

Critics and audiences agree: Camilla Hoytenga is a phenomenal soloist who grips her public instantly.

As Tim Page wrote in the New York Times, "What sets Camilla Hoytenga apart from most other flutists specializing in contemporary material is her ability to integrate unusual technical effects...into a convincing musical context without a trace of Modernist ostentation."

Playing not only the C-flute but also the alto, bass, and piccolo flute and other varieties of her instrument, flutist Camilla Hoytenga is at home on stages all over the world, performing in venues as diverse as Carnegie Hall in New York, the Royal Festival Hall in London, the Kremlin in Moscow and the Forbidden City in Beijing, China,

She has premiered concertos written for her by composers such as Kaija Saariaho, Péter Kőszeghy, Ken-ichiro Kobayashi and Raminta Serksnyte with orchestras such as the London Philharmonic, Chicago Symphony, Royal Philharmonic of Stockholm, the Finnish Radio Orchestra, as well as with orchestras in Paris, Barcelona, Helsinki, Berlin, Kyoto, Tampere, Frankfurt, Vilnius, and many others, working with conductors like Jukka-Pekka Saraste, Susanna Mälkki, Alan Gilbert, Christoph Eschenbach, Marin Alsop, and Vladimir Jurowski, and has appeared at festivals from Ojai to Paris to Salzburg to Kyoto.

Her repertoire ranges from pre-Bach to post-Stockhausen, from concertos to music for flute alone (Stockhausen, Eötvös), from state-of-the art pieces for live video and electronics with Jean-Baptiste Barrière or Claudia Robles to improvisations with Jean-Marc Montera or Taavi Kerikmäe to interdisciplinary projects. Her concerts have been acclaimed by the press as „brilliant“, „charismatic“, „captivating“ and „ideally transparent and precise“, her recordings, in particular those with Kaija Saariaho, have won awards in France, Great Britain and in North America.

In addition to her intensive collaborations with Saariaho, Kőszeghy and Stockhausen, she has had pieces dedicated to her by wide range of composers, including Donnacha Dennehy, Christopher Fox, Miyuki Ito, Anne LeBaron, Arvydas Malcys, Michele Rusconi, Oliver Schneller, Helena Tulve, Jovanka Trbojevic, Andreas Wagner, and Bryan Wolf.

A frequent guest in Japan, and with a great interest in Japanese culture, she has also premiered dozens of pieces written for her by Japanese composers such as Miyuki Ito, Mio Minamikawa, Shoko Shida, Takehito Shimazu, Yoshihiro Kanno, Harue Kondoh, Yu Kuwabara and Yasutaki Inamori.

Commissions for her own music and improvisation have come from painters and sculptors (e.g. Mutsumi Okada, Jörg Immendorff, Raija Malka, Peter Drake) as well as from galleries and museums (e.g. „for Yves Klein“ in the Museum Ludwig, Cologne). The sculptor Ansgar Nierhoff created for her a three-dimensional „score“ out of iron, a piece called „Anlehnen“ („to lean on“), which she has interpreted in various environments.

Camilla Hoytenga has taught at the State University of New York and at the Folkwang Hochschule Essen/Duisburg and continues to give masterclasses and workshops on various subjects for musicians of all ages.

Her own flute teachers were Darlene Dugan, Alexander Murray, Peter Lloyd and Marcel Moyse. Further inspiration came in the course of studies with philosopher Nicholas Wolterstorff at Calvin College (B.A), and with early-music expert George Hunter, composers Ben Johnston and Sal Martirano and ethnomusicologist Bruno Nettl at the University of Illinois (M.Mus., D.M.A.), and, especially, with Karlheinz Stockhausen in Cologne.

Born in Grand Rapids, Michigan (USA), Camilla Hoytenga now lives in Cologne, Germany. and Sylva, North Carolina.

Camilla plays flutes made for her by Jack Moore and Lillian Burkart, with headjoints by Cooper, Mancke and Burkart, a piccolo by Andreas Braun, Altus alto and bass flutes, as well as a Kotato bass flute.