



## Nightingale Award („Nachtigall“) & Honorary Awards 2024

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**Berlin, December 1, 2023.** The German Record Critics' Award is proud to announce its **three Honorary Awards** and the **Nightingale of the Year Award („Nachtigall“)** for 2024; we congratulate the winners! The jurors of the PdSK e.V. award honorary prizes to personalities from the world of music who have set new standards in their respective fields of activity, and who thus represent the recorded medium as a cultural asset.

With the Nightingale – a bronze sculpture designed by the artist Daniel Richter – the PdSK honors outstanding artists who have had a lasting influence on our musical life and have changed it for the better – and continue to do so. Murray Perahia, Leonard Cohen, Nikolaus Harnoncourt, Christian Gerhaher, Brigitte Fassbaender, the RIAS Chamber Choir and jazz pianist Irène Schweizer are among the past winners of the Nightingale Award.

In this spirit, the following artists will be honored: French soprano **Veronique Gens**, who has helped shape over 80 records with her warm, lyrical voice and whimsical humor; **Daniel Behle**, tenor and „treasure hunter“, who takes great song cycles just as seriously as he does vocal forays through his favorite city of Hamburg or, most recently, the search for the phenomenon of home; and composer **Ludger Brümmer**, a digital pioneer who explores ways to integrate computer technology and sound art. Last, but certainly not least: **Nina Hagen, who will be awarded the Nightingale.** The PdSK e.V. honors her as an artist and an artistic personality who unites everything.

The awards will be presented in a festive setting in front of an audience. The PdSK e.V. will announce the time and place as soon as possible.

Here are the reasons given by the annual committee:

### „Nachtigall“ (Nightingale) 2024

#### **Nina Hagen – Life's work**

A life's work as a tightrope walk. Nina Hagen began in the East, became successful in the West and moved on into the world of international entertainment. The wildly expressive, humorously irreverent vocal style of her early years set the standards for German pop culture. Her dazzling aesthetic and her social engagement caused discussions, and sometimes

controversies. Nina Hagen is a famously contentious artist, but she is also much more. She can sing like a siren, like a punk, like a rock star, with operatic pathos, or with theatrical force. She connects pop worlds, and brings people together. Nina Hagen is active as an actress and a speaker, challenging opinions, edgy and personal, empathetic and direct. She is an artist and a work of art with every fibre of her being, and she is one of the most famous musicians in Germany. Nina Hagen represents an utterly opulent life's work; a firework.

*(For the annual committee: Ralf Dombrowski)*

## **Honorary Awards 2024**

### **Véronique Gens**

How lucky we are that Véronique Gens did not become a translator after all! Even so, she has played the role of musical interpreter, using her warm and lyrical voice primarily to spread the vocal treasures of her country and her language throughout the world. The spectrum of this outstanding French soprano from Orléans ranges from the treasures of Baroque music and the operas of Mozart and Gluck to the romantic operas and irreverent operettas of the 19th and early 20th centuries, all the way to Poulenc. She has been equally at home on the concert platform. In 1986, she made her debut as a member of William Christie's Les Arts Florissants, still flourishing today. Just a year later, she sang in the chorus for the latter's groundbreaking recording of Lully's „Atys“. Since then, she has made her mark – often under Christie, Marc Minkowski, René Jacobs or Philippe Herreweghe, and more recently under Christophe Rousset or Hervé Niquet – on more than 80 records. She has sung three aria CDs alone under the title „Tragédiennes français“. But she also has whimsical humor; just listen to her operettas on Palazzetto Bru Zane! *(For the annual committee: Manuel Brug)*

### **Daniel Behle**

Daniel Behle believes in the medium of the record, with an enthusiasm that ranges from optimistic to fanatical. He has released 18 solo albums, and the 19th is in the can. Quantitatively, and above all qualitatively, this is already more than the life's work of many colleagues – so it's high time for an honorary award. Behle is the most active and resourceful of his guild; he is a treasure hunter who is not content with the usual easy hits. Of course, his discography includes Schumann's „Dichterliebe“ and Schubert's „Müllerin“, but also Schubert's „Winterreise“ in an arrangement for piano trio, a foray through „Mein Hamburg“, and partly self-composed Christmas songs. Most recently, with the addition of German horns, he has created an approach to the phenomenon of „Homeland“, building a bridge from Lohengrin to the „Lied der Flüchtlinge“ („Song of the Refugees“) and the „Jäger aus Kurpfalz“ („Hunter from Kurpfalz“). As always, Behle plumbs the depths intelligently, adding a wink. And the best of all: there's no end in sight. *(For the annual committee: Markus Thiel)*

### **Ludger Brümmer**

Few composers of computer music appeal to both emotion and intellect. Ludger Brümmer might be the only one. His works, created with advanced sound technology, are just as effective in a surround sound environment as they are at home between good loudspeakers. Wergo provides access to his work with two double CDs. „Spheres Of Resonance“ (2022) presents Brümmer's dramatic sound world, newly-created from interaction with historical material by Gesualdo, for example. „Sonic Patterns“ (2023) astounds with its symphonic

proportions and its seductive combination of innovation with emotional intensity. Inevitably, images arise before the inner eye. Ludger Brümmer's works create sound spaces of hypnotic power. As a digital pioneer, he has explored ways to integrate computer technology with sound art. At the Center for Art and Media in Karlsruhe, he made important innovations in sound generation, such as the granular synthesis of early music, and physical modeling. The words seem dry, but sounds are fascinating, perfect – and beautiful. (*For the annual committee: Isabel Steppeler*)

***The following critics/jurors worked in the annual committee 2023: Laura Aha (Jury Club and Dance), Manuel Brug (Jury Opera II), Ralf Dombrowski (Jury Pop), Jörn Florian Fuchs (Jury Verbal Art), Julia Kaiser (Jury Chamber Music II), Sabrina Palm (Jury Folk and Singer/Songwriter), Isabel Steppeler (Jury Electronic and Experimental), Markus Thiel, Albrecht Thiemann (both Jury Lieder and Vocal Recital) and Matthias Wegner (Jury Jazz II).***

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