

# Tahoe harpist on Grammy-nominated album



Michael Eardley and Anne Roos often collaborate. Photo/Provided

**By Kathryn Reed**

Listen closely. Hear that harp? It's the delicate hands of Anne Roos making sweet sounds on those fine strings.

While this South Lake Tahoe resident has been playing the harp for more than 30 years, this is the first year she has been invited to the Grammy's. Roos contributed to one track of an album that is up for Best New Age Album.

"I'm very pleased with this album and really happy to be part of the project," Roos told *Lake Tahoe News*. "The music this gentleman put together is so lush, so full."

Ricky Kej is the composer and keyboardist, while Wouter Kellerman is the flutist. "Winds of Samsara" is the album, with track No. 8 "Eyes of Wonder" where Roos comes in.

She is considered a sideman for her role. She was paid for her work, but does not receive royalties.

While Roos is rightfully excited about the honor, she is

staying grounded. Even if the album wins, she will not take home a trophy, but instead will receive a certificate. She calls her seats at the Feb. 8 event in the peanut gallery, far from television cameras. And she doesn't expect to be rubbing elbows on the red carpet with better-known musicians. In fact, she's not sure if she will be on the red carpet.



Anne Roos often plays at venues on the South Shore. Photo/Jarvis Photography

New age and other less popular categories receive their awards earlier in the day. But she will be watching the main event from inside the Staple Center in Los Angeles.

“What I’m really looking at is this as a grand networking opportunity,” Roos said, adding, “And maybe to have the door open for other opportunities.”

There is no one person in particular she is looking to meet.

Roos didn’t know Kej before this encounter, but had heard of him through his work in Bollywood. Kej, who lives in India, was looking for a harpist and sent Roos a message via Facebook. Thus began their working relationship.

While it’s not unusual for musicians to record a track separately, Roos won’t do so from her home. She wants her music to have a higher quality so she goes to Tanglewood Productions in Reno where engineer Michael Eardley helps lay down the track.

The bulk of the time when Roos tells someone they are going to have to pay for studio time, that is the last she hears from them. Kej didn’t wince. It obviously paid off.