



# GAMES

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# InConcert Full 40-piece chamber orchestra



Checkmate

**Friday, September 21 | 8pm**  
**Miller Outdoor Theatre**

**Saturday, September 22 | 5pm**  
**St. John the Divine**

**Paul Watkins, Conductor** • **Lara Downes\*, Piano**  
**Nathan Williams, Clarinet** • **Kristin Wolfe Jensen, Bassoon**

**Maxime Goulet** (Goo-LAY)  
*Checkmate*

*A concerto for piano and orchestra*

I. Presentation of the Chess Pieces • II. A chess Game for Piano and Orchestra  
 ---15 minutes---

**ROCO WORLD PREMIERE COMMISSION**

**Bohuslav Martinů** (MAR-tih-noo)  
*Sinfonietta La Jolla (La-HOY-a), H. 328*

I. Poco allegro • II. Largo – Andante moderato • III. Allegro  
 ---20 minutes---

**Felix Mendelssohn** (MEN-dul-son)

*Concert Piece No. 1, op. 113 for Bassoon and Clarinet*

I. Allegro con fuoco • II. Andante • III. Presto  
 ---8 minutes---

**Franz Schubert, arr. Gustav Mahler** (SHOO-bert)  
*String Quartet No. 14 in D minor, "Death and the Maiden"*

II. Andante con moto  
 ---11 minutes---

**Huw Watkins**

*Anthem*

---6 minutes---

**U.S. PREMIERE**

\*Lara Downes is an artist represented by CADENZA ARTISTS LLC,  
 12021 Wilshire Blvd #710, Los Angeles, CA 90025. [www.CadenzaArtists.com](http://www.CadenzaArtists.com)



This evening's music will include the pieces above, not necessarily in this order, with a Take 5 (short intermission) and possible surprises.

Gavin Reed  
Beverly & Bill Coit  
Chair

Jim Thatcher  
Principal  
Wendy & Tim Harris  
Chair

Horn

Maiko Sasaki  
Founding Consortium  
Chair

Nathan Williams  
Principal  
Jeanie Flowers  
in loving memory of  
Dan Flowers  
Chair

Clarinet

Sandor Ostlund  
Principal  
Leslie & Jack Blanton  
Chair

Erik Gronfor  
Founding Consortium  
Chair

Bass

Rebecca Powell Garfield  
Kathy & Ed Segner  
Chair

Brook Ferguson  
Principal  
Mary Margaret &  
Russell Schulze II  
Chair

Flute/Piccolo

Courtenay Vandiver Pereira  
Rebecca Upchurch,  
Kate & Malcolm Hawk  
Chair

Shino Hayashi  
The Deshpande-Helmer Family  
Chair

Cello

Clement Chow

Richard Belcher  
Principal  
Denman/Newman Foundation  
Chair

Rachel Shepard  
Mrs. Clare A. Glassell  
Chair

Rachel Jordan  
Amanda McMillian &  
Benjamin Holloway  
Chair

Aloysia Friedmann  
Violin Consortium

Violin I

Melissa Williams  
Sharon Ley & Robert Lietzow  
Barbara Burger  
Chair

Amy Thiaville  
Janice & Barrett Green,  
Lucy & Vic Kormeier,  
Warren Dunn  
Chair

Angela Fuller Heyde  
Concertmaster Consortium



Paul Watkins,  
Conductor  
Consortium

Kristin Wolfe Jensen  
Principal  
Sarah & Jeffrey McParland  
in memory of Angeleen McParland  
Chair

Bassoon/  
Contra Bassoon

Daniel Chrisman  
Jo Ann & Bob Fry  
Chair

Christina Carroll  
Susan Whitfield  
Chair

Percussion

Matt McClung  
Principal  
Sally & Carl Frost  
Chair

Alecia Lawyer  
Principal  
Mrs. Paul N. Howell  
Chair

Spring Hill  
Founding Consortium  
Chair

Oboe/English Horn

George Chase  
Diane Simpson, in loving  
memory of Don Simpson  
Vivie & Chris O'Sullivan  
Chair

Trumpet

Anthony DiLorenzo  
Principal  
Lori & Joseph Flowers  
Chair

Suzanne LeFevre  
Co-Principal  
Martha & Tom Bourne,  
Mimi Reed McGehee  
Chair

Lorento Golofeev  
ROWBC,  
in memory of Sudy Zane  
Chair

Viola

Matt Dane  
Co-Principal  
Susanne & Randall Evans  
Chair

Tawnya Popoff  
Kit Gwin  
Chair

Kana Kimura  
Ann & Randy Fowler  
Chair

Pasha Sabouri  
John Bradshaw Jr.  
Chair

Violin II

Rasa Kalesnykaite  
Principal  
Kerry Lynch & Dean Slocum  
Chair

Andrés González  
Mimi Lloyd  
Chair

Tammy Linn  
Founding Consortium  
Chair

Mary Reed  
Leslye & David Weaver  
Chair





## Featured Artist

**Paul Watkins, conductor**

Acclaimed for his inspirational performances and eloquent musicianship, Paul Watkins enjoys a remarkably varied and distinguished career as soloist, chamber musician and conductor. He regularly appears as concerto soloist with orchestras throughout the world. Recent highlights include concertos with the Gewandhausorchester Leipzig, Colorado Symphony, Hong Kong and Royal Flemish Philharmonic Orchestras, and appearances at the BBC Proms as conductor and soloist.

A much sought-after chamber musician, Paul was a member of the Nash Ensemble from 1997 until 2013, when he joined the Emerson String Quartet. He performs regularly with the Chamber Music Society of Lincoln Center and at festivals worldwide. He was the first ever Music Director of the English Chamber Orchestra, and also served as Principal Guest Conductor of the Ulster Orchestra from 2009 to 2012. Since winning the 2002 Leeds Conducting Competition he has conducted many of the major orchestras throughout the UK, Europe, Asia and Australia.

Paul records exclusively for Chandos Records, with recent releases including Britten's Cello Symphony, the Walton, Delius, Elgar and Lutoslawski concertos, Mendelssohn's music for cello and piano, and an ongoing series of British sonatas with his brother, Huw Watkins. In 2014, Paul was appointed Artistic Director of the Great Lakes Chamber Music Festival.

## Featured Artist

**Lara Downes, piano**



Lara Downes\* is among the foremost American pianists of her generation, an iconoclast dedicated to expanding the resonance and relevance of American music for diverse audiences. A trailblazer on and off-stage, Downes' playing has been called "ravishing" by Fanfare Magazine, "luscious, moody and dreamy" by The New York Times, and "addicting - Downes plays with an open, honest heart" by The Huffington Post. Born in San Francisco and raised in Europe, Downes' interest in connecting music to an inclusive breadth of human experience mines her mixed Jamaican and Russian background.

Her chart-topping release *America Again* was included in NPR's "10 Albums that saved 2016" and called "a balm for a country riven by disunion" by the Boston Globe. Downes' Sony Music debut album *FOR LENNY* is a centennial tribute to Leonard Bernstein's music and legacy. The album was presented with the 2017 Classical Recording Foundation Award and appeared in Billboard's Top 20.

A 2016 Sphinx Medal of Excellence laureate, Downes is recognized as a leading performer, entrepreneur, and cultural visionary. She enjoys collaborations with Yo-Yo Ma, Rhiannon Giddens, Kevin "K.O." Olusola, Adam Gopnik, and former U.S. Poet Laureate Rita Dove, among others. Downes has performed in Carnegie Hall, John F. Kennedy Center, Lincoln Center, the U.S. Supreme Court, National Sawdust, Queen Elizabeth Hall, and the Vienna Konzerthaus. Additionally, she is Artist-in-Residence at the Mondavi Center for the Performing Arts - UC Davis, and also directs their National Young Artists Program.

Upcoming engagements include 2018 debuts at the Ravinia Festival and Glimmerglass. New projects feature appearances on Thomas Hampson's 50 State tour *Song Of America: Beyond Liberty*, a duo cabaret show with vocalist Theo Bleckmann, a world premiere of Maxime Goulet's piano concerto, and "Holes In The Sky," a recording and concert program of multi-genre chamber music by women composers and poets, which celebrates the lives and dreams of all women.

Lara Downes is a Yamaha Artist.



\*Lara Downes is an artist represented by CADENZA ARTISTS LLC, 12021 Wilshire Blvd #710, Los Angeles, CA 90025. [www.CadenzaArtists.com](http://www.CadenzaArtists.com)

## Featured *Artist*

### **Maxime Goulet,** *composer*



A symphony evoking different flavoured chocolates, a cabaret opera based on a comic book, symphonic aerobics, a fishing story mimed by a costumed clarinetist... With his communicative musical language and the originality of his concepts, Maxime Goulet connects with audiences from all kinds of backgrounds and experiences, from youth audiences to savvy music aficionados. His music is written in a contemporary tonal style and has been described as “skillful, immediately pleasant and very cinematographic”, “melodic and narrative”, “a mix of simplicity, of modernity and of humour”, and “an immediate connection with the audience”. His album *Symphonic Chocolates* has been described as “an off-the-wall idea that makes classical music more festive”.

His works has been performed by ensembles such as the Montreal Symphony Orchestra, the Orchestre métropolitain, Angèle Dubeau & La Pietà, the Prague FILMharmonic Orchestra, the Toronto Symphony Orchestra, the Vancouver Symphony Orchestra, the Calgary Philharmonic Orchestra, the Edmonton Symphony Orchestra, The National Art Center Orchestra, the Victoria Symphony, the Orchestre regional de Normandie and the Lancaster Symphony Orchestra. He was Composer-in-Residence for the National Academy Orchestra of Canada, as part of the Brott Music Festival, and for the McGill Chamber Orchestra.

Driven by the desire to make music more interactive, Maxime Goulet scored more than 25 video games such as *Warhammer 40,000: Eternal Crusade*, *Roller Coaster Tycoon World*, *The Amazing Spider-Man*, *Dungeon Hunter*, *Shrek Forever After*, *Brothers in Arms*, *Iron Man 2* and *Order and Chaos*.

Maxime Goulet holds a Master's degree in Composition from the Université de Montréal where he studied with Alan Belkin and has participated in the prestigious ASCAP Film Scoring Workshop in Los Angeles.



## Featured *Artist*

### **Nathan Williams,** *clarinet*

An internationally celebrated soloist and chamber musician, clarinetist Nathan Williams has recently been praised for his “sublime control”, “silky sound”, and “dazzling technique”. He is the principal clarinetist of ROCO in Houston and along with pianist Audrey Andrist and violinist James Stern is a founding member of Strata, a trio that for more than 25 years has been honing and augmenting this ensemble’s repertory.

Williams is a frequent guest performer and teacher across the country and abroad. He has given concerts throughout North America, Europe, and Asia, and broadcasts of his performances can be heard regularly on National Public Radio’s “Performance Today”. He has recorded for Albany Records, Composers Recordings, Inc., Naxos, New Dynamic Records, and Arizona University Recordings. During the summer months, he teaches and performs at festivals such as the Xi’an International Clarinet Festival in China, the International Clarinet Festival in Taichung, Taiwan, as well as serving on the artist faculty of the Adult Chamber Music Institute at the Interlochen Center for the Arts in Michigan.

His students have garnered prizes in national and international competitions, most recently including the Yamaha Young Performing Artists Competition, Music Teachers National Association Collegiate Young Artist Competition, the Vandoren Emerging Artist Competition, and the Texas Young Artists Competition. Former students hold positions in major symphony orchestras and universities in the United States and abroad.

A graduate of the Hochschule für Musik und darstellende Kunst in Vienna, Austria (Artist’s Diploma) the Eastman School of Music (MM) and the Juilliard School (DMA), Williams is an artist/clinician for Vandoren and a Buffet Group USA Performing Artist. For further information about Nathan and his activities, visit his website, [www.nathanwilliamsclarinet.com](http://www.nathanwilliamsclarinet.com).



## Featured *Artist*

**Kristin Wolfe Jensen,**  
*bassoon*

Writing about Kristin Wolfe Jensen's solo CD, *Shadings*, the American Record Guide remarked, "...She has simply turned in the finest-played bassoon recital I have ever heard..."

Jensen has served on the faculty at the University of Texas at Austin Butler School of Music since 1995, and is also on the faculty of the International

Festival Institute at Round Top and principal bassoonist with ROCO. Jensen also recently released several acclaimed solo and chamber music CD's. Ms. Jensen is co-director of the biennial Meg Quigley Vivaldi Competition for young women bassoonists from the Americas, which hosts an educational bassoon symposium along with the competition. An esteemed pedagogue, she has given guest recitals and master classes at many major American music schools, and her former UT students hold major orchestral positions and university teaching positions around the country. Her extensive online bassoon method, *Music and the Bassoon*, provides an innovative, multimedia approach to learning the bassoon.

Formerly, Ms. Jensen served on the faculties of both the University of Nevada, Las Vegas and the University of North Texas, and also served as Visiting Professor at Indiana University in 2012. Ms. Jensen has toured Europe with the Dallas Symphony Orchestra, served as acting principal bassoonist of the Houston Grand Opera, and has been a member of The Dallas Opera Orchestra, the Richardson Symphony, the Las Vegas Symphony, Jupiter Symphony of New York, and Continuum. She has performed solo recitals at several International Double Reed Society conferences, and was co-host of the 2005 conference in Austin. As a student, she won concerto competitions at the Juilliard School of Music, where she received her Master's degree, and the Oberlin Conservatory, where she studied as an undergraduate, which led to performances of the *Mozart Bassoon Concerto, k.191*.



# Buller *Points*

by Mark Buller




**Maxime Goulet: *Checkmate***  
*(a chess game for piano and orchestra)*


**ROCO WORLD PREMIERE COMMISSION**

 **Quick Intro:** 'A short concerto for piano and orchestra.'



Photo/Nadia Zheng

 **Six Pieces in Search of a Chess Game:** There are a surprising number of works based on chess, from 17th- and 18th-century French court music to a 1930 ballet by Bohuslav Martinů; from an 1810 opera to a 1947 operetta to a 1986 musical. Goulet is the latest to write such a piece, and his contribution might be one of the works most explicitly linked to a specific game: the famous 1996 match between grandmaster Garry Kasparov and IBM's Deep Blue. Goulet has written six characteristic motives for each of the chess pieces, and these short themes are heard whenever their corresponding pieces move. Furthermore, the composer mirrors the piano/orchestra duality by having the piano play music representative of Kasparov's moves and the orchestra those of Deep Blue.

 **Personality Traits:** Goulet matched each piece's musical motive with the characteristics of its respective piece. The King is "pompous, brassy, medieval," the Queen, "lyrical." The heroic Knight resembles the idiosyncratic scores to Sergio Leone westerns; the Rook (a tall stone tower) reminiscent of a siege tower: "slow music in the low register, like a military moving forward." The Pawn's theme is naturally the one we hear



the most: a short theme, a little arpeggio (a series of notes rippling upward to outline a chord), suggesting military service. The final piece, in Western chess sets, is the Bishop, but Goulet notes that international versions of the game vary, from an Elephant to a Messenger. In French, this piece is called the Joker, so he made its theme “cartoonish, funny.”

**Audience Involvement:** Goulet is a noteworthy composer of music for video games and has written a great deal of music meant to involve the audience; ROCO audiences may remember the tasty 2017 ROCO performance of his *Symphonic Chocolates*. This performance includes an animated visual representation of the game (with less time between moves to avoid a two-hour piece) projected above the performers.

**Firsts:** Goulet notes that this is his first major work for piano. He notes that he is not a pianist, but that this was not a hindrance, as he did not feel suffocated under the vast amount of music for piano, as a pianist/composer might. Composition of *Checkmate* was an adventure of sorts, as the composer was able to explore a variety of textures on the piano.

**Further Listening:** Goulet’s *Symphonic Chocolates* and his music for film, TV, and video games (especially the games *Shrek Forever After* and *Iron Man 2*).

## Bohuslav Martinů: *Sinfonietta ‘La Jolla’*

**Quick Intro:** Written in 1950; premiered in Los Angeles 1950 by the Orchestra of the Musical Arts Society of La Jolla under Nikolai Sokoloff.

**A Composer in Exile:** Born in Bohemia in 1880, Martinů moved to Paris in 1923 to study with Albert Roussel, under whose tutelage he developed his unique style: a blend of Neoclassicism (see below), jazz, Modernism, and a touch of the Surrealism sweeping through the artistic community. Dismayed after the signing of the Munich Agreement,



which allowed Nazi Germany to annex large portions of his native Czechoslovakia, Martinů attempted to join the Czech resistance but was turned away, and in 1941 moved to the United States, where he would pursue a successful career as a teacher (most notably at Mannes and Princeton). Six years before his death in 1959 he returned to Europe (but not his Czechoslovakia, whose Communist regime viewed him as a traitor), living in France and Italy.

**Style:** As noted above, Martinů’s music tends to be a mélange of styles. Much of his early music is Neoclassical, a style which harks back to music of earlier eras, but with an added piquant twist. His later works often add a propulsive rhythmic drive. For this particular piece, the commissioning organization asked for a “tuneful and approachable” piece, and the composer obliged, writing one of his warmest pieces.

**What to Listen For:** There are occasional hints of jazz (listen for the cymbal near the beginning), as well as sweeping melodic lines that show the influence both of Martinů’s fellow countryman Antonín Dvořák as well as his contemporary American composers, such as Aaron Copland and Virgil Thomson. There’s also Martinů’s signature rhythmic drive, propelled especially by the foregrounded piano and low strings. Keep an ear out for the incredible harmonies at the beginning and end of the second movement; what an arresting sequence! (For us nerds: Martinů moves from a C major to a C dominant 7 with a flat 5 – a derivative of the Whole Tone Scale; back and forth, and then a slide to B major). The final movement again hints at Dvořák, but as if heard through a musical kaleidoscope, with intentionally misplaced beats augmented by brilliant musical textures.


**Put Simply:** This is a wonderful work, and like the rest of Martinů’s oeuvre, it deserves to be better-known. Plus, while many composers struggle to write for orchestral piano without making it sound like a concerto or reducing it to a percussion instrument, Martinů somehow makes it *essential* without stealing the spotlight.


**Further Listening:** Martinů’s oratorio *The Epic of Gilgamesh*; Stravinsky’s *Pulcinella*; the piano concertos and concertinos of Poulenc, Honegger, and Françaix.


## Felix Mendelssohn: *Concert Piece No. 1 for clarinet and bassoon, op. 113*

### **Quick Intro:**

Written in 1832 in Berlin


 **A Tasty Commission:** On a visit to Munich, Mendelssohn had fallen in love with two local dishes: *Dampfnudeln* (steamed dumplings) and *Rahmstrudel* (sweet cheese strudel). But after returning to Berlin, he was unable to find these treats. Providence struck when the composer received a visit from two court musicians, a father-son duo from Munich: they offered to trade these desserts for a flashy new piece to take on upcoming concert tours. Mendelssohn quickly dashed off this piece (its original incarnation for basset horn instead of bassoon) apparently in a single day. In fact, it was written so hastily that publishers have since had to sort out a number of errors and inconsistencies. The lesson is clear: always include a check with the basket of 'Nudel und Strudel.'

 **References and Inside Jokes:** Mendelssohn's first choice for a title was *The Battle of Prague*, as its principal theme is based on a melody of the same name popular during the composer's childhood. His second choice was *Grand Duet for Steamed Dumplings and Sweet Cheese Strudel*, a title certainly more hunger-inducing than the eventual *Concert Piece No. 1*. Finally, on the manuscript's title page, Mendelssohn couldn't avoid piling on the puns: instead of 'Berlin,' he wrote 'Bärlin' and drew a bear, a reference to the commissioners: Heinrich and Carl Baermann (or, Bear-Man).


 **A Closer Look:** The piece consists of three movements. The first is full of dramatic gestures as the solo instruments are introduced. The second is a slower movement which allows the innate lyricism of the solo instruments to shine. The last movement is a display of Olympian virtuosity and synchronicity which finds the composer

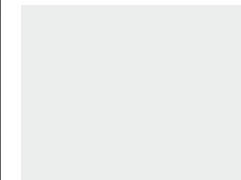


in full *Midsummer Night's Dream* mode. Mendelssohn is one of the few composers whose music can reach the pinnacle of pure joy, and this finale demonstrates that perfectly.

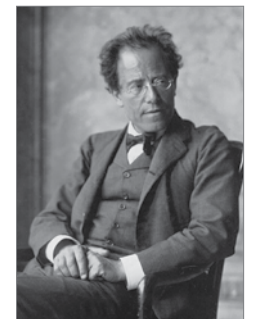
 **Further Listening:** The genre of 'Concert Pieces' has a long and varied history, from Schumann's work for four horns and Weber's for piano, to Mauricio Kagel's for timpani and Georg Friedrich Haas' *Concerto Grosso* for four alphorns.





  
Franz Schubert/  
arr. Gustav Mahler:  
*Death and the Maiden, mvt. II*



Gustav Mahler



 **Quick intro:** Written in 1824; premiered in 1826; published posthumously in 1831. In 1896 Mahler made copious notes as he planned an orchestration, but never got around to completing work on the piece. This second movement was written out, but scholars would only reconstruct the rest in the 1980s.

 **For a Song:** The theme of this movement is based on one of Schubert's 600+ art songs, *Der Tod und das Mädchen*, with a text by Matthias Claudius. The text is simply a dialogue between the Maiden and Death, with the former rebuffing Death, who reassures her of his supposedly gentle nature.



**Historical Context:** Marks the transition from the late Classical era of Mozart and Beethoven, to the Romantic era of Schumann and Brahms (and later, Mahler). Listen for the balance and formality of the Classical era as well as the subdued passion and drama which would become a hallmark of Romantic-era music.

**Chamber vs. Chamber Orchestra:** It's a tricky business arranging a string quartet for full orchestra. For one, the arranger must add parts for double bass, and good arrangers know that simply asking the basses to double the cellos is sloppy and makes the music bottom-heavy (plus, the bassists deserve their own music). Furthermore, any arrangement will necessarily recharacterize the music significantly. So in effect, this work is more than a simple arrangement. Mahler is recasting the piece.

**For Foodies:** This piece has layers of richness balanced with the sweetness of the strings, and with a little *sturm und drang* bite for good measure. So tiramisu, perhaps?

**For Music Nerds:** The form of the piece is a theme with five variations, and never moves too far away from the ever-popular funeral march subgenre. In the first movement, listen to how Mahler first calls for solo violin over the pulsating orchestra; when the motif is repeated, we hear it played *tutti*. With regard to large-scale development, Schubert generally plays it safe by sticking with the traditional model of theme and variations: theme *molto semplice*, then in the variations, triplets, then sixteenths, then a contrasting section, and so on.

**Further Listening:** The song on which this movement is based; the late string quartets of Beethoven; Schumann's various sets of themes and variations (for contrast); Arnold Schoenberg's arrangement for chamber orchestra of Mahler's fourth symphony (performed by ROCO in 2015).



## Huw Watkins: *Anthem*

**Quick Intro:** Written in 2005 on a commission from the Arts Council of Wales. Premiered by the Welsh Chamber Orchestra under the directions of Anthony Hose at the Beaumaris Festival. Scores for winds, horns and trumpets in pairs, as well as timpani and strings. Has been performed in Wales, England, and Scotland; this is the U.S. premiere.



**Style:** Watkins' style might initially strike the listener as disjointed; much of it involves the interplay and dialogue of individual instruments or groups of instruments. But if you listen carefully you'll begin to hear long-breathed lines comprised of these filaments. Moreover, the composer is always very careful of balance; listen to how he evenly distributes gestures among instruments. And marvel at the sheer amount of color he achieves in the piece.

**The Title:** American audiences usually associate the word "anthem" with either a patriotic piece or a specific type of popular song. But to those versed in the English sacred music tradition, the word calls to mind a choral work based on a passage from the Bible. I hear elements of each: militaristic outbursts, pop anthems from an alien planet, a psalm written by a poet working to regain his peace.

**What to Listen For:** Music that isn't traditionally tonal always has its ardent advocates and vocal denigrators. As *Anthem* isn't traditionally tonal, some listeners might be tempted to write it off, but I promise: if you put in the effort, you'll find it singularly worth it. There's so much beauty and drama in this music. Listen carefully to how he varies the level of musical tension by adding dissonance (harmonies that don't sound traditionally

'pretty'). You might try to think what type of choreography would match the music; Watkins here often makes the listener feel as if we're going along in one meter, but then trips us up.

**Comparisons to other art forms:** The colors and dramatic gestures of Kandinsky; the choreographic style of Balanchine; finely spun crystals in an ever-changing mobile.

**Further Listening:** Watkins' Violin Concerto is a beautiful, dramatic piece, and was premiered in 2010 at the BBC Proms. He also wrote a cello concerto for his brother, the conductor of this program. Watkins, an accomplished pianist, also recorded Thomas Adès song cycle *The Lover in Winter* for EMI.



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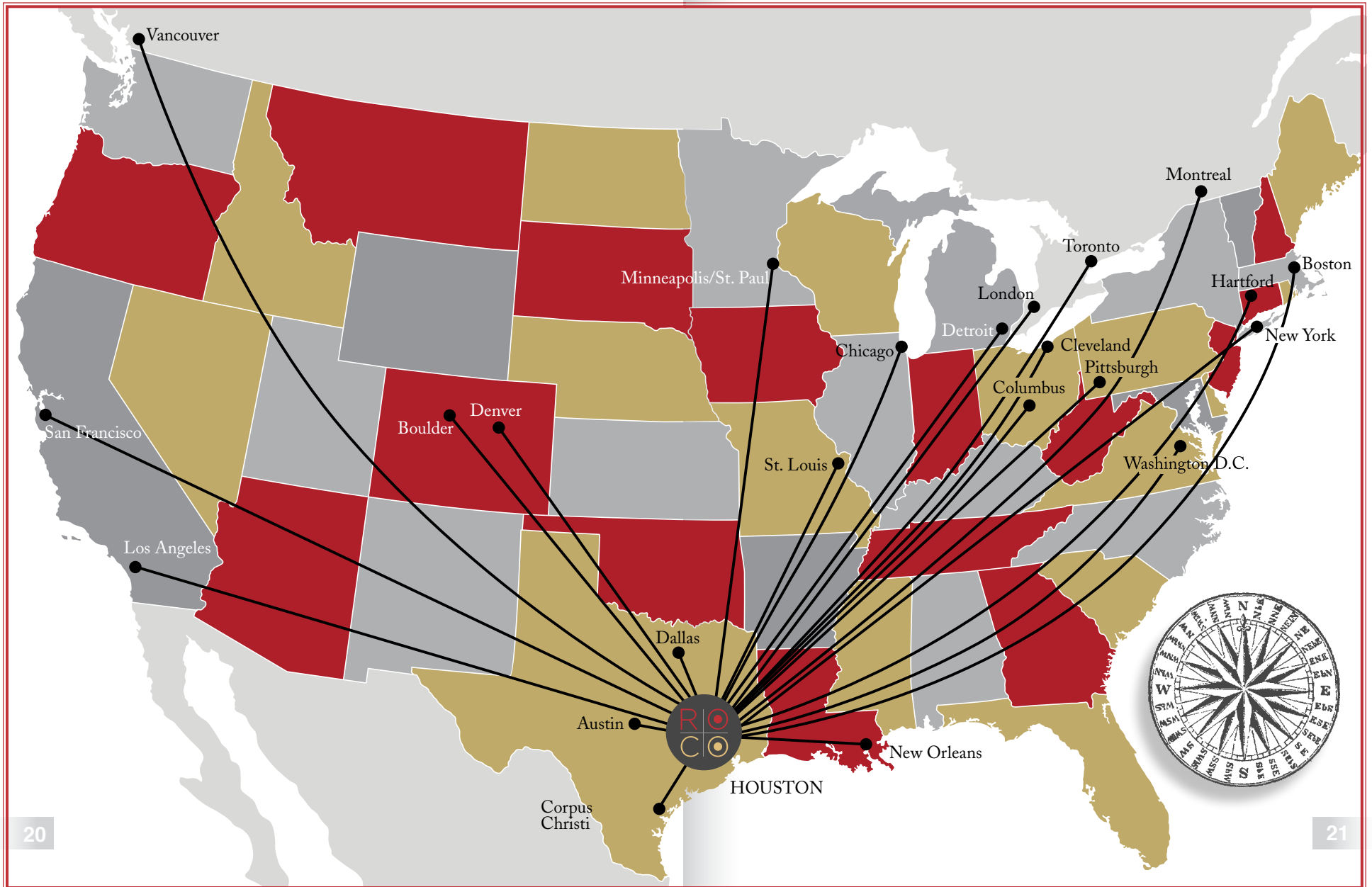


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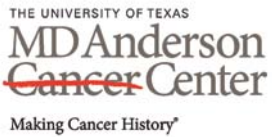
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*Mary Ann Newman*

Mary Ann Newman has been a steadfast supporter of ROCCO over the past 13 years. She was one of the first chair sponsors as well as an early board member. Over the years she has continued to spread philanthropy throughout Houston by offering significant volunteer hours to Shepherd School of Music, Boy Scout Troop 55, and St. John the Divine to name a few organizations. Her generosity towards ROCCO has gone above and beyond as she continues to host out of town musicians, providing them a home away from home. We are grateful to honor her for her incredible hospitality, her humility, and her grace.

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## “Attitude of Gratitude”

Memories of rock dominoes, Crazy Eights, chess, ping pong, Candy Land...  
and our family gathered and verbally jousting to throw each other off...  
laughter and popcorn and time together.  
Thank you, family, for endless inspiration. Every aspect of ROCO has your touch.

---The ROCO Team---



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Anna, you and I have been hand and hand for many years. All that you have contributed to ROCO and to my life cannot be measured. Know that you have left an indelible mark on the grace and joy that is ROCO and are a huge reason for our success. Can't wait to see where you soar next! -- *Alecia*



Anna, I can't thank you enough for your patience, friendliness, and generous, helpful spirit over the last few years. You made me feel so welcome when I started with ROCO, and I can't imagine ROCO without you! Best of luck to you in your new adventures!

-- *Rachel*

Thank you so much for your guidance and friendship for all these years. Best of luck to you in DFW and we'll miss you! -- *Erin*



I am forever thankful for your generous and joyous spirit. I will miss you, my friend, but wish you all the best in your new adventures in Fort Worth! I am certain it will only be greatness.

-- *Amy*

---

Join us in thanking *Anna Harris*,  
Director of Development, for 5 years of service as she  
departs ROCO for new opportunities.

---

Anna, Your smiling face was the first greeting me at my very first ROCO concert. I will miss your warm welcomes and our friendly chats! You are truly a ray of sunshine - embodying all the best of ROCO. Look forward to watching you shine in your future endeavors! -- *Greta*



Anna, I will certainly miss your kind and gentle demeanor. Your positivity has always been a breath of fresh air. You have been such an important part of the ROCO team as well as the perfect collaborator--endlessly patient! Thank you! Wishing you all good things as you head towards new journeys. -- *Teresa*



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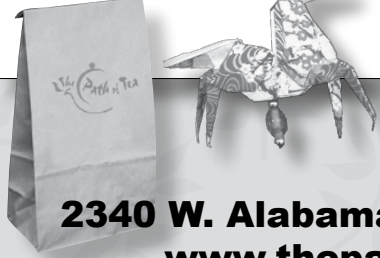
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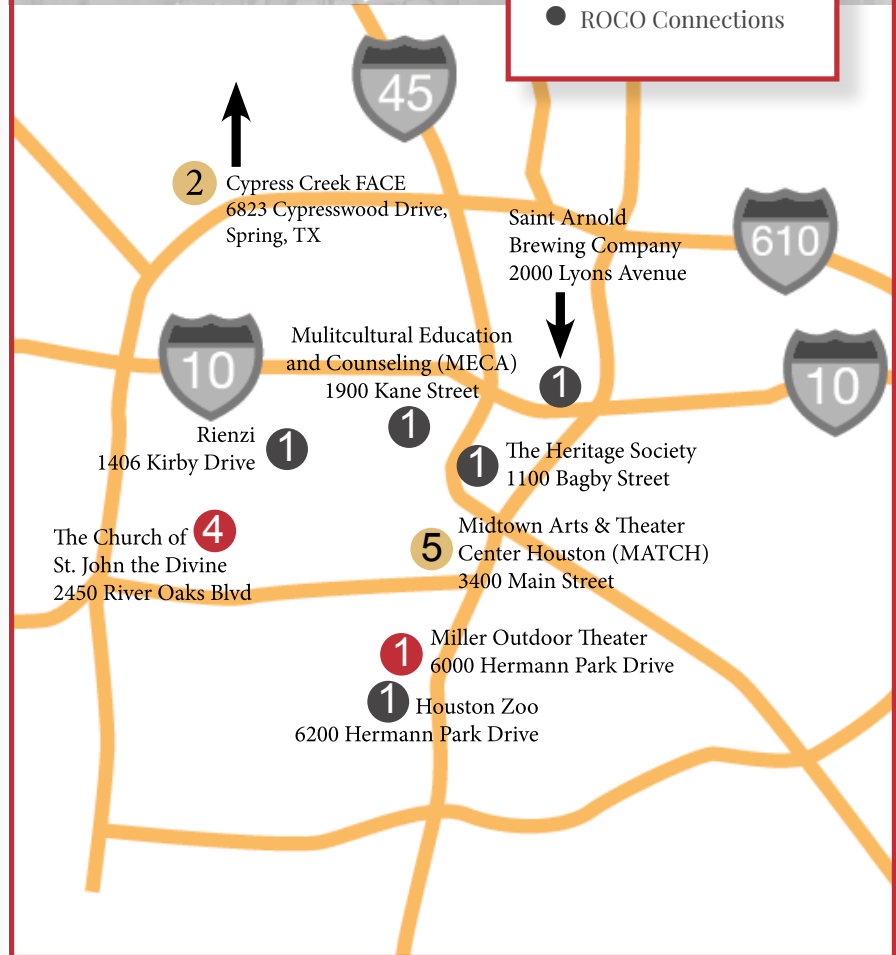


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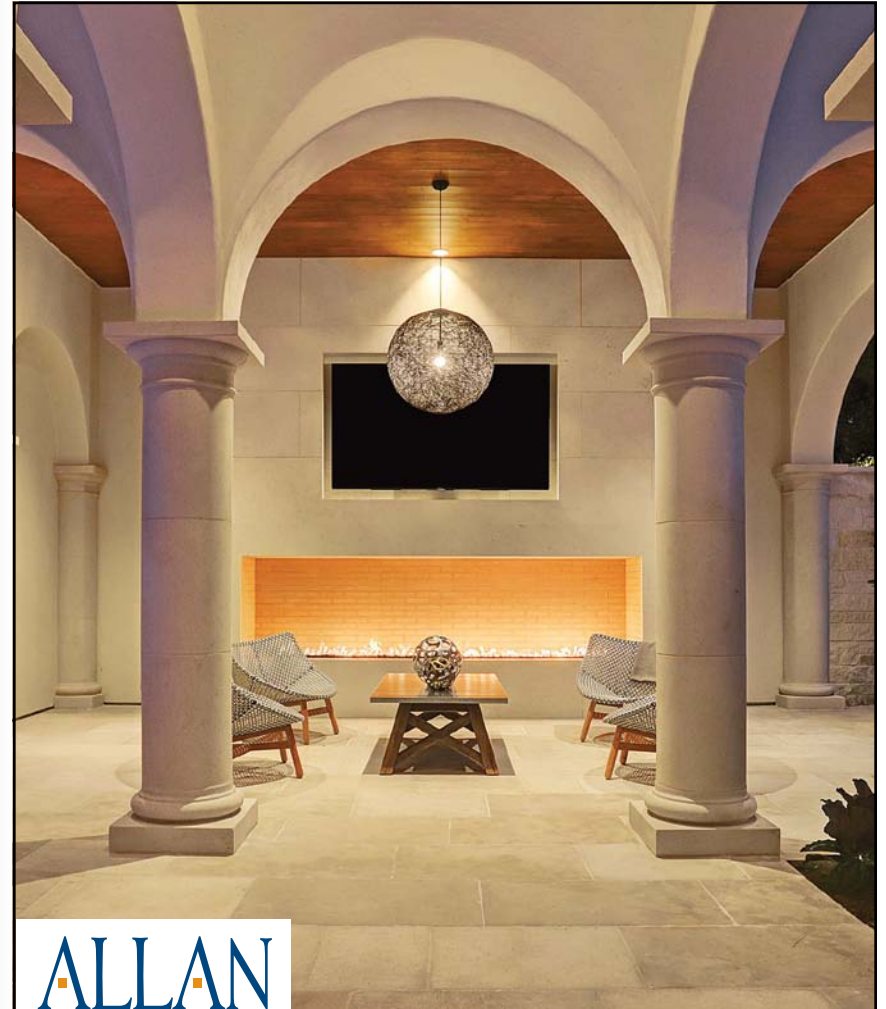
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