



NEWS RELEASE

"The Hollywood Flute of Louise DiTullio"

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Flute Artistry from Films – CD Launch: "The Hollywood Flute of Louise DiTullio"

Sinfonia Toronto, Ronald Royer, Conductor

CD Produced by Jeannie Gayle Pool

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A heart-pounding chase or a poetic love scene at the movies and the music makes it scarier, happier or just more fun. No one is more aware of the music/movie connection than Louise DiTullio. She has played her flute for the music of more than 1200 films, many which include the composers on her new CD, "The Hollywood Flute of Louise DiTullio" *Cambria CD-1194*.

According to Ms. DiTullio, "This album fulfills my personal goal to revisit and record some of the solos I have played in films over my career, as well as concert music written for me by film composers.

Ms. DiTullio celebrated the April release by Cambria/Naxos with a launch party on March 26 at 7:30 p.m. at the Women's City Club of Pasadena, 160 North Oakland Avenue, Pasadena, California.

The new CD includes music from ***Hook***, composed by John Williams; ***Dances with Wolves***, John Barry; ***Charlotte's Web***, Danny Elfman; ***Sleeping with the Enemy*** and ***Rudy*** by Jerry Goldsmith.

Also on the CD, ***Le Papillon***, by David Rose, ***The Piper at the Gates of Dawn*** composed by Laurence Rosenthal and ***Short Stories*** by Ronald Royer

including, Siren's Song, Rather Blue, The Chase for Flute and Child's Play for Piccolo.

Mark Watters' arrangement of William's **Hook** showcases the magic and beauty of the score, which captures the pure innocence of childhood in this universally-loved story of Peter Pan. Although this score fits the screen images, the strength of the music effectively stands alone in concert.

She notes that the flute and piccolo parts for the score for **Hook** are possibly the most challenging music she has ever encountered in her studio career. She is very familiar with Williams' music as she has played flute on most of his Los Angeles scoring sessions for the past forty years, including *Jaws*, *Close Encounters of the Third Kind*, *E.T. The Extra-Terrestrial*, *Jurassic Park*, *Home Alone I and II*, *Catch Me If You Can*, and some of the *Indiana Jones* movies.

DiTullio has also played on most of John Barry's scores recorded in Hollywood, including *Out of Africa*, *Body Heat*, *King Kong*, *Robin and Marian*, *Mercury Rising*, among others. Recently, DiTullio commissioned Ronald Royer to write a new arrangement that features music from John Barry's Academy Award-winning score for **Dances with Wolves**.

Both **Sleeping with the Enemy** and **Rudy** showcase Jerry Goldsmith's great melodic gifts and love of the flute. Louise played on most of Jerry's Los Angeles scoring sessions including *L.A. Confidential*, *Basic Instinct*, *Air Force One*, *Congo* and several *Star Trek* movies.

Movies she played for Danny Elfman include the scores for *Beetlejuice*, *Meet the Robinsons*, *Spiderman*, *Edward Scissorhands*, and *Nightmare before Christmas*. Elfman's score for **Charlotte's Web**, based on the famous children's book by E.B. White, is a favorite.

Ms. DiTullio began recording weekly television shows for David Rose during the last season of *Bonanza*, continuing with *Little House on the Prairie*, *Highway to Heaven*, and numerous other projects until the end of his life in 1989. Rose was commissioned to compose a work for Louise to perform as soloist with

the New American Orchestra. The result was ***Le Papillon***, premiered in 1980. Thereafter, she had the opportunity to perform the work several more times with Rose as conductor including with the Boston Pops Orchestra. Ms. DiTullio comments, "Since I first performed ***Le Papillon*** in 1980, I have wanted to record it to secure a place for it in the flute repertoire."

Commissioned by Louise DiTullio for *The Hollywood Flute* recording, ***Short Stories*** for Flutes, Harp, Percussion and String Orchestra was composed by Ronald Royer to showcase the varied tone colors and techniques of the alto flute, bass flute, flute, and piccolo. Studio flutists are regularly asked to play these and other instruments for movie scores.

The only piece on this CD not written for or premiered by Ms. DiTullio is Laurence Rosenthal's ***The Piper at the Gates of Dawn for Solo Flute*** is a story from *The Wind in the Willows* by Kenneth Grahame. It was favorite reading material for Rosenthal and his daughter, Maria, when she was growing up and he wrote this piece for unaccompanied flute as a Christmas gift for Maria when she was sixteen. Laurence later gave the piece to Ms. DiTullio at a recording session. According to Rosenthal, she is the only flutist who has played the piece. Rosenthal film scores include *A Raisin in the Sun*, *The Miracle Worker*, *Becket*, *The Return of a Man Called Horse*, *The Island of Dr. Moreau*, *Who'll Stop the Rain*. He also wrote music for numerous television shows, including several large-scale epic scores for the two miniseries *Peter the Great* and *Mussolini: The Untold Story*.

Ms. DiTullio musical legacy is a family inheritance; she grew up in Los Angeles in a musical family and was the fourth DiTullio to join the Los Angeles Philharmonic Orchestra before reaching the age of 20, following in the footsteps of her father and two uncles. During this same period, Louise performed as Principal Flute with the Columbia Symphony, recording many of Igor Stravinsky's works under the baton of the composer.

She continues to play in many studio orchestras and is a regular performer in the Pasadena (CA) Symphony. She lives in Eugene Oregon with her husband, Burnett Dillon a well-known classical trumpet player.

ABOUT MOVIE MUSIC*

What is it, exactly, that music contributes to a film? Aaron Copland said that a composer can do no more than "make potent through music the film's dramatic and emotional value."

Film music is about color and is often about associative images -- an alto flute is a fit for the *femme fatale*, an oboe suggests a pastoral scene and muted brass suggests something sinister. What would the love scenes and chase scenes from movies be without music? While evocative, the music should not be intrusive nor compete with the dramatic action. The effect of color, moreover, is *immediate* and *flexible* -- important given the short amount of time the composer usually has to write a feature score.

Additionally the musicians at a film scoring session are usually reading brand-new music at sight.

*Some information for *About Movie Music* is from the book "Music, A Neglected Art," by Robert M. Pendergast,