

Salome Kammer, vocal artist

To call Salome Kammer a great singer would be an understatement. It would be more fitting to describe her as a phenomenal vocal acrobat who knows no limits between speaking and singing, humour and solemnity.
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Salome Kammer's talent transcends musical boundaries. Her repertoire defies categorisation and is comprised of a mix of avant-garde music, virtuoso voice experiments, classical melodrama, Lieder recitals, Dada poetry and Broadway songs. Whether performing as a singing actress or as an acting singer, Kammer's stage presence in musical cabaret and theatre roles is fascinating. Numerous contemporary music works have been dedicated to and premiered by her, both nationally and internationally. Composers such as Helmut Oehring, Wolfgang Rihm, Georges Aperghis, Bernhard Lang, Isabel Mundry, Mauricio Sotelo and Carola Bauckholt have dedicated works to her, inspired by the manifold facets of her voice and her exceptional expressiveness.

Salome Kammer studied music from 1977 to 1984, majoring in cello and studying with Maria Kliegel and Janos Starker in Essen. In 1983, she was engaged at the Heidelberg Theatre appearing in countless plays, musicals and operettas. In 1988, she moved to Munich to begin filming *Die zweite Heimat* with director Edgar Reitz. While working on this monumental film project she began her formal vocal training, taking lessons from teachers such as Yaron Windmüller. She has been performing as a vocal soloist in contemporary music concerts since 1990. *Heimat 3*, which was premiered in Venice in 2004 and broadcast throughout Europe, also allowed her to exhibit the breadth of her abilities in the role of Clarissa.

Her wide-ranging repertoire includes classics of modern music such as Arnold Schönberg's *Pierrot Lunaire* and String Quartet No. 2, Luigi Nono's *La fabbrica illuminata*, works by composers such as John Cage, Luciano Berio and Hans Zender, as well as Lieder by Kurt Weill and Hanns Eisler. Her expertise in interpreting Weill's and Schönberg's music has resulted in invitations to the Rheingau Music Festival, Kurt Weill Fest Dessau, Beethovenfest Bonn and Lucerne Festival. In addition, she has a passion for musical cabaret and has performed a wide range of *Chansons bizarres* together with the composer and pianist Peter Ludwig in front of enthusiastic audiences on the most diverse cabaret stages in Germany.

Salome Kammer has wowed audiences in numerous productions of new operas including Helmut Lachenmann's *Das Mädchen mit den Schwefelhölzern* at the Staatsoper Stuttgart and the Opéra National de Paris, Jörg Widmann's *Das Gesicht im Spiegel* at the Bayerische Staatsoper in Munich, and Isabel Mundry's *Die Odyssee – Ein Atemzug* at the Deutsche Oper Berlin. She sang in Peter Eötvös's *Lady Sarrasina* at the Opéra National de Lyon, Opéra Comique Paris and Polish National Opera in Warsaw to great critical acclaim, as well as in Ligeti's *Aventures & Nouvelles Aventures* in Munich. She has performed a staged version of Kurtág's *Kafka Fragments* with violinist Carolin Widmann internationally many times. She gave her debut at the Berlin State Opera/Schillertheater in Brice Pauset's solo work *Exercices du Silence* in 2011 and sang the role of Elsa in Sciarrino's chamber opera *Lohengrin* at several theatres in 2014. In 2019, the world premiere of Felix Leuschner's *Requiem für einen Lebenden* followed at the Opera Festival Munich at the invitation of the Bayerische Staatsoper.

Numerous radio and CD productions document Salome Kammer's exceptional talent, among them a recording of Schönberg's *Jakobsleiter* (Harmonia Mundi) and Lachenmann's *Mädchen mit den Schwefelhölzern* (Kairos). Her latest CDs *I hate music, but I like to sing* (Capriccio), *salomix-max* (wergo) and *I'm a Stranger Here Myself* (Capriccio), all chronicle the results of her long-standing collaboration with the pianist Rudi Spring and received rave reviews.

Salome Kammer has been awarded the prestigious Musikpreis der Landeshauptstadt München 2024. In fall 2024, she will become director of the department of music at the Bavarian Academy of Fine Arts (Akademie der Schönen Künste) in Munich. She is also member of the German Academy of Performing Arts, laureate of the Schneider Schott Music Prize and has been honored with the Magister Artium Gandensis from Ghent University. Between 2004-2023 Salome Kammer taught Contemporary Music for Voice at the Munich Conservatory.

In 2024, the book *STIMME / AUSDRUCK / PHILOSOPHIE* has been published at *edition text + kritik* by the co-editors Salome Kammer and philosopher Violetta L. Waibel.