



Swiss Award for Music 2016 – Sophie Hunger

I remember vividly that day in 2006 when the album landed on my desk. Sketches on Sea, it was called. A simple sleeve, a Polaroid photo of some instruments that told me nothing about what was going on inside. And then there was this voice, at once strong and moving, powerful and gentle, underscored by sensitive instrumentation and sustained by the trumpet of Michael Flury. Some parts in English, some in Swiss German. I immediately knew this was a rare and precious artist. I remember her first appearance at the Montreux Jazz Festival in 2007 – where she performed vocals on Bang Bang alongside Fauve and the Sinfonietta – by an overawed artist who, a year later on the same stage of the Miles Davis Hall, would emerge transformed for her own concert. I recall that untameable, indomitable young woman whom every journalist was in awe of, who hid behind a devastating humour and irony, as if to reveal herself more fully in her music. Each new album marked a new stage completed, defying all labels, never entirely jazz, folk, rock, pop or chanson. Just, quite simply, Sophie Hunger. From Monday's Ghost to The Danger of Light and her most recent release Supermoon, Sophie Hunger has never let go or made concessions. She has always pursued her own path, abjuring all fashion or diktat. Following her instinct, her immense love of a music that is vibrant, living, free, live. And her audience has followed her everywhere. All over Switzerland and to France, Canada and the United States, and to Great Britain. Each and every one of them fans of Sophie Hunger, her musicality, her intelligence, her personality. A feminist, committed, solid, complete, Sophie Hunger is a Superman Woman, a model for our times. And if her path and that of the public at large don't cross, it's their loss. I for one would still continue to follow her. Blindly, passionately.

Karine Vouillamoz