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PRESENT



GRAMMY
HALL OF FAME®
GALA

2026

MAY 8, 2026
THE BEVERLY HILTON



 RECORDING ACADEMY®

LETTER FROM THE GRAMMY MUSEUM'S PRESIDENT/CEO



Welcome to the 2026 Grammy Hall Of Fame Gala!

Tonight is one of our favorite nights of the year. It's an opportunity to gather to honor music's past, present, and future while raising funds for the Grammy Museum's year-round work. What a celebration indeed!

This evening, we'll honor the 14 historical recordings that make up the 2026 Grammy Hall Of Fame inductees. From Alice Coltrane and Heart to 2PAC and Selena, this group of inductees represents nearly every genre of music, dating back to 1926. We're also incredibly proud to award the second annual Ray Charles Architect of Sound Award to 10-time Grammy winner Norah Jones. And we are thrilled to recognize this year's label honoree, the iconic Warner Records, with the Visionary Of Music Award.

The artists and industry executives we celebrate tonight have contributed some of the most remarkable music of our time.

We have Eric B. & Rakim, whose 1987 masterpiece of a debut album has continued to influence generations of hip-hop artists. Then there's Heart, whose 1975 landmark debut proved that women could rise above in the male-dominated rock genre. Janet Jackson made an important social statement and achieved massive success with her groundbreaking 1989 album *Rhythm Nation 1814*. And just a year before her untimely passing, Selena released the album that would redefine the sound of Latin pop.

Meanwhile, our friends at Warner Records – a label that revolutionized the music industry in the early '60s – continue to put music first and have developed extraordinary careers for some of the biggest artists of our time, including Benson Boone, Zach Bryan, Dasha, NLE Choppa, Dua Lipa, Josh Groban, and Sombra, and Teddy Swims. And keeping the spirit of Ray Charles alive is Norah Jones, who is unequivocally recognized as one of the most timeless voices of our generation.

Tonight is our favorite night of the year because it **represents our mission** at the Grammy Museum Foundation – to celebrate and explore the music from yesterday and today to inspire the music of tomorrow. Recognizing the legendary recordings being inducted into the Grammy Hall Of Fame, while also celebrating the artists who continue to shape the future of music, is deeply connected to our music preservation efforts.

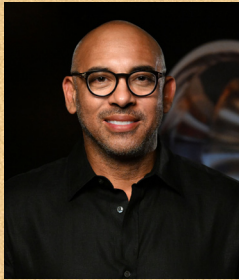
Your support for this event not only helps us continue our music preservation efforts but also benefits the other important part of our mission: music education. Proceeds from this event will support our national music education programs, which provide inclusive, memorable, and enriching musical experiences and opportunities for students in Los Angeles and beyond.

By being here tonight, you're supporting what we do every day. So, on behalf of our Board of Directors and the entire staff at the Grammy Museum Foundation, welcome to the 2026 Grammy Hall Of Fame Gala. It's going to be an amazing night!

MICHAEL STICKA
President/CEO, Grammy Museum

BRIAN HOESTEREY
Chair, Grammy Museum Board of Directors

LETTER FROM THE RECORDING ACADEMY'S CEO



Congratulations to the artists, creators, and teams whose vision and craft brought these recordings to life. Your work continues to shape the soundtrack of our lives, and we are honored to celebrate you tonight.

HARVEY MASON JR.
CEO, Recording Academy

On behalf of the Recording Academy, it is my honor to welcome you to this year's Grammy Hall Of Fame Gala. Tonight, we celebrate an extraordinary new class of inducted recordings, along with our label honoree, Warner Records. With a powerful lineup of tribute performances that bring new life to these iconic works, this evening promises to be as memorable as the music itself. We are truly grateful to share it with you.

DR. CHELSEY GREEN
Chair, Board of Trustees of the Recording Academy

This year, we proudly induct 14 recordings – nine albums and five songs – spanning nearly a century of musical excellence. Each one has earned its place through its qualitative or historical significance, and by standing the test of time for at least 25 years. As part of our 52nd class, these recordings join a distinguished and growing catalog at the Grammy Museum, where they will continue to be discovered, rediscovered, and appreciated for generations to come.

Since its establishment in 1973 by the Academy's National Trustees, the Grammy Hall Of Fame has been a cornerstone of our mission to celebrate and preserve the recordings that shape our culture. This year's inductees reflect the power of music to transcend generations, genres, and communities. We are proud to give these works a permanent home, now part of a collection that includes 1,179 recordings.

These recordings remind us that music is timeless, but also alive – constantly evolving in how it moves us and connects us. Preserving them is not only about honoring the past, but about ensuring their influence carries forward, inspiring the creators and communities of tomorrow.

THE GRAMMY HALL OF FAME

The Grammy Hall Of Fame was established by the Recording Academy's National Trustees in 1973 to honor recordings of lasting qualitative or historical significance that are at least 25 years old. The inducted recordings are selected annually by a special member committee of eminent and knowledgeable professionals from all branches of the recording arts with final ratification by the Recording Academy's National Board of Trustees.

The full list of past inducted recordings can be seen here:



2026 GRAMMY HALL OF FAME INDUCTED RECORDINGS

TITLE	ARTIST/GROUP	CATEGORY
All Eyez On Me	2PAC	Album
Journey In Satchidananda	Alice Coltrane	Album
Trouble In Mind	Bertha "Chippie" Hill	Single
You'll Sing A Song And I'll Sing A Song	Ella Jenkins	Album
Paid In Full	Eric B. & Rakim	Album
Maggot Brain	Funkadelic	Album
Dreamboat Annie	Heart	Album
Rhythm Nation 1814	Janet Jackson	Album
Car Wheels On A Gravel Road	Lucinda Williams	Album
Pink Moon	Nick Drake	Album
OK Computer	Radiohead	Album
Amor Prohibido	Selena	Album
Orange Blossom Special	Rouse Brothers	Single
Jesus Gave Me Water	The Soul Stirrers	Single

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2PAC

All Eyez On Me

Interscope, 1996



The final album released during 2PAC's lifetime, *All Eyez On Me* represented a pivotal moment in music history. As one of the earliest solo rap double albums released on a major label, it represented a pivotal moment in hip-hop's mainstream growth.

The album cemented 2PAC as a rap icon, selling over 10 million copies and earning diamond certification. Released just seven months before the rapper's untimely death, *All Eyez On Me* defined the mid-'90s West Coast G-Funk sound. On *All Eyez On Me*, 2PAC unapologetically captures the raw complexities of life, struggle, and defiance, rapping about his experiences of living in poverty and luxury, while the title also alludes to 2PAC's sense of being under surveillance during this time.

In an interview with MTV's Bill Bellamy, 2PAC described that feeling of heightened visibility, explaining that he felt watched by law enforcement, media attention, personal relationships, and the pressures surrounding his rising fame – all of which informed the album's title and perspective. "Everybody's looking to see what I'm gonna do now so all eyes on me."

Featuring guest appearances by Dr. Dre, Snoop Dogg, Redman, Method Man, Nate Dogg, Kurupt, Daz Dillinger, E-40, K-Ci & JoJo, and the Outlawz, *All Eyez On Me* peaked at No. 1 on the Billboard 200, 2PAC's second album to do so, and featured the Hot 100 chart-toppers "How Do U Want It" and "California Love," the latter

being perhaps 2PAC's best-known song and his most successful, earning a Grammy nomination for Best Rap Performance by a Duo or Group.

The song has also since been certified double platinum. The album was posthumously nominated for Best Rap Album at the 39th Grammy Awards. Selling 566,000 copies in its first week, *All Eyez On Me* received instant critical acclaim and was praised for its innovation in the rap genre. It is now considered one of the best hip-hop albums ever released and ranks among the greatest albums of all time. In 2020, it was included on *Rolling Stone's* list of the 500 Greatest Albums of All Time.

In a review for the *Los Angeles Times*, Cheo Hodari Coker praised the album, writing that 2PAC "displays no remorse for his tough life, and even less feeling for his enemies. The only thing jail time did for 2PAC was make his creative fires burn even hotter."

THE RAY CHARLES FOUNDATION PROUDLY CELEBRATES

NORAH JONES

ON BEING SELECTED AS ONE OF THIS YEAR'S
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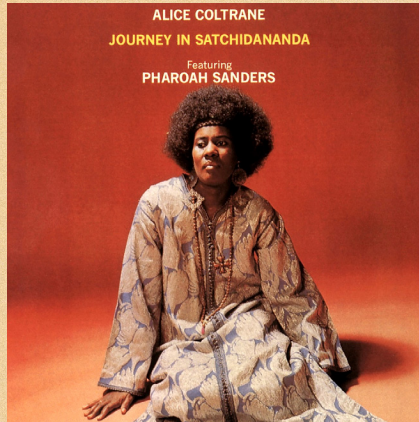
**CONGRATULATIONS ON THIS
WELL-DESERVED HONOR!**



Alice Coltrane

Journey In Satchidananda

Impulse!, 1971



After her late husband, John Coltrane, passed away in 1967, jazz pianist and harpist Alice Coltrane sought spiritual solace in Indian guru and religious teacher Swami Satchidananda. This discipleship sent her to India and inspired her 1971 instrumental spiritual jazz album, *Journey in Satchidananda*. Considered one of her finest sets of music ever released, the album is Coltrane's fourth studio release and a hallmark of exploratory jazz that brings modal and free jazz, along with touches of world music from India, the Middle East, and the Maghreb, into the realm of the spiritual.

Musically, the album features the flawless harp and piano work of Coltrane, along with Pharoah Sanders on soprano saxophone, Cecil McBee and Charlie Haden on bass, and former John Coltrane drummer Rashied Ali. Vishnu Wood also plays the oud on "Isis and Osiris," a track that demonstrates Coltrane's affinity for the music and culture of the Middle East and North Africa. Majid Shabazz plays percussion, and Tulsi plays tanpura, reflecting Coltrane's interest in Indian classical music and religion. Other tracks on the album include "Stopover Bombay," which was inspired by the musician's five-week spiritual sojourn to India and Sri Lanka in December 1970, and "Something About John Coltrane," a deeply personal tribute to her late husband.

In 2020, the album was ranked on *Rolling Stone's* list of the 500 Greatest Albums of All Time, with the

editors labeling it "a meditative bliss-out like jazz had never seen." A seamless mix of studio and live tracks recorded both in Coltrane's home studio in Dix Hills, New York, and the Village Gate in Greenwich Village, *Journey in Satchidananda* "pays full tribute to the transformation that she underwent in the late 1960s – as a human being and artist," as *Pitchfork's* Josephine Livingstone notes in her review of the album, in which she gave it a perfect score.

Like the making of the album, listening to this record is a journey. Writing in the liner notes, Coltrane says, "Anyone listening to this selection should try to envision himself floating on an ocean of Satchinandaji's love, which is literally carrying countless devotees across the vicissitudes and stormy blasts of life to the other shore." And more than 55 years since its release, the journey continues as the album is a jazz masterpiece that still feels ahead of its time.

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Thank you to the Recording Academy and the Grammy Museum for this label honor.

With love from DTLA.

Bertha “Chippie” Hill “Trouble In Mind”

Okeh, 1926



A cornerstone of the blues canon, “Trouble in Mind” endures as one of the genre’s most powerful expressions of resilience and hope. First written by jazz pianist Richard M. Jones in 1924, with accompaniment by Thelma La Vizzo, the song reached a wider audience through the 1926 recording by acclaimed blues and vaudeville singer Bertha “Chippie” Hill.

Hill’s rendition is defined by her expressive phrasing and emotional depth, supported by Jones on piano and Louis Armstrong on trumpet. Upon its induction as a “Classic Blues Recording” into the Blues Foundation’s Blues Hall of Fame in 2020, the organization described the song as “one of the enduring anthems of the blues as hope for the future even in the darkest of times,” a sentiment captured in its most memorable line: “Trouble in mind, I’m blue, but I won’t be always...” Nearly a century later, “Trouble in Mind” remains a defining blues standard.

Born in 1905 in Charleston, Hill moved with her family to New York City in 1915, where she began her career as a dancer in Harlem. She made her recording debut with Okeh Records in 1925, performing songs such as “Pratt City Blues,” “Low Land Blues,” and “Kid Man Blues,” all backed by Jones and Armstrong. The following year, she recorded both “Georgia Man” and “Trouble in Mind.” Hill became known for the emotional intensity of her performances and her deep connection to the classic blues tradition. Between 1925 and

1929, she recorded 23 titles for Okeh, collaborating with artists including Armstrong, Lonnie Johnson, and Tampa Red.

“Trouble in Mind” would go on to be recorded by generations of artists, including Georgia White in 1936, Dinah Washington in 1952 – whose version became the first to chart – and Nina Simone in 1961, bringing the song to the Billboard Hot 100. More recently, a live rendition by Levon Helm and Mavis Staples appeared on their 2022 collaborative album *Carry Me Home*. A century after its debut, Hill’s recording of “Trouble in Mind” remains a touchstone of the blues tradition, exemplifying the emotional strength, independence, and resilience that defined the pioneering Black female vocalists of the early 20th century.

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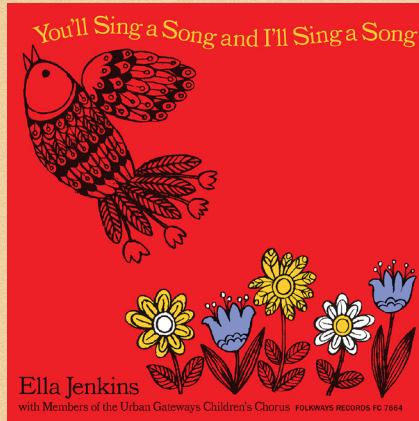
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Ella Jenkins

You'll Sing A Song And I'll Sing A Song

Smithsonian Folkways, 1966



Known as the “First Lady of Children’s Music,” Ella Jenkins has taught generations of children and adults to sing songs together. By using a call-and-response methodology, Jenkins turned music into a tool for learning, fostering social skills and creating common ground between diverse groups of children. Her 1966 album, *You'll Sing a Song and I'll Sing a Song*, most notably the title track, shifts the focus from passive listening to active participation while fostering cultural education and communal, democratic interaction. As Jenkins wrote in the liner notes for the album: “The song should create a happy mood. It’s an easy one to involve both children and adults. The more you sing it, the more you should feel a part of it.”

Released in the 1960s – a decade that was shaped by the Civil Rights Movement – *You'll Sing a Song and I'll Sing a Song* represented an approach to children’s music that went beyond traditional Western nursery rhymes and instead celebrated global music traditions. Jenkins’ work on the album was instrumental in helping to broaden the scope of American children’s music while promoting the idea that cultural diversity should be incorporated into early education. Like most of her work, *You'll Sing a Song and I'll Sing a Song* was self-produced by Jenkins and features her performing with Chicago-based arts education organization, the Urban Gateways Children’s Chorus.

Over the course of her career, Jenkins released 39

albums, performed across all seven continents, and became one of only 12 people to be recognized as a Legacy Honoree of the Smithsonian Center for Folklife & Cultural Heritage. She has received Lifetime Achievement Awards from the American Society of Composers, Authors and Publishers (1999) and the Recording Academy (2004). In 2009, she received a United States Artists Fellowship, and in 2017, she was named an NEA National Heritage Fellow. Off the stage, Jenkins reached even more families through television appearances on “Mister Rogers’ Neighborhood,” “Sesame Street” and “Barney.” *You'll Sing a Song and I'll Sing a Song* remains the best-selling title in the history of Smithsonian Folkways and Folkways Records.

Jenkins died in November 2024 at the age of 100, leaving behind a body of work that continues to shape how children around the world experience music, learning, and collective participation.

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SESAC CONGRATULATES GEORGE CLINTON AND FUNKADELIC

MAGGOT BRAIN

INDUCTED INTO THE 52ND CLASS
OF THE GRAMMY HALL OF FAME®



Eric B. & Rakim *Paid In Full*

Island, 1987



The debut studio set from Eric B. & Rakim, *Paid in Full*, is a foundational hip-hop masterpiece that's credited as one of the most formidable albums of the genre's golden age. Forming just one year before releasing their first full-length album, Eric B. & Rakim are universally recognized as one of the most influential hip-hop duos of all time. A landmark debut album, *Paid in Full*, notably features the duo's revolutionary approach to rhyming and production with Rakim's intricate, multisyllabic flow and intellectual lyricism, and Eric B.'s masterful sample-based beats. Together, they set the standard for the genre that continues to influence new generations of artists, including Grammy winner Kendrick Lamar, who makes a nod to Rakim on hip-hop duo Clipse's 2025 track "Chains & Whips," rapping, "Let's be clear, hip-hop died again/Half of my profits may go to Rakim."

Featuring timeless tracks such as "Eric B. Is President," "I Ain't No Joke," "I Know You Got Soul," "Move the Crowd," and the title track, *Paid in Full* set a new template for East Coast hip-hop production by pioneering the heavy use of 1970s funk and soul samples. Eric B.'s extensive sampling of artists like James Brown, Bobby Byrd, and The Soul Searchers had a profound impact on hip-hop's sound. You can hear "Ashley's Roachclip" by The Soul Searchers on "Paid in Full," while "I Know You Got Soul" takes its title from the 1971 song of the same name by Bobby Byrd, which is also sampled heavily on the track. "I Know

You Got Soul," which was a huge commercial success, ranking No. 23 on *Rolling Stone's* 50 Greatest Hip-Hop Songs of All Time list. Lyrics from the track would later appear on Aaliyah's 2000 hit "Try Again" with the intro, delivered by Timbaland, sampling Rakim's iconic line, "It's been a long time, I shouldn't have left you/Without a dope beat to step to." The track is also responsible for immortalizing the iconic phrase "Pump up the volume."

Paid in Full was certified platinum in 1995. In the 2004 edition of *The Rolling Stone Album Guide*, Sasha Frere-Jones called the album "one of hip-hop's perfect records," while Alex Ogg, in his 2002 book *The Men Behind Def Jam*, labeled it as the duo's "magnum opus." In 2020, *Rolling Stone* ranked it at No. 61 on the magazine's list of the 500 Greatest Albums of All Time.



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Funkadelic

Maggot Brain

Westbound, 1971



Maggot Brain is Funkadelic's magnum opus. Produced by bandleader George Clinton, the album was the final LP recorded by the original Funkadelic lineup, including founding members Tawl Ross (guitar), Billy Nelson (bass), and Tiki Fulwood (drums). Featuring seven expansive tracks that journey from gospel and folk to metal and apocalyptic psychedelic blues, *Maggot Brain* stands as a defining record within the funk canon.

The album is widely acclaimed for its 10-minute title track, which features one of the most celebrated openings in funk and rock history: the soaring introduction to guitarist Eddie Hazel's legendary solo. Peaking in the Top 20 on *Billboard's* Top R&B/Hip-Hop Albums upon its release, *Maggot Brain* has since been ranked among the greatest albums of its era by publications including *Pitchfork* and *Rolling Stone*.

Legend has it that the title track, which opens with a spoken-word monologue by Clinton, was recorded in one take, with the bandleader encouraging Hazel to channel a profound emotional state. In his 2014 memoir, *Brothas Be, Yo Like George, Ain't That Funkin' Kinda Hard On You?*, Clinton recalled urging him to "picture that day, what he would feel, how he would make sense of his life... and let it out through his guitar."

"All of it is feeling," Clinton later said in a 2021 interview with NPR. "Eddie is playing all the feeling

in the world." Drawing inspiration from his idol Jimi Hendrix, Hazel employed fuzz and wah effects to shape a solo that has since been described as an audacious, deeply emotive 10-minute blues composition.

Other highlights on the album include "Can You Get to That," featuring the Stax Records-affiliated vocal group Hot, Buttered & Soul; "You and Your Folks, Me and My Folks," an enduring call for unity; "Super Stupid"; and the nine-minute closing track "Wars of Armageddon." In a later review for *PopMatters*, critic Yuval Taylor described the album as "one of the loudest, darkest, most intense records ever made."

In the decades since its release, *Maggot Brain* has continued to resonate across generations and genres, shaping the work of artists such as Red Hot Chili Peppers, Widespread Panic, and Childish Gambino. More than a landmark of its time, the album endures as a bold statement of artistic freedom, an expansive, boundary-defying work that captures the full emotional and sonic reach of Funkadelic at their creative peak.

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GIVING THE WORLD REASON TO CHEER

Heart *Dreamboat Annie*

Capitol, 1975



The landmark debut album from Heart, *Dreamboat Annie*, introduced sisters Ann and Nancy Wilson as formidable forces to be reckoned with. Credited as the first female-fronted hard rock band, Heart's debut album, which was first released via Vancouver-based indie label Mushroom in 1975 and then in the U.S. on Valentine's Day the following year, gave the group their first Top 10 hit on the Billboard 200, backed by the Led Zeppelin-esque hit rock singles "Crazy On You" and "Magic Man."

Showcasing Ann Wilson's powerful vocals that earned her comparisons to Robert Plant, and Nancy Wilson's intricate guitar work that seamlessly blends hard rock, folk, and acoustic elements, *Dreamboat Annie* shattered gender barriers, proving that a female-fronted band could rise to success in the male-dominated rock scene of the 1970s. Their mix of hard rock and folk earned them recognition as one of the longest-lasting and most commercially successful bands in history. *Dreamboat Annie* was quickly certified platinum in the U.S. and went double platinum in Canada. The album is also famously driven by the songwriting partnership of the Wilson sisters, who are credited as the sole co-writers on most of the songs on the album, including "Magic Man," "Crazy on You," and the melodic folk/rock title track.

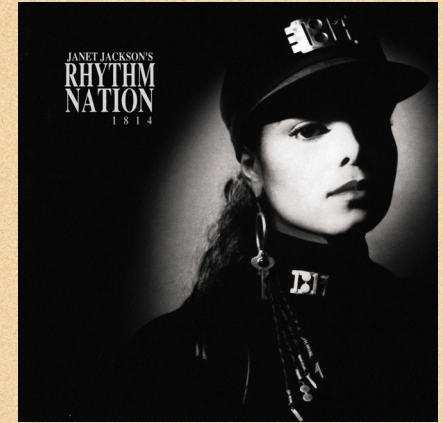
The success of *Dreamboat Annie* established Heart as one of the defining rock bands of the late 1970s

and laid the groundwork for later hits and arena tours, ultimately cementing its place in the pantheon of rock history. Heart went on to earn four Grammy nominations, be inducted into the Rock and Roll Hall of Fame in 2013, and receive a Lifetime Achievement Award from the Recording Academy in 2023. They've landed seven Top 10 albums, nine Top 10 singles, received a star on the Hollywood Walk of Fame, and achieved "the longest span of top 10 albums on the Billboard charts by a female-led band."

Sisters Ann and Nancy Wilson formed Heart in 1973 during a time when many were skeptical of the fact that women could rock and became pioneers in a male-dominated genre. From the moment they released their debut album in the U.S. in 1976, they were bona fide rock stars. *Dreamboat Annie* is widely considered a classic rock masterpiece and one of the greatest debut albums of all time.

Janet Jackson *Rhythm Nation 1814*

A&M, 1989



By the time Janet Jackson released *Rhythm Nation 1814*, she wasn't just refining her sound; she was redefining what a pop album could do. With its innovative production, combining a variety of musical styles including new jack swing, hard rock, pop, dance, and industrial, and its socially conscious lyrics that explored racism, poverty, and substance abuse, the record pushed beyond chart success to position mainstream music as a vehicle for cultural reflection.

Recorded in collaboration with legendary producer/songwriter duo Jimmy Jam and Terry Lewis, *Rhythm Nation 1814* became Jackson's second consecutive album to top the Billboard 200 and was the best-selling album of 1990. It was certified six-times platinum by the RIAA and, to date, is the only album in the history of the Billboard Hot 100 to have seven singles peak in the Top 5. It was also the first album to have No.1 hits on the chart in three separate calendar years: "Miss You Much" (1989), "Escapade" and "Black Cat" (1990), and "Love Will Never Do (Without You)" (1991).

Rhythm Nation 1814 garnered seven total Grammy nominations between the 32nd and 33rd awards ceremonies, including a nomination for Producer of the Year (Non-Classical), making Jackson the first woman to earn the distinction. Jackson earned her first career Grammy, winning Best Music Video – Longform for the short film that accompanied the album. Jackson was

inducted into the Rock and Roll Hall of Fame in 2019, and in 2021, *Rhythm Nation 1814* was selected by the Library of Congress for preservation in the National Recording Registry.

While the album reached massive commercial success, Jackson has noted that her primary goal for the concept album was to help a younger generation understand what it means to be a socially conscious individual. "I'm not naïve – I know an album or a song can't change the world," she said in a 1989 interview with *USA Today*. "I just want my music and my dance to catch the audience's attention." And that it did. At the 1992 NAACP Image Awards, where Jackson received the Chairman's Award, she directly addressed critics who had doubted the album's social significance, bringing two young women onstage who had previously dropped out of school but were inspired by the anthemic title track to continue their studies. With more than 12 million copies sold worldwide, *Rhythm Nation 1814* is a genre-defining masterpiece whose legacy will have a lasting impact on music and pop culture.

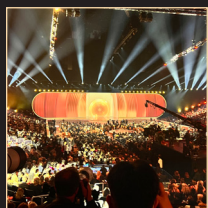


GRAMMY HALL OF FAME GALA

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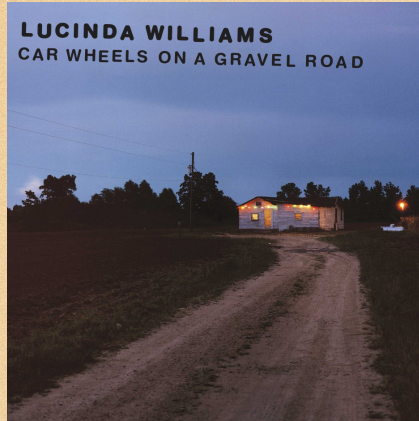
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Lucinda Williams

Car Wheels On A Gravel Road

Mercury Records, 1998



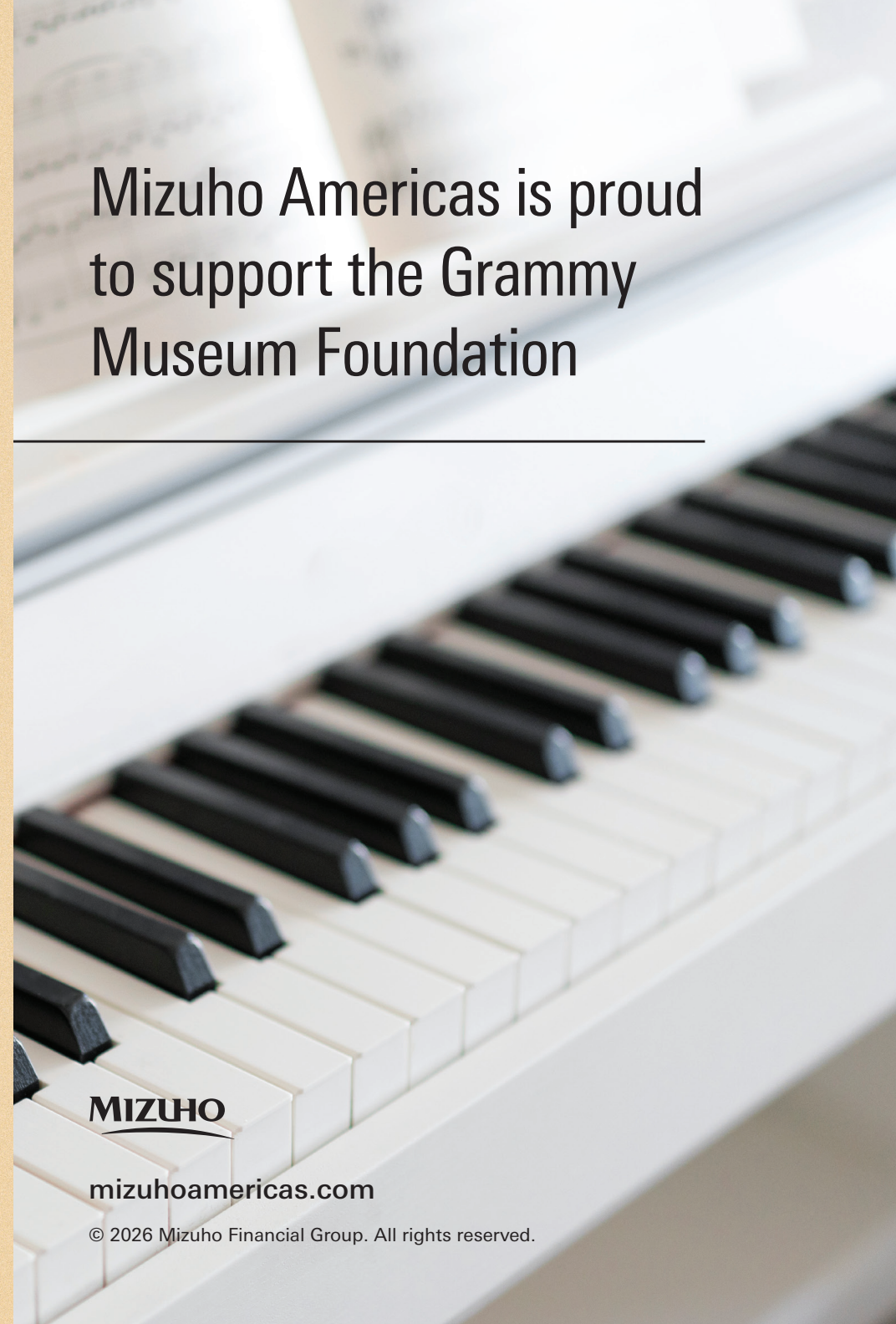
Lucinda Williams found herself in the spotlight in 1992 after country/folk singer/songwriter Mary Chapin Carpenter had a hit with, and won a Grammy Award for, a cover of Williams' 1988 song "Passionate Kisses." Anticipation was high when she released her fifth studio album, *Car Wheels on a Gravel Road*. Featuring guest appearances by Steve Earle, who co-produced several tracks and provided guitar work, and Emmylou Harris, the album was universally acclaimed by critics and was voted as the best album of 1998 in *The Village Voice's* annual Pazz & Jop critics poll. It won the Grammy for Best Contemporary Folk Album while the single "Can't Let Go" was nominated for Best Female Rock Vocal Performance. In a 1998 review for *Rolling Stone*, music critic Robert Christgau declared, "Lucinda Williams is too good for this world. So good that the world has struggled to conceptualize her as the singular force she is."

At a time when mainstream country music was increasingly polished and pop-oriented, Williams offered something raw, literary, and emotionally complex with *Car Wheels on a Gravel Road*. Blending rock, blues, and country, *Car Wheels on a Gravel Road* helped to define the modern Americana sound. Lyrically, the album's songs set a new standard for honest songwriting, known for their emotional, at times painful, and vivid storytelling of Southern rural life. Recorded over a period of six years, the album elevated Williams from an indie artist with a dedicated cult

following to mainstream success and was hailed as one of the greatest albums of the 1990s. It debuted at No. 65 on the Billboard 200, Williams' first album to chart after being nearly 20 years into her career, and was certified gold by the RIAA. In 2003, *Rolling Stone* labeled the record an alternative-country masterpiece and included it on its list of the 500 Greatest Albums of All Time.

It remains Williams' best-selling album to date and helped set the stage for future Americana artists such as Jason Isbell, Margo Price, Tyler Childers, and Brandi Carlile. While the album may have been hard to categorize upon its release, today it's considered the gold standard of Americana albums.

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Nick Drake
Pink Moon

Island, 1972



Though it was initially overlooked upon its release, *Pink Moon*, the third and final album before Nick Drake's untimely passing at the age of 26, has since garnered remarkable critical acclaim and is now considered one of the greatest albums of the 1970s. A hauntingly minimalist masterpiece, *Pink Moon* differs from Drake's previous albums in that it features only Drake on vocals and acoustic guitar (plus piano on the eponymous opener). The only studio album by the English singer/songwriter to be released in North America upon its release in 1972, *Pink Moon* explores themes such as lust, longing, isolation, and, as described by Paste, "the slimmest rays of hope." Released two years before Drake's passing, *Pink Moon* has also been said to feature lyrical content that can be attributed to Drake's ongoing battle with depression. The 11 tracks on the album, which run just under 30 minutes, were reportedly recorded in just two nights, often in a single take.

For decades after the release of his final album and his subsequent passing, Drake's legacy did not make an imprint. It was almost as if he was forgotten by music and culture, even though he was deeply loved by prominent musicians such as Elliott Smith, Chris Cornell, Kate Bush, and Thom Yorke. However, everything changed in 1999 when the *Pink Moon* title track was featured in a Volkswagen commercial. Album sales drastically surged from 6,000 copies to 74,000 by 2000, according to SoundScan. Reissues followed, and

the world finally met the long-forgotten folk artist 25 years after his passing. "He despised commercialism, of course, but let's hope that wherever he is, he can at least enjoy the irony," wrote Anthony DeCurtis in his review for *Rolling Stone* in 2000.

Today, Nick Drake is considered a folk icon, and *Pink Moon* is frequently ranked among the greatest albums of all time. Artists who have covered songs from the album include Lucinda Williams ("Which Will"), Beck ("Which Will," "Parasite"), and Sufjan Stevens ("Pink Moon"). Drake's influence can be traced through the music of artists including R.E.M., The Cure, Norah Jones, Elton John, and Beck, among others; a 2023 tribute album featured a diverse range of artists including Fontaines D.C., Ben Harper, Emeli Sandé, Aurora, and Liz Phair. In 2018, Drake was inducted into the BBC Radio 2 Folk Hall of Fame to mark what would have been his 70th birthday.



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Radiohead

OK Computer

Parlophone, 1997



Released in 1997, Radiohead's third studio album *OK Computer* signaled a decisive shift in both sound and ambition for the Oxford group. Their single "Creep" from their 1993 debut *Pablo Honey* put them on the map, while the band continued to build a strong critical following. With *OK Computer*, Thom Yorke, Ed O'Brien, Jonny Greenwood, Colin Greenwood, and Phil Selway moved beyond the Britpop conventions of the time, forging a more melancholic, atmospheric approach to alternative rock that would resonate into the 2000s. With its abstract lyrics, densely layered sound, and studio experimentation, *OK Computer* helped to inform Radiohead's later work.

Produced by Grammy-winner Nigel Godrich, this genre-bending masterpiece is widely considered one of the most influential and critically acclaimed albums of the 1990s. *OK Computer* peaked at No. 21 on the Billboard 200, featuring the singles "Paranoid Android" and "Karma Police," both of which helped the album gain steam thanks to music videos that became mainstays on MTV. It also earned Radiohead recognition as Band of the Year from *Rolling Stone* and *Spin* in 1997. It was nominated for Album of the Year and Best Alternative Music Performance at the 40th Annual Grammy Awards in 1998, taking home the trophy for the latter. It was also shortlisted for the 1997 Mercury Prize, a prestigious award that recognizes the best British or Irish album of the year. In 2014, *OK Computer* was selected by the Library of Congress for

preservation in the National Recording Registry.

Often referred to as the last major rock album to have a truly defining impact on pop music, *OK Computer* has been frequently ranked among the greatest albums of all time. Readers of British music monthly *Q Magazine* twice voted the album as the greatest of all time – first in 1998 and then in 2006 – placing it ahead of albums by legendary acts such as R.E.M., The Smiths, The Beatles, and The Beach Boys. In 2020, *Rolling Stone* ranked it at No. 42 on its list of the 500 Greatest Albums of All Time. *OK Computer* not only defined the sound of late-'90s alternative rock but also helped lay the groundwork for its evolution in the 21st century, anticipating many themes that would later define the digital age.



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Selena
Amor Prohibido

EMI / Universal Music Latino, 1994



The final album released during her lifetime, *Amor Prohibido* is widely regarded as Selena's definitive work. Issued in the spring of 1994, the album stands as a visionary and ambitious project that helped redefine the sound of Latin pop. Across signature recordings such as "Bidi Bidi Bom Bom," "Fotos y Recuerdos," "Si Una Vez," and "Amor Prohibido," the collection expands the possibilities of Tejano and cumbia, blending elements of R&B, reggae, and electronic music into enduring songs of love and heartbreak.

Amor Prohibido was a major commercial success, reaching No. 1 on Billboard's Top Latin Albums chart and becoming the first Tejano album to top the ranking. The album also reached the Top 40 of the Billboard 200, making history as the first Spanish-language album by a female artist to achieve that milestone without an English-language crossover release. The title track became one of the most successful U.S. Latin singles of 1994, with "No Me Queda Más" achieving a similar distinction the following year. The album also earned a Grammy nomination for Best Mexican-American Performance.

In 1993, A.B. Quintanilla III, Selena's brother and producer, began laying the groundwork for what would become *Amor Prohibido*. Just a year earlier, he had co-written with Pete Astudillo "Como la Flor," the breakthrough hit that expanded Selena's reach beyond the United States into Mexico and across

Latin America. Building on that momentum, the goal of this album was to further broaden her audience in the United States. Co-writing with bandmates Pete Astudillo, Ricky Vela, and Selena the project became a defining achievement for Selena y Los Dinos and a landmark in Selena's career. Its influence can be seen in the generations of Latin artists who have followed to this day.

With more than 2.5 million copies sold worldwide, Selena's fourth studio album remains the best-selling Tejano album of all time and helped solidify her legacy as the "Queen of Tejano." As of today, Selena is the No. 1 selling female artist in Latin music history and one of the most celebrated Mexican-American entertainers of the late 20th Century.

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The Rouse Brothers “Orange Blossom Special”

Bluebird, 1939



Written by Ervin T. Rouse and recorded with his brother, Gordon Rouse, “Orange Blossom Special” is one of the most popular fiddle tunes in American country and bluegrass music. Commonly referred to as “the fiddle player’s national anthem,” Rouse was inspired to write “Orange Blossom Special” after seeing the luxury passenger train of the same name that ran from New York to Miami on the Seaboard Air Line Railway beginning in the 1920s. It’s been said that Rouse was inspired by the power and speed of the train and wanted to create a piece of music that captured the feeling of a fast-moving locomotive. “Orange Blossom Special” became popular for its rousing energy, breakneck speed, and technical, high-energy bowing.

Many artists would go on to record covers of the song, including the Father of bluegrass music, Bill Monroe & His Bluegrass Boys, who made the tune famous when their version was released in 1942. By the 1950s, the song had also become a perennial favorite at bluegrass festivals. In 1965, 13-time Grammy winner Johnny Cash significantly boosted the song’s popularity by introducing it to a broader audience with his hit cover, which charted on the Billboard Hot 100. Cash’s version transformed the bluegrass fiddle track into a rock and roll country standard, prominently featuring the harmonica and the famous intro, “Hey boy, when you going back to Florida?” The song even inspired the title of his album, *Orange Blossom Special*.

The Rouse Brothers’ version established the basic structure of the song – a fast instrumental fiddle showcase with brief lyrics about traveling via train to sunnier parts of the country: “Well, I’m going down to Florida/And get some sand in my shoes/Or maybe California/And get some sand in my shoes/I’ll ride that Orange Blossom Special/And lose these New York blues.”

More than 85 years after the Rouse Brothers’ original recording, “Orange Blossom Special,” it remains one of the most recognizable pieces of music in American roots. It’s the go-to staple that country music fiddlers are expected to know and master. Learning to play the song is like a rite of passage for bluegrass fiddlers.

The Soul Stirrers “Jesus Gave Me Water”

Specialty, 1951



Trailblazing gospel unit The Soul Stirrers transformed the genre when they released their 1951 hit single “Jesus Gave Me Water,” featuring the pop precision of newly recruited then-19-year-old lead vocalist Sam Cooke. With Cooke at the helm, this landmark recording helped usher in a modern, more soulful style in gospel by introducing pop-influenced vocals and “swing lead” techniques to church music. This pioneering approach made the genre more appealing to a younger audience. Cooke’s chills-inducing falsetto and bluesy inflection made this gospel classic the group’s most successful single for Specialty Records but also laid the groundwork for Cooke’s later success as a pioneer of soul music.

With a career spanning over 60 years, The Soul Stirrers are among the most prestigious Black gospel groups. Formed in Texas by Roy Crain in approximately 1926, The Soul Stirrers were pioneers in the development of the quartet style of gospel music and had a huge impact on other secular genres like soul, R&B, doo-wop, and Southern soul. They got their name after a church parishioner told Crain how much their singing stirred his soul. Written by Lucie E. Campbell, “Jesus Gave Me Water” was first recorded by Artis Kitchen in 1947 and later covered by several gospel acts, including The Famous Ward Singers and The Pilgrim Travelers. Cooke served as the group’s lead vocalist from 1950 to 1956, recording other tracks, including “Peace in the Valley,” which also became a hit. “Jesus Gave Me Water” helped

bridge the gap between sacred and secular music. Many historians have also seen this recording as an early glimpse of Cooke’s vocal style that would make him one of the most influential singers of the 20th Century.

In 1989, original members of The Soul Stirrers, Roy Crain Sr., R.H. Harris, Jesse Farley, and E.A. Rundless were inducted into the Rock and Roll Hall of Fame. In 2000, the group was inducted into the Vocal Group Hall of Fame. In 2022, The Soul Stirrers’ recording of “Jesus Gave Me Water” was selected by the Library of Congress for preservation in the National Recording Registry. Now more than 70 years since its release, “Jesus Gave Me Water” remains a landmark recording that not only contributed to the evolution of gospel music but also helped to launch the career of one of the most important crossover artists of the 20th century.

LABEL HONOREE



Warner Records revolutionized the music industry in the early 1960s. With a “music first” mindset, they weren’t just focused on signing artists that had the potential for mainstream success. They were committed to building the careers of trailblazers and visionaries, giving their artists complete creative control. This is why the Grammy Museum is so honored to recognize Warner Records as this year’s recipient of the Visionary Of Music Award at the 2026 Grammy Hall Of Fame Gala.

Launched in March 1958 as an arm of Warner Bros. Pictures, Warner Records acquired the Frank Sinatra-founded label Reprise Records in 1963, bringing in Mo Ostin to take over the label. It was Ostin’s philosophical credo that said the label needed to stop trying to make hit records and instead make good records and turn them into hits that launched Warner to its success. Ostin is widely credited as the executive who built the label’s stellar legacy and, together with an A&R team that included producer Lenny Waronker, turned the company into the most successful record label in the history of the American record industry. Several decades later, when he was inducted into the Rock and Roll Hall of Fame in 2003, Ostin would credit Norman Granz of Verve Records for teaching him how to run a label, saying, “Granz taught me that a record executive should not mess with the artist’s music. From him I learned that artists are so much smarter about music, and many other things than most executives, and it’s best just to get out of their way.”

The early Warner catalog featured debut albums by such legendary acts as Joni Mitchell, Neil Young, the Grateful Dead, and Peter, Paul and Mary. The label was also behind the release of *Are You Experienced*, Jimi Hendrix’s first album available in the United States. Other artists signed during Ostin’s tenure include Randy Newman, The Who, Van Dyke Parks, Van Halen, Cher, Fleetwood Mac, Funkadelic, R.E.M., Prince, Madonna, Red Hot Chili Peppers, and Tom Petty, among many others. Racking up numerous gold, platinum, and multiplatinum records, Warner’s later roster included Michael Bublé, Deftones, Brandy Clark, Mac Miller, Josh Groban, Andra Day, Dua Lipa, Gary Clark Jr., Rūfūs Du Sol, and Green Day.

Warner Records is led by Aaron Bay-Schuck (co-Chairman & CEO) and Tom Corson (co-Chairman & COO), who took over the label in 2018. The following year, in 2019, the label relocated from its longtime headquarters in Burbank to new offices in the Arts District of Downtown L.A.

That same year, Dua Lipa (who was signed in the U.K.) became a multiplatinum global success, winning the Best New Artist Grammy. Since joining Warner, the co-chairmen have continued to steer the label and focus on artist development, rather than chasing viral hits. They signed Teddy Swims before he put out any original music. And they brought on Benson Boone before he released any music. Both garnered Best New Artist Grammy nominations in 2025, adding to Bay-Schuck and Corson’s streak of 11 nominated artists in that category, which also includes Omar Apollo, Dua Lipa, and, most recently, Sombr.

Other important moves under their leadership include signing Zach Bryan, Dasha, and rapper NLE Choppa, and relaunching Linkin Park with their first studio album in seven years, *From Zero*, which debuted at No. 2 on the Billboard 200. Bay-Schuck and Corson have appeared on the Billboard Power 100 list every year from 2019 through 2026. They’ve also appeared on the *Variety* 500 list multiple times since 2019, and in 2024 were named *Variety* Hitmakers Executives of the Year for “bringing the iconic Warner label into a new era.” The following year, Bay-Schuck and Corson were once again recognized as Billboard Power Players. Corson was also recognized with City of Hope’s 2025 Spirit of Life Award.

As Bay-Schuck and Corson said in a statement regarding the label’s rebrand in 2019, “It’s a new day for Warner Records, an iconic label that was born in the California sun and is at home everywhere on earth.” The Grammy Museum congratulates Aaron Bay-Schuck, Tom Corson, and the entire Warner Records label for their extraordinary work in making sure that it’s the music that always comes first.

RAY CHARLES ARCHITECT OF SOUND AWARD



NORAH JONES

She's a 10-time Grammy-winning singer, songwriter, and pianist whose voice has resonated across jazz, pop, soul, and country. For more than two decades, her artistry has shaped the sound of modern music, beginning with her breakthrough 2002 album *Come Away With Me*. Over the years, she has collaborated with a wide array of artists, including John Legend, Willie Nelson, Foo Fighters, Outkast, and Herbie Hancock. One incredibly special collaboration for Norah Jones – this year's recipient of the Grammy Museum's Ray Charles Architect of Sound Award – was in 2004 with Ray Charles. Together, they recorded the Grammy-winning duet "Here We Go Again" for Charles' final studio album, *Genius Loves Company*.

Inspired by the enduring legacy and boundless genius of Charles – who forever transformed the American musical landscape as a performer, pianist, songwriter, producer, and entrepreneur – the Architect of Sound Award recognizes an artist whose influence transcends genre, redefines creativity, and leaves an indelible mark on music and culture. Jones embodies the pioneering spirit of Charles, one of music's greatest architects and one of her musical heroes.

"When I met Ray Charles I couldn't stop crying," Jones told *The Guardian* in 2024. "I was raised on his music. A few months later, we sang together for his last album before he died. That was a special day in the studio."

Born in New York City and raised in part in Texas, Jones is the daughter of the late Indian sitarist and composer Ravi Shankar and the half-sister of Grammy-nominated musician Anoushka Shankar. Her mom is concert promoter Sue Jones. At 15, she enrolled at Booker T. Washington High School for the Performing and Visual Arts and later attended the Interlochen Center for the Arts in Michigan for a summer program. During her high school and college years, she earned multiple DownBeat Student Music Awards, including Best Original Composition and Best Jazz Vocalist in 1996, winning the latter again in 1997.

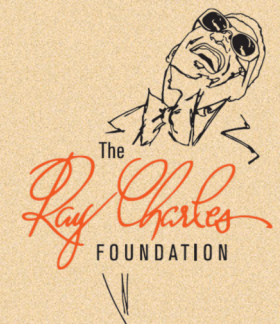
While studying piano at the University of North Texas, Jones met singer/songwriter Jesse Harris, who would later write her Grammy-winning hit "Don't Know Why." After moving to New York City in 1999, Jones worked as a lounge singer performing jazz music in small clubs.

She soon formed her own group with Harris, bassist Lee Alexander, and drummer Dan Rieser. In the fall of 2000, Jones recorded a series of demos that caught the attention of Blue Note executives Bruce Lundvall and Brian Bacchus, who signed her following a live showcase in January 2001. Later that year, she entered the studio with producer Arif Mardin to begin recording what would become *Come Away With Me*.

Described by Jones as her "moody little record," *Come Away With Me* launched her onto the world stage. The album reached No. 1 on the Billboard 200 and swept the 2003 Grammy Awards, earning five wins, including Album of the Year, Best New Artist, and Record and Song of the Year for "Don't Know Why." The album also earned Mardin the award for Producer of the Year, Non-Classical. Certified diamond and selling over 27 million copies worldwide, it remains one of the highest-selling debut albums by a solo artist in the 21st century. A string of critically acclaimed releases followed, including *Feels Like Home* (2004), *Not Too Late* (2007), *The Fall* (2009), *...Little Broken Hearts* (2012), and *Day Breaks* (2016), all of which reached the Top 10.

A genre-blending pianist, singer, and songwriter, Norah Jones has made timeless contributions to music that make her an exceptionally deserving recipient of this Ray Charles Architect of Sound Award.

On behalf of the Grammy Museum and the Recording Academy, we congratulate Norah Jones on her extraordinary achievements and the indelible mark she has made and continues to make on the history of American music.





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