



WAVE DASH

CAMILLA HOITENGA, FLUTE
MAGDALENA MEITZNER, PERCUSSION



Meet **WAVE DASH ~ !!**

Inspired by each other's music-making, **Camilla** and **Magdalena** formed a duo and, with the generous support of the Swedish Arts Council, promptly commissioned three of their favorite composers to collaborate with them and create new pieces. The result is a **unique program** of distinctively **personal and compelling new music** for flutes and percussion.



CAMILLA HOITENGA, FLUTIST

As a concerto soloist, Camilla has had the privilege of working with conductors such as Jukka-Pekka Saraste, Marin Alsop, Susanna Mälkki, Vladimir Jurowski, Christoph Eschenbach, Alan Gilbert, Ernest Isquierdo Martinez and Robert Spano with the symphony orchestras of London, Chicago, Stockholm, Berlin, Kyoto or Helsinki and the radio orchestras of Paris, Hamburg, Frankfurt, and Freiburg.

As one of the first Westerners to be invited to perform within the walls of China's Forbidden City, (1996, 1998) she has since then performed in the Beijing Performing Arts Center with the Shenzhen Symphony Orchestra.

In addition to the classics, Camilla Hoitenga performs a large selection of music written especially for her, for example solos by Karlheinz Stockhausen and Donnacha Dennehy, duos and trios with harp by Anne LeBaron, Miyuki Ito, Andreas Wagner, music featuring live video and electronics by Jean-Baptiste Barrière, flute and percussion music by Yoshihiro Kanno, and concertos by Ken-Ichiro Kobayashi, Péter Koeszegy and Kaija Saariaho.

Her ongoing collaboration with Kaija Saariaho has produced much solo and chamber repertoire for flute, as well as CD and DVD recordings, shared residencies at festivals and universities, and most recently, featured piccolo- and bass flute parts in the opera "Only the Sound Remains", staged by Peter Sellars in Amsterdam (March 2016), Helsinki (2017), Paris and New York (2018).

Current projects include premieres of new works by Maija Hynninen and Stefan Hakenberg for flute and kantele with Eija Kaankanranta, performances with Taavi Kerikmäe of a new version of Stockhausen's POLES (1970) for flute and Serge analog synthesizer, and a new flute concerto being written for her by Alex Nante to be premiered in Budapest in 2019.

<http://www.hoitenga.com>
choitenga@gmail.com



MAGDALENA MEITZNER, PERCUSSIONIST

Magdalena Meitzner made her first chamber music recordings at the early age of 16 at the Bavarian Radio. She has toured both as a soloist and as a substitute with ensembles such as Kroumata, Norrbotten NEO and Curious Chamber Players to festivals in China, Peru, Russia, Finland and Europe and performed at festivals like Båstad Kamarmusik Festival (S), aterteater (It),

Ultraschall (Ger), transart (It), Sound of Stockholm (S), Vinterfest (S) and Ruhrtriennale (Ger).

Magdalena has recorded chamber music with artists like Barbara Hendricks and the Theremin player Carolina Eyck. As a composer she has worked with different kinds of crossover-projects involving dance, speech and performance. Magdalena is a founding member of Hidden Mother, an ensemble who experiments with scenic music and is well known at European avantgarde festivals.

She has also performed with most of the Stockholm-based orchestras, including the Royal Philharmonic Orchestra and Swedish Radio Symphony Orchestra. As a timpanist or principal she has worked in orchestras such as Dalasinfoniettan, Gävle Symfoniorkester and Blåsarsymfonikerna.

Current projects include the premiere of a solo piece for percussion and mobile orchestra by Anders Lind at Malmö Live 2019, scenic music written for Hidden Mother by Ivo Nilsson, Maria Lithell Flyg, Alexandra Nilsson and Jens Hedman and the Swedish premier of the opera "Gold" by Leonard Evers for soprano and percussion.

www.magdalena-meitzner.com
magdalenameitzner@gmail.com

PROGRAMME

Christofer Elgh ~ Sweden

Working title: Neeijj

Christofer's piece will be formed as a music drama of instruments, voices and movements with electronics. It is based on the poem "Neeijj" by Sonja Åkesson.

www.christoferelgh.se

Lisa Streich ~ Sweden/Germany

Lisa Streich's piece for Wave Dash will be about the coherency of sound, structure and expression, meaning that layers of opposing expressions, sounds and structures are presented simultaneously in order to portray the relationship of various states of tension.

www.lisastreich.se

Anne LeBaron ~ USA

Working title: Kamma Vipaka

Kamma Vipaka, the title of a new composition by Anne LeBaron for Wave Dash and electronics, refers to the Buddhist moral law of 'actions' and 'results'. Sounds from space, such as depictions of Kepler light curves, lightning on Jupiter, and stardust passing a comet, represent a karmic journey transcending space and time. On this timeless road, six earthly settings for classic Noh plays are encountered: the sea; a rural bus depot; a floating bridge of sorrows; a palatial garden; a gossipy small town, and a fishing village. The composition will allude to characters who drift in and out of these locales, including flute-playing warriors, a crazy woman who lost her son, a pair of doomed lovers, a haughty and deceptive princess who tricks an elderly gardener with a damask drum, gossiping neighbors, and angels fond of hanging their cloaks on trees.

www.annelebaron.com