



RUDI TAS

Rudi Tas was born in Alost in 1957. He studied at the Conservatoires of Brussels and Ghent, obtained several certificates for instrumental and theoretical classes, and the final diploma for composition with Roland Coryn.

Having spent a considerable amount of time as a concert organist and choir director, he now focuses on composing for solo instruments and for orchestras.

The number of works by Tas that have won awards, both nationally and internationally, is remarkable. In 1979, he won the 'Nausikaä composition award' for vocal music, in 1988 the 'Flemish Multimedia Centre' Award for chamber music, in 1989 the 'Baron Flor Peeters' Prize for organ-composition, in 1992 the 'Provincial Prize of East Flanders', in 1993 the 'B.A.P. award' of Sabam. In 1992 his 'Symphonia da Requiem' was nominated for the 'European AGECE Prize', and in 1996 he received this important distinction for his choral work 'Flowers of Life'. In May 1998 he ended first at the international contest for composition in Tours (France). In 2001 he received the 'Jef Van Hoof prize' for the 'Sonata for violin and piano'. In 2013 he has been awarded the 'Harmonic Originality Prize' for the piece 'Pie Jesu' (SSAATTBB) in the International Composition Competition of IFCM (Chicago, US) and lastly, he was the outright winner in the International Composition Competition ICCM 2016 in Japan.

The way in which Rudi Tas directs his career is based on a deep respect for tradition and solid knowledge of the more recent composing techniques. He chooses rather a more classic or a more contemporary style according to each individual commission. In his most important works he fuses these two polar opposites, which is only made possible by a solid professionalism and stylistic consciousness.'

This is how Vic Nees characterises the position of composer Rudi Tas in the musical landscape of Flanders. Respect for traditions, stylistic knowledge, pragmatism, economy of means, eclecticism, professionalism, a proper balance between emotion and form: all of these qualities that some contemporary musicians, always eager for innovation, will judge with mild disdain to be old-fashioned.

Yet they are characteristic of the major part of Rudi Tas' music, which is perhaps why it is appreciated by both professionals and amateurs, admired by international juries, and why it can be equally enjoyed by those who play, those who judge and those who listen.

Rudi Tas' music is permeated by influences from the past, from traditional and contemporary musical language. Traditional and contemporary elements are reconciled to one another in a seemingly natural way, resulting in a personal musical idiom with a convincing eloquence. His striving to strike a perfect balance between reason and emotion is supported by solid structures and a flexible, expressive but controlled lyricism.

His work is performed by Jan Michiels, Luk Vaes (piano), Symfonieorkest van Vlaanderen, VRT-Kamerkoor o.l.v. Vic Nees, Mireille Capelle (sopraan), Ensemble 'Spiegel', Musa Horti o.l.v. Peter Dejans, Stijn en Steven Kolacny, Paul Klinck, Johannes Moser, Susan Lamb, Dale Warland Singers (US), Capella Amsterdam (Daniel Reuss), Salt Lake Vocal Artists (Brady Allred), Metropolitan Chorus of Tokyo and Voce Fidelis (Japan, Ko Matsushita) a.o.

In October 2017 he was elected as a member of the Royal Flemish Academy of Belgium for Science and the Arts.