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Peter Arts van der Zanden & Fred van Duynhoven - Bird's Song



Scritto da Aldo Del Noce

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PJJ - PJJ05 - 2019

Peter Arts van der Zanden: flauto, flauto alto, flauto basso

Fred van Duynhoven: batteria

Sometimes considered a relatively foreign body in the instrumental organism of jazz, sharing a mis-considered position with a similar outsider such as the violin, the flute is



more similar to the ethnic and classical world and to chamber formations than to the more canonical ones of jazz, in reality having certainly (and regularly) been a part of the very first spontaneous aggregations of African-American instrumentalists, only to be defiliated in the most current evolution of the canon.

The non-ephemeral life of the jazz flute has been articulated along a chain of personalities not necessarily (indeed!) In an idiomatic continuum, among which we can enumerate Eric Dolphy, Sam Rivers, Yusef Lateef or Nicole Mitchell (not all with exclusive devotion to the instrument) , and with interest we salute the evidence of a very concise Dutch combo that places the instrument in question at the solo point: Peter Arts van der Zanden is a mature soloist boasting jazz performances currently expressed in duo form (alternating between this and a further one with the guitarist Barend Tromp), here meeting the percussive shore in the tried-and-tested Fred van Duynhoven.

As for the program, we had not been touched by the suspicion that the materials on the album included some form of dedication to the figure of Charlie "Bird" Parker (moreover devolved to a very different instrument), making the title Bird's Song instead referring to the private passion of the flutist , passionate "ornithological observer": in fact, the naturalistic connotation is not minimal, perhaps even more than ethno-ritual, made explicit by what was drawn by the breath of van der Zanden, able to articulate during the program morphologies of solid musicality, which incorporate various formal characters, passing from post-classical linearity to blues spirituality, exhibiting at times dancing allure as well as (and more often) anti-schematism of free inspiration, perhaps suffering at times from the inevitable limits of the instrumental arsenal in play but capturing the attention during the performance thanks to a fluid emission modeled by a natural harmonic instinct (fruit also of the parallel chamber music experiences of our own).

Versatile and relatively agitated, the open and participatory percussive contribution of Fred van Duynhoven (already the

rhythmic arm of local talents such as Ab Baars or Ig Henneman) is well prepared to support the flute excursions with appreciable sense of the invention, drawing together with more shooting to scenic completeness.

By the more than honest and motivated operation, if the experienced Dutch soloist does not dare to tarnish the podium (which is also inconvenient for the preliminary considerations) of the great confreres, certainly "puts his own" in a proposal not at all poor in ideas interest

d'interesse e certamente inusuale, da rivalutare nel riascolto.

Sito web: peterartsvanderzanden.nl

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