuwsblad @ Antwerp)

### **Bart Rodyns - My Vision on teaching.**

At Fontys AMPA the fantastic MOM degree program is challenging, while retaining flexibility in order to address each student's needs on an individual basis.

In my instrumental lessons : All students should learn to bring 'early-baroque-romantic-modern-new' classical sheet music back to life : with the deepest respect for the craftsmanship of its composer combined with their own freedom, sound, heart and soul. This is why I am a keyboard player in the broadest sense of the word, I cover the complete history of music in my repertoire: from Renaissance up to contemporary music... With Organ, Harpsichord and Harmonium. That's why I like teaching at AMPA as it focuses on the complete music practice of today.

The first connection between a new piece (old or new) , its composer and student, is the 'right instrument'. I believe that each piece deserves to be executed on the right type of instrument for which it was originally written. All AMPA organ students have access not only to in-house instruments, but also to a number of beautiful instruments within the city of Tilburg, thereby allowing them to practice all types of repertoire on the appropriate instruments.

My students will also have numerous of chances to gain an introduction to basso continuo, or figured bass, and develop their skills in this field as it is one of my specialties on Harpsichord as well as Organ. Lessons in basso continuo bring many new perspective and skill to the art of accompanying, enhancing students' improvisational and keyboard harmony capabilities while opening them up to a deeper awareness of (early) music practice.

Since 2005 I regularly appeared professionally as a harmoniumist with leading choirs, orchestras and ensembles including appearances at Théâtre des Champs Elysées (Paris) in repertoire ranging from Rossini, Franck to Karg-Elert and Daan Manneke... All students are invited to master this extremely expressive keyboard

instrument with me. It demands the utmost in coordination and gives you a completely different view of dynamics. Therefore, it is ideal as an addition to another keyboard instrument or as a main instrument.

In addition, I am open to the specialization of others because I also want and can gain new insights, which is why I like to work with other (AMPA) colleagues. In this way, students get an even broader view!

So, with all my experience I want to train you to become a broad musician who is constantly looking for innovation!