

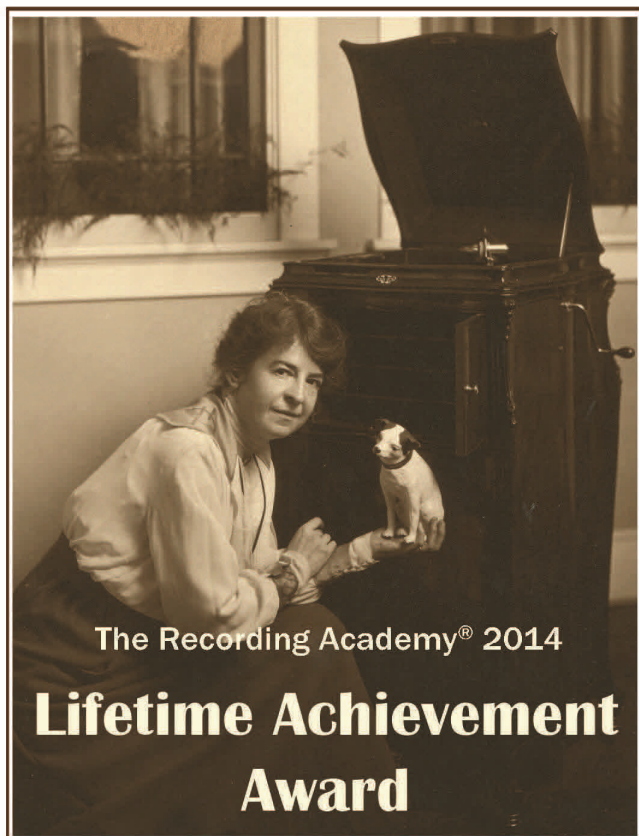
**Legendary  
American Violinist  
Maud Powell**

**Receives**

**Lifetime  
Achievement  
Award**

**The 56th Annual  
Recording  
Academy's Special  
Merit Awards  
Ceremony**

**January 25, 2014  
The Ebell Theater  
Los Angeles**



The Recording Academy® 2014

**Lifetime Achievement  
Award**

**Violinist**

**“A Victor Immortal”**

The first instrumentalist to record for Victor's  
Celebrity Artist Series (Red Seal Label) 1904

*“A supreme and unforgettable artist.”*

— Musical America

**Join us in carrying on Maud Powell's legacy!**

Live it ... Make it your own... Share the adventure!

— Visit us —

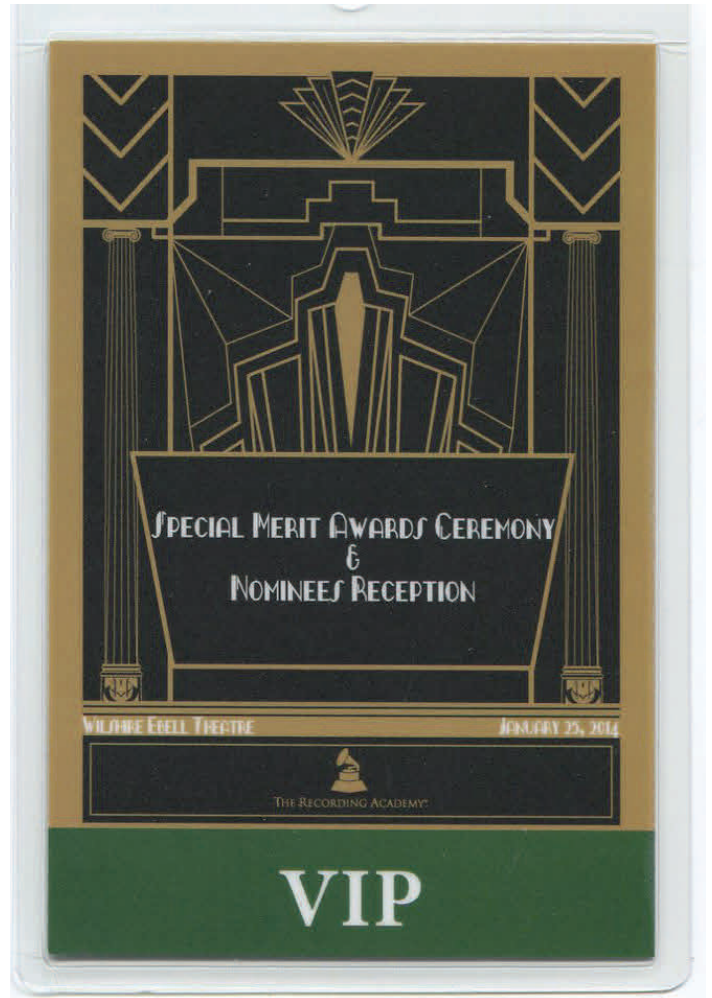
**Maud Powell Society for Music & Education**

Founded in 1986 by Karen A. Shaffer,  
Biographer of Maud Powell

[www.maudpowell.org](http://www.maudpowell.org)

a non-profit, Section 501 (C) (3) organization





**KAREN SHAFFER**

**REPRESENTING MAUD POWELL**

**LIFETIME ACHIEVEMENT**

THE RECORDING ACADEMY®  
**SPECIAL  
MERIT  
AWARDS**



In addition to the GRAMMY Awards®, The Recording Academy presents other notable honors. These awards recognize contributions of significance to the recording field that fall outside the framework of the GRAMMY Awards categories, and include the Lifetime Achievement Award, the Trustees Award, the Technical GRAMMY Award, the GRAMMY Legend Award, and GRAMMY Hall Of Fame Award. The following pages recognize this year's Special Merit GRAMMY Award recipients. A complete list of past recipients is available in The Recording Academy Awards section of GRAMMY.org.

#### **LIFETIME ACHIEVEMENT AWARD**

The Lifetime Achievement Award, established in 1962, is presented by vote of The Recording Academy's National Trustees to performers who, during their lifetimes, have made creative contributions of outstanding artistic significance to the field of recording.

#### **TRUSTEES AWARD**

This Special Merit Award is presented by vote of The Recording Academy's National Trustees to individuals who have made significant contributions, other than performance, to the field of recording. The Trustees Award was established in 1967.

#### **TECHNICAL GRAMMY AWARD**

Presented by vote of The Recording Academy's National Trustees, the Technical GRAMMY Award recognizes individuals and companies that have made contributions of outstanding technical significance to the field of recording. The Technical GRAMMY was first awarded in 1994.

#### **GRAMMY LEGEND AWARD**

This Special Merit Award is presented on occasion by The Recording Academy to individuals or groups for ongoing contributions and influence in the recording field. The GRAMMY Legend Award was inaugurated in 1990.

#### **GRAMMY HALL OF FAME®**

The GRAMMY Hall Of Fame Award 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. Inductees are selected annually by a special member committee of experts and historians from all branches of the recording arts with final approval by The Recording Academy's Board of Trustees.

## LIFETIME ACHIEVEMENT AWARD

# MAUD POWELL

BY RACHEL BARTON PINE

Every industry needs its pioneers and the recording industry found one in legendary American violinist Maud Powell. She stood for the highest achievement in the art of violin playing and radiated an unbounded spirit of adventure.

In 1904 Powell stepped into a recording studio to play into a recording horn and helped launch the science and art of recording the violin. She became the first solo instrumentalist to record for the Victor Talking Machine Company's Celebrity Artist series (Red Seal label), and for the first time, violin recordings entered into the Victor Red Seal catalog.

Recognized as America's greatest violinist and ranked among the preeminent musicians in the world, Powell was known for breaking barriers. Her magnetic personality, brilliant artistry, scintillating technique, and versatility were unequalled and she used them to introduce classical music to countless new audiences at a time when few performers dared to face the uncertain concert conditions and hardships of travel in North America. She championed music composed by women and by Americans alongside the music of Europeans. She fathomed the depths of the Tchaikovsky and Sibelius violin concertos, giving them their American premieres when other violinists balked at their difficulties. She was among the first white instrumentalists to integrate the works of composers of African descent into recitals and recordings.

Powell recognized recording technology's potential to aid in her mission to bring the best in classical music to people everywhere. She recorded prolifically from 1904 until her untimely death at 52 in 1920, making more than 100 acoustic recordings. Powell mined the phonograph's potential to elevate the public's musical taste as she recorded only music that met the highest artistic standards. Through her recordings of short classical works and condensed versions of longer works, her artistry helped to revolutionize music appreciation.

Powell's musical heritage is preserved by Naxos in four meticulously remastered CDs of 87 of her recordings. Even now, her playing as captured by the recording horn sets the standard by which today's classical recording artists are measured.

Countless individual lives have been inspired and enriched by Maud Powell. Jascha Heifetz, Fritz Kreisler and Yehudi Menuhin considered her to be one of their musical heroes. Leading concert artists today include her repertoire in their programs. Students are inspired by her high ideals and mission to enrich the lives of everyone through music.



Courtesy of The Maud Powell Society for Music and Education

Maud Powell is the violinist I most admire. Dedicated to her art, brave in her repertoire choices, nurturing of young artists, tireless in utilizing music to break down social barriers and elevate society, her example inspires me every day.

*American violinist Rachel Barton Pine is internationally renowned for her interpretations of great classical works that combine her gift for emotional communication and her scholarly fascination with historical research. She is the music editor and advisor for Maud Powell Favorites, a collection of Powell's transcriptions and music dedicated to Powell, and in 2007 she released a best-selling recording of these treasures: American Virtuosa: Tribute To Maud Powell.*

## TECHNICAL GRAMMY AWARD

# EMILE BERLINER

BY PAUL CHAROSH

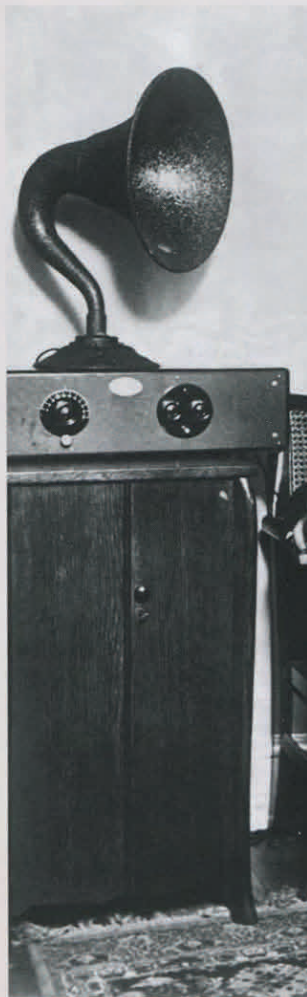
Emile Berliner was born in 1851 in Hanover, Germany, emigrated to the United States in 1870, and settled in Washington, D.C. During this decade a number of inventions of lasting importance were patented, including the telephone and the phonograph. Berliner's restless, inventive mind focused on these devices and he devoted his energies to improving them.

His initial concern was with the telephone. Berliner wanted to develop a more efficient transmission and reception process and make the telephone a practical means of communication. He is known to his biographer, Frederic Wile, as "the maker of the microphone" and today an award with this title is offered annually by the Berliner family. During the 1920s modified versions of the microphone became routinely incorporated into the recording process.

Berliner's interest in sound recording prompted an attempt to improve upon Edison's phonograph and in 1887 he received the first of several patents. At this time those working with the phonograph believed it could become a voice transcription device useful in business offices and did not see its potential as a means of home entertainment. Sound waves were cut vertically into revolving wax cylinders. These objects were fragile, difficult to store and subject to attracting mold, which rendered them unplayable. No method of reproducing copies of a specific cylinder existed. If a cylinder holding sound that was worth preserving was rendered unplayable, one had to record another one.

Berliner recorded on a disc, and sound waves were cut laterally, thus eliminating a source of sound distortion intrinsic in the vertical-cut process. Discs had a center hole and were held in place by a spindle in the center of the turntable on which the disc rested. His discs did not deteriorate with time, were easy to store, and if not abused, sound today as they did when recorded and sold during the 1890s. Berliner's device also allowed for the creation of a master disc from which many identical copies could be made. Berliner also understood the value of the gramophone as a source of entertainment and in 1895 he procured capital from a group of businessmen to found the Berliner Gramophone Company, which was instituted to manufacture Berliner's sound discs and the gramophone that played them.

Though he passed away in 1929, Berliner's vision encouraged the development of the modern record industry, dependent through most of the 20th century on profits accrued from the sale of identically recorded discs distributed in mass quantities.



Oliver Berliner and Karen Shaffer



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*Paul Charosh is a widely published researcher of historic sound recordings and 19th century American popular music. A retired educator, he taught for many years in the Sociology and Computer Information Science departments at Brooklyn College. In 2012 he published Berliner Gramophone Records In America: A Discography (Denver: Mainspring Press), a reference for archivists and advanced collectors.*

## LIFETIME ACHIEVEMENT AWARD

# THE BEATLES

BY DANGER MOUSE

I didn't grow up on the Beatles. In fact, by the time I got to college I couldn't have named one Beatles song if you put a gun to my head. Honestly, I listened to '80s pop when I was young, and mostly to hip-hop in middle/high school. My parents were exclusively '60s/'70s soul/R&B listeners, so I was oblivious. My tastes expanded a bit when I was in college, but the Beatles were always this huge group that I just thought couldn't be all that interesting if they were so popular. Any pictures I remembered had them all dressed alike and smiling a lot. I like darker, melancholy music in general, so I was skeptical. However, as I got more into music, and even started making music, I started to hear more and more about how the Beatles had been a huge influence on much of the music I was discovering. I had some research to do. ...

I bought the albums, read books and watched any documentaries I could find. What an unreal story. They were immediately a worldwide sensation by their early 20s. They wrote their own material when that was all but unheard of, worked their a\*\*es off touring the world playing hit after hit. Girls and boys alike went crazy for them. Every year, from their first records in 1963, they got bigger and bigger and more influential in both music and popular culture.

However, the thing that really spoke to me was when at the peak of their career — with anything and everything a band at that time could have possibly wanted — they made a change. In 1966 the Beatles stopped playing live. The decision was one that allowed them to make music that wouldn't have to be replicated at a concert. This would open up all kinds of opportunities for them to try different recording techniques and experiment in the studio in ways no one making popular music had ever really done. They pioneered things like guitar distortion, overdubbing vocals, multitrack recording, tape loops, and countless other recording techniques that are now standards today ... even sampling. All of these things had influenced much of the music I'd loved growing up, and now it was making me really look at creating music as an art form.

In a five-year span the Beatles released *Rubber Soul*, *Revolver*, *Sgt. Pepper's Lonely Hearts Club Band*, *Magical Mystery Tour*, *The Beatles* (the White Album), *Abbey Road*, and *Let It Be* — arguably the greatest span of consecutive albums put together by anyone to date. They tried to push boundaries musically and



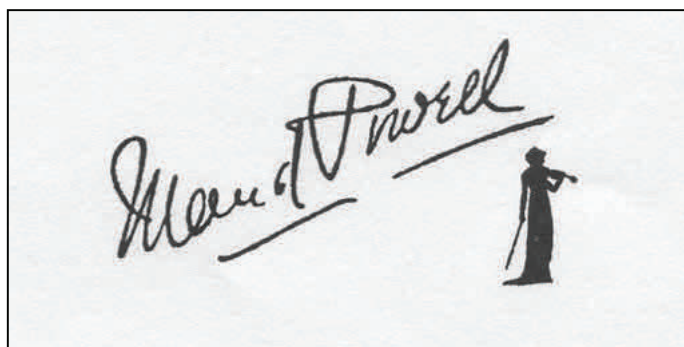
Kovaleva-Franceo/Gamma-Keystone/Getty Images

challenge what's accepted of people in their popular position. Here was a band who had achieved the ultimate fame and fortune and instead of basking in more adoration, they veered away from millions of screaming girls to do something more challenging and meaningful to them. Of course, they didn't really lose much of the fame and fortune after all, but that's not the point. The point was that sometimes it's not what you have, but what you choose to do with what you have that can change the world, and inspire other people to do the same.

*Danger Mouse is a five-time GRAMMY winner, including wins as both Producer Of The Year, Non-Classical and as an artist for his work with the Black Keys and Gnarts Barkley. He has been nominated 18 times in total, including a Best Alternative Music Album nod in 2010 for the self-titled debut by Broken Bells, who will release their second album, After The Disco, in February. In 2004 he released The Grey Album, a project combining vocal performances from Jay Z's The Black Album with samples from the Beatles' White Album.*



Photo Courtesy of Greg Pine



**Karen A. Shaffer,  
Maud Powell biographer  
and Founder and President  
of The Maud Powell Society  
for Music and Education  
accepting  
The Recording Academy's  
Lifetime Achievement Award  
for Maud Powell.**

**25 January 2014  
The Ebell Theater  
Los Angeles**



The Maud Powell Society  
for Music and Education

Karen A. Shaffer, President

*Maud Powell, recipient of The Recording Academy  
Lifetime Achievement Award 2014*

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**Karen A. Shaffer's Acceptance Speech  
at The Recording Academy's  
56th Annual Special Merit Awards Ceremony  
January 25, 2014**

**MAUD POWELL, LIFETIME ACHIEVEMENT AWARD**

In behalf of Maud Powell and The Maud Powell Society for Music and Education, I thank The Recording Academy for this great honor.

This pioneering American violinist's remarkable legacy was unknown when I founded The Maud Powell Society for Music and Education in 1986. We celebrate Maud Powell today thanks to those who have served on our board and supported us as Friends, the wonderful violinists who have honored her legacy and the young virtuosi, like Rachel Barton Pine, who are carrying forward her ideals.

The honor means a great deal to me personally, as I have devoted 35 years to writing Maud Powell's biography, (now working on the 2d edition), reissuing her recordings, publishing her transcriptions, leading the Maud Powell Society, and co-founding a music celebration in her name.

I am grateful to the distinguished members of the recording industry and Academy – the late John Pfeiffer, Ward Marston, and Klaus Heymann – who have enabled this Victor Immortal's recorded art to be heard once again – now on the Naxos label.

There was a time when Maud Powell's name was a household word.

Yet, as Powell's biographer, I have frequently been asked: Who is Maud Powell?  
and . . . Why does she matter? Here is my reply:

At a time when women could not vote, Maud Powell set out to fulfill the gifts within her.

Despite the barriers she had to overcome, the naysayers who belittled her ambition, she forged a path for others to follow.

She dared to be herself, to fulfill the promise within her – to bring music to the world and speak the truth that was in her.

Nothing could stop her rise to fame – for once she lifted her bow to her violin, she played on the heartstrings of the universe and brought a new sound into the world – a woman's voice commanding the instrument of her choice – speaking to millions in tones they had never heard before.

Her own commanding presence brought forth the best in all who heard her.

She proved that anyone can achieve -- who dedicates themselves to the truthful service of their art.

Maud Powell brought a light into the world that can never be extinguished.

Even now she holds her lamp alight as the first female instrumentalist to receive The Recording Academy's Lifetime Achievement Award.

Why does Maud Powell matter?

She reminds us that the flame within us can be a beacon of light for all to follow.

Thank you for helping to make Maud Powell's name a household word once again.



**Rachel Barton Pine's Acceptance Speech  
at The Recording Academy's  
56th Annual Special Merit Awards Ceremony  
January 25, 2014**

**MAUD POWELL, LIFETIME ACHIEVEMENT AWARD**

I'd like to express my gratitude to Karen Shaffer for her incredible dedication and efforts to preserve and promote the legacy of this extraordinary artist who, as I realized about an hour ago, is the only female being honored tonight.

Nearly 20 years ago, I discovered Maud Powell through the fascinating biography Karen had written. Maud Powell was recognized as America's greatest violinist and one of the pre-eminent musicians in the world at the turn of the last century.

In 1904, Maud became the first instrumentalist to record for the Victor Red Seal label (now RCA Red Seal), making more than 100 acoustic recordings before her untimely death in 1920. She was so popular that people throughout America bought the recently invented phonograph just to hear Maud's music. She was the first woman to dare to lead a quartet with men as the other members and the first white instrumentalist to champion works by composers of African descent.

I discovered that Maud Powell's legacy has left a profound impact on all of today's American classical artists. The leading industry publication of her time called her "long one of the most powerful forces for the advancement of music in America."

Maud Powell educated a nation that rarely had access to high quality concert performances. She famously said that popular music was familiar music, and that if classical became more familiar it would become more popular, and she definitely proved this to be true.

Maud Powell's story resonates powerfully for me and I've tried to model my career in music around Maud and the example she set:

- By performing music by deserving composers, both well-known and lesser known,
- By introducing classical music to new audiences across the country,
- By embracing the latest technology to spread great art to listeners everywhere,
- And by educating and encouraging the next generation of young artists.

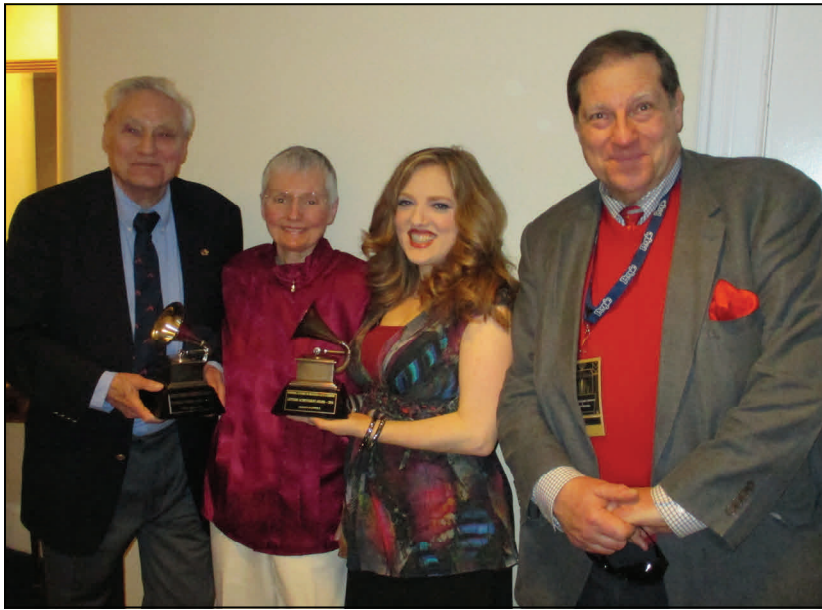
Despite living long before the creation of the Recording Academy (and even before the introduction of the electric microphone), Maud Powell embodied the mission of the Recording Academy – to positively impact the lives of musicians, of industry members, and of our society at large.

Thank you very much for this great honor.



Karen A. Shaffer, Rachel Barton Pine, Neil Portnow, President/CEO, The Recording Academy®





Oliver Berliner, Karen A. Shaffer, Rachel Barton Pine, Robert Aubry Davis

After the Special Merit Awards Ceremony



Pamela Blevins, Maud Powell Society



Karen's Guests  
Chrissy Schanes-Gallagher and  
Christine Schanes.  
Photo taken on a  
different day.

