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THE VERY BEST OF
Jane Rutter

1	Syrinx Claude Debussy	2'38
2	Exotic Dance I Colin Brumby (arr. Brumby/Rutter) Louise Johnson <i>harp</i> , Brian Nixon and Ian Cleworth <i>percussion</i>	1'53
3	Venezuelan Waltz No. 2 (Andreina)* Antonio Lauro (arr. Rutter/Grigoryan) Slava Grigoryan <i>guitar</i>	1'00
4	Arabesque No. 1 Claude Debussy (arr. Rutter/Kolman) Gerard Willems <i>piano</i>	3'46
5	Bolero Maurice Ravel (arr. Thurgate/Rutter) Members of The Gagliano String Ensemble, Gerard Willems <i>piano</i> , Brian Nixon and Ian Cleworth <i>percussion</i>	3'54
6	Cantilena from Bachianas brasileiras No. 5 Heitor Villa-Lobos (arr. Pikler/Rutter) Gregory Pikler <i>guitar</i>	4'36
7	Take 5* Paul Desmond (arr. Rutter/Grigoryan) Slava Grigoryan <i>guitar</i>	3'46
8	I Dreamt that I Dwelt in Marble Halls Michael William Balfe (arr. O'Boyle) The Queensland Orchestra, Sean O'Boyle <i>conductor</i>	3'19
9	Clair de Lune from Suite Bergamasque Claude Debussy (arr. Rutter) Gerard Willems <i>piano</i>	4'36
10	Flor de Lis Djavan (arr. Rutter/Grigoryan) Slava Grigoryan <i>guitar</i>	4'33

* Previously unreleased tracks

11	Flower Duet (Viens, Mallika) from Lakmé Léo Delibes (arr. Rutter) Amanda Thane <i>soprano</i> , Louise Johnson <i>harp</i>	3'52
12	Andantino from Concerto in C major for flute and harp, KV299 Wolfgang Amadeus Mozart Louise Johnson <i>harp</i> , The Sydney Bach Orchestra, Richard Bonyngé <i>conductor</i>	8'44
13	The Last Rose of Summer Traditional (arr. O'Boyle) The Queensland Orchestra, Sean O'Boyle <i>conductor</i>	2'56
14	Choro et Batuque Laurindo Almeida (arr. Rutter/Pikler) Gregory Pikler <i>guitar</i> , Brian Nixon <i>percussion</i>	4'37
15	My Heart Will Go On James Horner (arr. Edwards) Members of Melbourne Symphony Orchestra, Ricky Edwards <i>keyboards</i>	4'12
16	Allegro from Concerto in C major for flute, KV314 Wolfgang Amadeus Mozart The Sydney Bach Orchestra, Richard Bonyngé <i>conductor</i>	5'50
17	He Ain't Heavy, He's My Brother Bob Russell, Bobby Scott (arr. Edwards) Members of Melbourne Symphony Orchestra, Ricky Edwards <i>keyboards</i>	4'09
18	Mas que nada Jorge Ben Jor (arr. Rutter/Grigoryan) Slava Grigoryan <i>guitar</i> , David Jones <i>percussion</i>	3'39
19	Blö Jane Rutter, Peter Bowman Alex Pertout <i>percussion</i> , Tom E. Lewis <i>didjeridu</i> , Evripides Evripidou <i>bass</i> , Virgil Donati <i>drums</i> , David Hirschfelder and Jane Rutter <i>keyboards</i>	4'54
20	Finnegan's Wake Traditional (arr. O'Boyle) The Queensland Orchestra, Sean O'Boyle <i>conductor</i>	2'09

Total Playing Time

79'03

Jane Rutter

flutes





*It was one wintry evening in Paris, in 1979,
at a concert held in La Maison du Mexique on the Boulevard Jourdan,
that I first heard Jane Rutter play the flute.*

Even then, this diminutive musician had a towering stage presence that made her the cynosure of all eyes and ears that night. As soon as she lifted the flute to her lips, the audience was transfixed by the plaintive, soulful strains of *Syrinx*, Claude Debussy's demanding solo work, which she performed with a virtuosity and emotive power that belied her 19 years. The fading of the final *sognando* note was followed by a crescendo of rapturous applause. Rutter brought the house down, as she has so many times since.

Syrinx still retains a special resonance for Rutter, which accounts for its inclusion in this compilation album as the leading track. Originally composed as incidental music for a ballet in 1913, this sublimely beautiful work evokes the mythological tale of Pan and *Syrinx*, as recounted in Ovid's *Metamorphoses*. Impassioned by the nymph *Syrinx*, Pan pursues her to the River Ladon where, to escape his amorous advances, *Syrinx* implores her sister water nymphs to help her. At the moment Pan reaches out to grasp *Syrinx*, she is transformed into a cluster of marsh reeds. As he holds them in his arms, he is so charmed by the sound of the wind sighing through

the reeds that he fashions them together into an instrument eponymously known as the Pan flute.

That story of longing and loss struck a creative chord in Rutter as the inspiration for a series of original compositions, collectively titled *Flute Spirit*, being based on flute spirits such as Pan, due shortly for commercial release. It likewise inspired *Blô*, a track from Rutter's CD of the same name, which brought her considerable critical acclaim as a composer. *Blô* begins with the last D-flat note of *Syrinx* as a homage to both Debussy and Pan.

While *Syrinx* was first performed at a candlelit Parisian *soirée musicale* by a barefoot woman in a flowing white gown, one of Rutter's subsequent renditions of the work was even truer to its classical origins. When Rutter first visited Karnak, actress Diane Cilento's theatre and rainforest sanctuary on the edge of the Daintree in far North Queensland, Cilento took her for a swim in 'a secret, secluded and sacred waterhole' on the property where, upon emerging, Rutter spontaneously performed *Syrinx* as a naked water nymph. Moved by the piece's mournful mood, as much as by the player's Ovidian

metamorphosis, Cilento taught Rutter the verses of *The Song of the Reed* by Sufi poet and mystic Jalaluddin Rumi from his epic work *the Mathnawi*, which Rutter now often recites before she plays *Syrinx*:

*Listen to the Reed forlorn,
Crying ever since 'twas torn
From its rushy bed, a strain
Of impassioned love and pain.*

*The secret of my song, though near,
None can see and none can hear.
Oh, for a friend to know the sign
And mingle all his soul with mine!*

*'Tis the flame of Love that fired me,
'Tis the wine of Love inspired me.
Wouldst thou learn how lovers bleed,
Listen, listen to the Reed!*

As a further tribute to the work's theatrical origin, faint, atmospheric rainforest sounds introduce the present recording of *Syrinx*. A profoundly lyrical, wistful work, interpretively *Syrinx* calls into play every measure of Rutter's musicianship. In harmony with Debussy's French Impressionist spirit, she uses notes like a colour palette to paint vividly evocative,

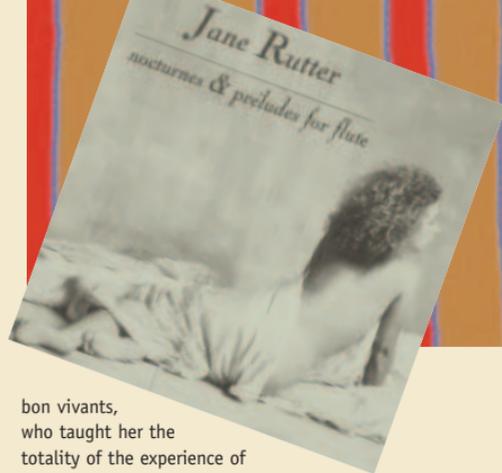
richly textured soundscapes on the air. It's a piece that particularly accords with Rutter's *bel canto* flute style, to which she is committed. In her hands, the flute 'sings' with the expressive range of an operatic voice. Literally translated from Italian, *bel canto* means 'beautiful singing', referring to a method of singing associated with the operatic music of late 18th-century Italy, specifically that of Rossini, Bellini and Donizetti. It is characterised by elegance, tonal purity, agility and fluency — the same qualities that epitomise Rutter's playing. The bravura of *bel canto*, which enchants audiences, becomes so primary to performers that it appears to be as natural and as involuntary as breathing. Thus, Rutter's *bel canto* demonstrates her mastery of the art of making her artistry appear unstudied, or what the Italians familiarly call *sprezzatura*.



Yet, the *bel canto* technique conceals as much as it reveals. That air of effortlessness is the product of relentless practice, rigid discipline and dogged determination, attributes already demonstrated as a child by Rutter, who played the recorder at three, the piano at five and the flute at ten, in addition to taking dance classes in tap and jazz. At the age of seven, she formed her own brass band, making her first TV appearance on Keith Smith's *Pied Piper* show, having fortuitously jumped the queue of several hundred hopeful child stars by being mistaken for some other band of famous protégés.

It was one of those moments when life assumes the aspect of destiny that persuaded Rutter, at the age of 12, that her fate was to be a flautist. During a brief holiday in Bali, where she was staying with her mother in a bungalow at Ubud Palace, she became captivated by the cadences of Balinese music. One twilight, she was improvising on some of the melodies she'd heard when, suddenly, there was a knock at the door. Opening it, she stepped onto the veranda to find the entire 20-piece flute band from the King's orchestra, rigged in traditional livery, who'd come to serenade her, as though in a reciprocal birdsong response. In that unforeseen encounter, she found her calling.

Fired with an almost religious zeal, Rutter attended the then NSW State Conservatorium of Music High School, subsequently being awarded a French Government scholarship to study with flute luminaries Alain Marion and Jean-Pierre Rampal in Paris. These two teachers, quintessential Gallic



bon vivants, who taught her the totality of the experience of music, its interpretation engaging equally the intellect, emotions, sensuality and sexuality of the performer. Although the three years she spent in Paris, from 1978 to 1980, enriched Rutter musically, she felt the deprivation of the friends and laid-back antipodean lifestyle she'd left behind. Though a classicist with a passion for Mozart, Vivaldi, Donizetti and the French Impressionists, Rutter's eclectic tastes span the musical spectrum from Brazilian, Balinese Gamelan and jazz rhythms through blue grass to cabaret and pop. The insularity of the French classical school had made her more focussed on the exigencies of a solo performer but its influence felt too constraining. So, upon her return to Sydney, where she was appointed as a lecturer at the Sydney Conservatorium of Music, Rutter created The Posh, a radical chamber music group, to redefine, in her own iconoclastic terms, the classical medium by lampooning some of its traditions.



Rutter's big break came when she was invited to perform at a celebratory bash hosted by Christopher Skase, in 1987, when he acquired Channel 7, where she caught the attention of promoter Glenn Wheatley, who saw her as the female counterpart of James Galway and asked for her portfolio. At the time, Rutter was doing a show at the Don Burrows Supper Club called Classical Cabaret. Press releases extolling her talents started to circulate and WEA immediately offered Rutter a recording contract. Significantly, she was the first classical artist to be signed by WEA, whose stellar stable then included Madonna, Phil Collins, Fleetwood Mac and Prince. The rest, as they say, is history.

That experience with The Posh, which she left in 1988, expanded Rutter's creative vision and gave her the impetus to pursue in her solo career a singularly personal performance style. Since then, she has built

a brilliant career on being the 'bover girl' of the classical platform. Some of Rutter's onstage antics, and the 'cor blimey' factor that's an essential element of her performances, have earned her a reputation as the thinking man's crumpet. Even before Madonna made fifties corsetry fashionable, Rutter ripped open her bodice and performed a Bach sonata in a vintage Hestia bra during a Sydney Opera House concert. She got cheap 'trills' out of playing a vamped up version of *Makin' Whoopee* on the piccolo while sprawling sultrily on a piano and, in another tour de 'farce', performed Ravel's iconic *Bolero* wearing a bikini and Bo Derek wig. Stitched-up members of the music establishment were shocked to see her stitchless, in the manner of a Manet odalisque, on the cover of her *Nocturnes and Preludes* album, which was such a *succès de scandale* that she was dubbed the Madonna of the flute.



If she stooped to conquer, it wasn't just a triumph of the plunging décolleté but also a concerted move to stimulate interest in her instrument by challenging the popular perception of classical music as elitist or 'stuffy'. Beneath the naughtiness and childlike exuberance is a flinty professionalism. Rutter's rationale has always been that it's better to make music history than merely find a place within it. That reasoning has paid off. Versatility is the keynote of Rutter's musical career. One of the most commercially successful cross-over artists, Rutter's albums regularly find their way into the pop charts. Notably, the recent *Brazil* album, with the dazzling virtuoso guitarist Slava Grigoryan, soared to number one only weeks after its February release and their Australian tour was played to sell-out crowds.

Despite the outrageous antics, never has this consummate performer compromised her musical

integrity, for which she has garnered the plaudits of stellar figures in the industry internationally – such as flautist Jean-Pierre Rampal; conductors Christopher Hogwood and Richard Bonyngé; jazz giants James Morrison, Don Burrows and Kerrie Biddell; star of stage and screen Michael Crawford; The Manhattan Transfer's singer-cum-musical genius Janis Siegel; Oscar nominated composer David Hirschfelder; celebrated guitarists Slava Grigoryan and Tommy Emmanuel; pianists Simon Tedeschi and five time Grammy nominee Suzanne Ciani; tenors Dennis O'Neill and Peter Cousens, as well as pop stars Rick Price and Tina Arena, with all of whom she has collaborated.

For almost two decades, Rutter's appearances on every major television variety and current affairs program, including a *60 Minutes* feature, have made

her a household name as Australia's most famous flautist. Her diversification into TV as a front person, first as a flute tooting presenter on the ABC's *Play School* and later a stint as an itinerant tour guide on Channel Nine's *Getaway*, which won her a People's Choice Award, hit a popular note with audiences. Not only has Rutter performed with some of the world's leading orchestras but her *Tutti Flutti* one-woman cabaret show at the Edinburgh Festival received a nomination for a Fringe Award. Extensive international tours to the UK, Europe, North America, Southeast Asia, the South Pacific and South America, in addition to those for Musica Viva Australia, have consolidated her status as one of the most sought after soloists.

Through her intelligence, sensitivity, inventiveness, individuality and, above all, spirit, in evidence on this album, Rutter will continue to hold audiences in her thrall as few other flautists can. To those audiences she will never give anything less than *The Very Best of Jane Rutter*.

Linda van Nunen



Painting: Jane Rutter (2005) by Susan Rothwell

This album is lovingly dedicated to the memory of Alain Marion, Joseph Rampal and Jean-Pierre Rampal.

And to the memory of my father Barry Rutter (1929-2004).

"The flute is an endless possibility for expression. When I play I have a sense of timelessness and I feel connected to the universe. This occurs on many levels: emotional, intellectual, physical and spiritual.

The flute is my best voice. I thank Alain and Jean-Pierre (how we all miss them!) for teaching me to play life through the voice of the flute, for the vocal beauty and intent of the Rampal school – its never ending sense of joy and wonder at life and music."

Special thanks to Michael Letho, Susan Rothwell (Rothy), Slava Grigoryan, Gerard Willems, Richard Bonyng, Louise Johnson, Gregory Pikler, Robie Porter, Clive Hodson, Philip Mortlock, Rick Price, Ricky Edwards, Peter Bowman, David Hirschfelder, Reuben Zylberszpic, Greg Khoury, Emily Choo, Sheryl Cohen, Patrick Togher, Peter Morris, David Leviston, Margaret Crawford, Landmark Education, Bill Reed, Bertie and Anne Rutter.

Jane Rutter flies Qantas. She gratefully acknowledges the assistance of Mazda Australia, Gadens Solicitors, Sydney and Linneys, Broome.

Jane Rutter plays Sankyo flutes and Haynes piccolos.



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(3) and (7) mixed at Michael Letho Productions,
Melbourne, Australia)

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Venezuelan Waltz and Take 5 are released for the first time on this CD.

Musique

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