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Louise DiTullio, *The Hollywood Flute*. Cambria CD-1194.

We've all heard Louise DiTullio for decades without realizing it. She is a consummate flutist with unimpeachable credentials, having performed in the Los Angeles Philharmonic and other orchestras in southern California and as soloist and chamber musician on numerous recordings. Her lasting legacy rests, however, with her reputation as a "first-call" flutist for over a thousand movies, TV shows, and recording sessions. Her recent CD, *The Hollywood Flute*, revisits the high points of her dazzling collaboration with film composers.

Since the early years of sound in movies, some of the greatest classically trained instrumentalists have worked in Hollywood, mostly unknown and unseen. Studio musicians are rarely credited individually, but must be at the top of their game and work in a stressful environment, sight-reading difficult parts that demand perfect synchronization with the on-screen action. Music's function in movies reinforces the anonymity of studio musicians. The best film scores do not call attention to themselves. Through subliminal processes, they reinforce the drama, introducing leitmotifs associated with characters, emotions, and situations; they make us laugh, cry, and experience unbearable anxiety without realizing why.

DiTullio's artistry has inspired leading Hollywood film composers to feature the flute, and they use the instrument in two ways: (1) lyrical melodies that represent tenderness, intimacy, or innocence and (2) athletic passagework of childlike playfulness. *The Hollywood Flute* exhibits both. DiTullio knows how to spin a phrase, always with a gorgeous tone, beautifully varied vibrato, and flawless intonation, and her impressive technique can handle any challenge.

The Hollywood Flute features music from several box office hits, including *Hook* (1991) by John Williams, *Dances with Wolves* (1990) by John Barry, *Charlotte's Web* (2006) by Danny Elfman, and *Sleeping with the Enemy* (1991) and *Rudy* (1993) by Jerry Goldsmith, all arranged for flute and chamber orchestra. This selection presents a particular vein in film scores—neo-romantic and symphonic—to the exclusion of other styles, such as Elfman's quirkiness (theme to *The Simpsons*) and Goldsmith's experiments with new and exotic instruments (*Alien*). The arrangements on this CD preserve much of the original orchestration while bringing the flute to the fore. Mark Watters' setting of themes from *Hook* is particularly colorful and active, replicating Williams's trademark use of harp and celesta. Ronald Royer wrote the other arrangements and conducts the Sinfonia Toronto throughout. He is a sensitive accompanist, and his arrangements draw attention to the rich interplay possible between flute and orchestra. Although the orchestra performs with excellent ensemble and intonation, at times the brass sound too harsh, and one could wish for a rounder, warmer tone.

When considered as orchestral music with a flute soloist rather than as movie scores, these arrangements manifest beautiful melodic writing and clear contrasts of themes and their associated textures, tempos, and styles. They are great fun, and

one should hear them not as flute concertos but rather as medleys with effective transitions, albeit lacking thematic development.

The album also features original music by composers who have worked in Hollywood, including *The Piper at the Gates of Dawn* for unaccompanied flute by Laurence Rosenthal, *Short Stories* for flute, harp, percussion, and strings by Ronald Royer, and *Le Papillon* for flute and orchestra by David Rose, adapted for chamber orchestra by Ronald Royer. *The Piper*, illustrating Kenneth Grahame's classic *The Wind in the Willows*, allows us to hear DiTullio as a masterful storyteller. Her pacing is impeccable, and in the intimate setting of this work she utilizes a vibrant palette of colors and subtle nuances. In style and form, the piece resembles Arthur Honegger's *Danse de la Chèvre* (1921), a staple of the flute literature. Both pieces alternate between dreamy meditations and lively dances. Flutists and flute teachers should consider adding *The Piper* to their repertoire; according to the album credits, the music is available through Laurence Rosenthal's Web site.

Rosenthal's *Short Stories* cleverly showcases the range of DiTullio's dexterity. Its four movements feature the entire flute family, and she appears to be perfectly at ease on each instrument. In *Siren Song*, the alto flute recalls dusky-voiced femmes fatales in the film noir genre. In *Rather Blue*, scored for bass flute, punchy articulation and jazzy glissandi appropriately depict the movement's title. *The Chase* draws on the flute's agility with virtuosic tonguing and finger technique. *Child's Play* explores the sweeter side of the piccolo, offering a welcome alternative to its customary brilliance.

Le Papillon is a three-movement suite. An effective vehicle for DiTullio, it continues the emphasis on lush orchestration and neo-romanticism. However, with its continuously varying character, the piece seems to wander from one idea to the next without a clear connection between ideas.

The recorded sound is clear, crisp, and well balanced. It adheres to the studio style of recording—close miking in a dry room with plenty of reverb added later—rather than the classical practice of capturing sound in natural acoustics. This recording technique is appropriate to the medium, but one wonders what the sound would have been like with another approach.

The CD booklet contains an introduction by Louise DiTullio, liner notes by music historian and composer Jeannie Gayle Pool, biographical sketches of DiTullio, Royer, and Watters, and a roster for the Sinfonia Toronto. All are edifying. DiTullio's Web site, www.louiseditullio.com, tightly integrated with this CD, offers a wealth of supplementary information.

This recording satisfies nostalgia for some great movie scores, but DiTullio's performance constitutes its main appeal. She is one of the few Hollywood studio musicians whose name deserves to be known to a wider public, and this CD cements her prominence. Her musicianship provides a commendable model, and developing flutists will be especially attracted to *The Hollywood Flute*.

Leonard L. Garrison