

# OVERSEAS

THE JOURNAL OF THE ROYAL OVER-SEAS LEAGUE



**TRANSFORMING ART**  
How technology revolutionised  
the international arts scene

**INTO THE BLUE**  
Painter Hilary Guise reveals her 'wild'  
childhood, her journey with colour,  
and why fearlessness is central to her work

**A DRAMATIC FINAL**  
How Emily Sun took First Prize at this  
year's exceptional music competition



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Front Cover NT Live recording of Timon of Athens © Ludovic des Cognets

#### OVERSEAS EDITORIAL TEAM

Editor Ms Miranda Moore: [editor@rosl.org.uk](mailto:editor@rosl.org.uk)  
Deputy Editor Mrs Christine Webster:  
+44 (0)20 7408 0214 x205; [cwebster@rosl.org.uk](mailto:cwebster@rosl.org.uk)  
Design Zed: [www.zedpublishing.co.uk](http://www.zedpublishing.co.uk)  
Display advertisements The Media Sales House: +44 (0)20 3004 7201; [rosl@themediasaleshouse.co.uk](mailto:rosl@themediasaleshouse.co.uk)

#### ROYAL OVER-SEAS LEAGUE

Incorporated by Royal Charter  
Patron Her Majesty The Queen  
Vice-Patron Her Royal Highness Princess Alexandra KG GCVO  
President The Rt Hon the Lord Luce KG GCVO DL  
Chairman Sir David Brewer CMG CVO  
Acting Deputy Chairman Miss Maureen Howley MBE\*  
Vice-Chairman Sir Roger Carrick KCMG LVO\*  
Hon Treasurer Mr John Harbor FCA\*  
Over-Seas House, Park Place, St James's Street,  
London SW1A 1LR; +44 (0)20 7408 0214;  
Fax +44 (0)20 7499 6738; [info@rosl.org.uk](mailto:info@rosl.org.uk);  
[www.rosl.org.uk](http://www.rosl.org.uk)  
Over-Seas House, 100 Princes Street, Edinburgh EH2 3AB;  
+44 (0)131 225 1501; Fax +44 (0)131 226 3936;  
[Reservations-Edi@rosl.org.uk](mailto:Reservations-Edi@rosl.org.uk)

#### CENTRAL COUNCIL

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Mrs Pamela Voice, Mr Frank Wibaut  
\*Executive Committee

Director-General Maj Gen Roddy Porter MBE:  
+44 (0)20 7408 0214 x201  
Assistant to D-G Ms Arabella Beresford-Mitchell:  
+44 (0)20 7408 0214 x201;  
[aberesford-mitchell@rosl.org.uk](mailto:aberesford-mitchell@rosl.org.uk)  
Director of Operations Mrs Carolyn Henderson: +44 (0)20 7408 0214 x308; [chenderson@rosl.org.uk](mailto:chenderson@rosl.org.uk)  
Director of Finance and Administration  
Mr Shakil Tayub: +44 (0)20 7408 0214 x209  
Director of Marketing Miss Gemma Matthews:  
+44 (0)20 7408 0214 x204; [gmatthews@rosl.org.uk](mailto:gmatthews@rosl.org.uk)  
Director of ROSL ARTS Mr Geoffrey Parkin:  
+44 (0)20 7408 0214 x325; [gparkin@rosl.org.uk](mailto:gparkin@rosl.org.uk)  
Director of Humanitarian and Education Projects  
Ms Margaret Adrian-Vallance MBE:  
+44 (0)20 7408 0214 x307; [mvallance@rosl.org.uk](mailto:mvallance@rosl.org.uk)  
Head of Membership Mr Stephen Darlington:  
+44 (0)20 7408 0214 x214; [sdarlington@rosl.org.uk](mailto:sdarlington@rosl.org.uk)  
Catering Operations Director  
Mrs Louise Leighton-Rees: +44 (0)7809 322 591; [louise.leighton-rees@graysonsrestaurants.com](mailto:louise.leighton-rees@graysonsrestaurants.com)  
Print Hastings Printing Company: +44 (0)1424 720 477

The journal is published by the Royal Over-Seas League, Over-Seas House, Park Place, St James's Street, London SW1A 1LR. Any views expressed in editorial and any advertisements included are not necessarily endorsed by the Central Council.  
ISSN 00307424

“We continue to encourage you to donate to the Roderick Lakin appeal”



Our aspiration for a long, hot summer is, at the time of writing, yet to be realised. As I tap away at my keyboard, summer rain falls in torrents; our newly-laid garden grows apace and we can but enjoy it through closed windows. Nevertheless, the clubhouses in London and Edinburgh are very busy and it is good to see so many members, both new and old, enjoying our facilities. We celebrated, with joy, our Patron's 90th birthday. Our London garden party took place indoors and the 12 ROSL ticket holders for the Patron's Lunch in The Mall braved the elements to enjoy the hampers provided and the opportunity to see Her Majesty The Queen.

Our arts events are in full swing, with a range of exhibitions in London and Edinburgh. We look forward to welcoming our 2016 Visual Arts Scholars from around the Commonwealth; and the Tasman Duo (Bradley Wood *piano* and Lauren Bennett *violin*), winners of the 2015 ROSL/Pettman Scholarship in New Zealand, recently arrived in the UK to begin their scholarship tour. Geoff Parkin, our new Director of Arts, is working hard on the programme (see page 22); the Edinburgh Festival Fringe concert series and our Shakespeare events are among his early challenges, to which we are sure he will rise with aplomb.

We are celebrating the advent of a new music scholarship, this time with the University of British Columbia in Vancouver, energetically arranged by our chapter president there, Liz Murray. Groups of our members have recently returned from expeditions to St Petersburg and the battlefields of Gallipoli (see pages 11-12). And we continue to encourage members and Friends of ROSL ARTS to donate to the Roderick Lakin MBE Appeal, from which we aspire to leave fitting arts memorials in his name. Our new Chairman, Sir David Brewer, who writes on page 21, is also firmly in the chair and is often to be seen in the London clubhouse; we seek an early opportunity for him to visit Edinburgh and, thereafter, our branches.

I would like to draw members' attention to the events programme on pages 38-46. It is never too early to book these wonderful events, not least the Chairman's Dinner on 15 November – a sumptuous evening of fine music, wine, food and company – and our Christmas programme, which is now in its third year and increasingly popular. Please study the events carefully – it is easy to miss something – and come and enjoy high-quality art, music and fun in London and Edinburgh this autumn.

**Roddy Porter**  
DIRECTOR-GENERAL

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“The support that ROSL and its members have shown to musicians over the years is incalculable and I was struck by their enthusiasm”



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## From the EDITOR

Just before it closed for a two-year refurbishment, I went to an exhibition at the Hayward Gallery where visitors sat down to 'walk' through a virtual woodland, viewed the world upside-down through special headsets and had the chance to sleep in roaming interactive beds. By immersing viewers in a series of experimental environments, 'Carsten Höller: Decision' was part of a wave of interactive art which makes use of technology to create accessible shows that appeal to a broad range of people. On page 24, we explore how technology is opening up art to wider audiences, as part of a focus on the arts in this issue, in which the Annual Music Competition takes centre stage (page 28).

Elsewhere, acclaimed artist Hilary Guise discusses her artistic and cultural influences, as her exhibition, 'Blue', continues at the London clubhouse (page 18). ROSL's new Director of Arts, Geoff Parkin, chats to Arts Coordinator Eleanor Rucker Thompson, on page 22, about his career to date, his love of minimalist music and why he is planning a few surprises for ROSL.

As a result of deeper communication between ROSL and the Commonwealth Secretariat, they have agreed to keep readers up-to-date with developments in the wider Commonwealth with a series of articles covering some of its key projects and themes. The introductory piece explores this year's official theme of 'inclusivity', as represented by an impressive photography competition with entries from across the globe (page 31).

This same ethos of inclusivity applies to ROSL's first art auction – a fundraising event offering members the chance to pick up artwork, potentially by a renowned artist, for just £50. Anyone with the creative urge is encouraged to submit artwork for the exhibition: who knows, talented members of the *Overseas* team may even be up for the challenge, while those of us with less artistic skills can participate by making a bid instead (see page 6).

Finally, I would like to congratulate our Deputy Editor, Christine Webster (formerly Wilde), on her marriage to Ben in May.

**Miranda Moore**  
editor@rosl.org.uk

## Building a brighter future

As work starts on two hostels in the Kalahari, Margaret Adrian-Vallance looks at how they will help pupils who currently walk miles to school

ROSL support for one of the world's most geographically challenging areas will now include the building of two overnight hostels for children who walk up to eight miles a day to attend primary schools in Namibia's Nyae Nyae Conservancy. ROSL alumnus Cwisa Cwi, Principal of the six primary schools in the area, says, "We are so happy with this. We would like to name the hostels after ROSL. The good impact will be enormous."

Equally happy is the Talitha Kumi Academy in Arandis in the Erongo district, where ROSL will fund a new classroom for primary children. This support is possible due to interest from the generous legacy of Donald Valentine which, at his request, is restricted to projects in Namibia.

ROSL will also support the two ROSL bursary recipients from the Gilgil area of Kenya at tertiary level and, in Botswana, the ever-expanding work of St Peter's Day Care Centre and the Anne-Stine Centre for Children with Disabilities.



## SUPPORTING EDUCATION IN THE KALAHARI

ROSL launches Incognito, its very first charity art exhibition and sale

We are inviting artists from around the world to create a 'postcard' artwork which will be exhibited anonymously at Over-Seas House London and online from Thursday 8 December. Each piece will be sold for just £50 and the artist's name will only be revealed after the work is purchased.

Proceeds will go to ROSL's Golden Jubilee Trust (UK-registered charity no. 306095), which directly supports our education projects in Namibia, Kenya and Botswana. Incognito's main aim is to raise money towards building and furnishing accommodation for the pupils of two schools in Namibia's remote Nyae Nyae Conservancy. Some children face an eight-mile walk each day to attend lessons in temperatures up to 40°C. As a result, school attendance is half the national average and the literacy rate is just 20%. Developing informal hostels would allow students to stay on the school premises, enabling greater and more

consistent access to education. The money raised by this exhibition will make a huge difference, allowing ROSL to buy mattresses, bricks and labour, school uniforms, and school meals for all pupils for one term.

20% of the proceeds will go to Mobile Art School of Kenya (MASK; UK-registered charity no. 1128734). MASK aims to promote creativity among young people, giving them the chance to share that creativity with other young people around the world ([www.mobileartschoolkenya.org](http://www.mobileartschoolkenya.org)).

We have already had a great response from members and artists, including some well-known names; but we need more. We welcome works in any medium, so if you or anyone you know would like to support our exhibition, contact [rosarts@rosl.org.uk](mailto:rosarts@rosl.org.uk) to request a pack, or see [www.rosl-incognito.com](http://www.rosl-incognito.com) for further details. The more works we receive, the more money we can raise.

## Welcome changes at the TRUST

DIRECTOR-GENERAL RODDY PORTER REPORTS ON THE JUNE MEETING OF ROSL'S GOLDEN JUBILEE TRUST

The trustees of the Golden Jubilee Trust (GJT), chaired by Sir Anthony Figgis, have been busy ensuring that both arts and humanitarian projects continue to receive adequate funds. Work this summer has focused on how to implement two generous legacies: one left by Khurshed Bhumgara, in memory of his pianist mother, to improve on the Annual Music Competition's First Prize; the other left by

Dr Donald Valentine to pursue humanitarian work in Namibia. These legacies will greatly enhance ROSL's ability to support music and education.

I will report further once trustees have agreed how to fulfil the wishes of these very generous benefactors.

The trustees were delighted to welcome Raye Ward to the Board in June. Raye, Simon Ward's widow, is very keen to pursue his passion for education in Africa and for music, and her contribution to the GJT will be of enormous benefit in the years ahead. We are delighted that she has become a trustee.

ROSL members Judith Mighall and Tony Lavender have also kindly agreed to act as trustees, and our new Chairman, Sir David Brewer, and Honorary Treasurer, John Harbor, will also join the Board of Trustees as 'qualifying officers' by virtue of their offices. The GJT is therefore well served by experienced and passionate trustees, who will work hard to fulfil its aims and objectives. To find out how to leave a legacy, contact [rporter@rosl.org.uk](mailto:rporter@rosl.org.uk).

1. Development: ROSL bursary alumnus from Katora Primary; 2. Creativity: Incognito artwork; 3. Inspiring: Caine Prize shortlisted writers at Over-Seas House



## Celebrating African writing

ROSL continued its support of the Caine Prize, as finalists read stories on diverse and poignant themes, says Gemma Matthews

On an unseasonably cold June evening, members and guests gathered in the Drawing Room for an evening of thought-provoking storytelling from five young authors shortlisted for the Caine Prize for African Writing. The authors read with finesse from stories that explored themes of the reliability of memory, the influence of religion on personal identity, the sensation of touch and the impact of trauma on the narrative of your life.

Each story was compelling and the excerpts provided a tantalising glimpse into the worlds the authors had created.

The 2016 shortlisted authors were Lesley Nneka Arimah (Nigeria) for 'What it Means When a Man Falls From the Sky'; Lidudumalingani (South Africa) for 'Memories We Lost'; Tope Folarin (Nigeria), winner of the 2013 Caine Prize, for 'Genesis'; Bongani Kona (Zimbabwe) for 'At your Requiem'; and Abdul Adan (Somalia/Kenya) for 'The Lifebloom Gift'.

Lizzie Attree, Director of the Caine Prize, chaired the evening and, after each reading, delved further into the underlying inspiration and themes, identifying the

common threads that tied these very different stories together. You can read all the short stories online at [caineprize.com/2016-shortlist](http://caineprize.com/2016-shortlist) or buy the 2016 anthology, published by New Internationalist.

The Caine Prize was launched in 2000 to encourage and promote the richness and diversity of the writing in African nations and to bring it to a wider international audience. The prize, worth £10,000, helps emerging authors to enter the world of mainstream publishing with writers' workshops, mentoring and the opportunity to attend literary festivals in Kenya, South Africa and Nigeria.

The philosophy of providing more than just a monetary prize to the authors resonates with ROSL, and since its launch, we have supported the prize by providing accommodation for the authors as they attend seminars, readings and the awards dinner at the Bodleian Library. Lidudumalingani was announced as the winning author for 2016. Congratulations to him and all the shortlisted authors.

## Future plans

ROSL NEWS



## CONCERT OF MEMORIES

Acclaimed soprano and ROSL supporter Gillian Keith will perform a fundraising concert in memory of Roderick Lakin

In 1998, Gillian Keith was a young soprano giving her best in the preliminary rounds of the ROSL Annual Music Competition, hoping to reach the Grand Final. She did, indeed, reach the Final, with a programme of Arne, Donizetti, Debussy and Mendelssohn – music which she has since performed with ROSL ARTS in London and at the Edinburgh Fringe for many years.

Gillian's friendship with Roderick Lakin, ROSL Director of Arts for 31 years, endured throughout her association with ROSL ARTS. She has been one of the many musicians (including accompanist Simon Lepper, who orchestrated the 2016 Edinburgh Fringe programme) who have stepped into the breach in order to keep Roderick's legacy, and successful arts programme, alive and well.

Both Gillian and Simon have gone on to highly successful international careers. Gillian has been equally at home at the Royal Opera House and Welsh National Opera as in the concert halls of

Europe, while Simon has established his reputation as one of the world's leading accompanists – he is currently the official accompanist for the BBC Cardiff Singer of the World competition.

In September, Gillian and Simon will perform an exceptional concert in Roderick's memory at the London clubhouse. Entitled 'Memories of Roderick Lakin', it will contain much of the music that he loved to hear them perform: Debussy, Strauss, Fauré, Mendelssohn and Poulenc. Our hope for this evening is that Roderick will again live through music, his great passion, as he did at the Memorial Concert in November 2015.

'Memories of Roderick Lakin', Monday 26 September, 7pm, Princess Alexandra Hall, Over-Seas House London. For further details, see page 41.



### The Roderick Lakin MBE Memorial Appeal

The appeal for funds, launched in November 2015, to renovate the Princes Suite in the Edinburgh clubhouse and found a scholarship in Roderick's name, has met with an incredibly generous response. The call to action has been answered by ROSL members around the world, Friends of ROSL ARTS, concert-goers in London and Edinburgh, and ROSL ARTS' various event collaborators. Our thanks cannot be sufficiently conveyed to all these people. Such generosity towards music and the arts, would have delighted Roderick, and fully embodies ROSL's commitment towards support for the arts.

Many of ROSL ARTS' musicians have also given concerts dedicated to Roderick globally, including the 2003 Gold Medallist Martin Cousin with the Aquinas Piano Trio, and musicians in New Zealand on the ROSL/Pettman Scholarship tour. The many recitals given by ROSL musicians is testament to Roderick's enormous contribution to the careers of so many young musicians.

The current total of the appeal stands at £42,000; the hope is that this figure will increase significantly over the coming months, as we renew our efforts to do justice to the legacy of one of ROSL's great lights.



1. Room with a view: The refurbished Restaurant at Over-Seas House Edinburgh, with views of the castle; 2. Home comforts: A close-up of one of the bedrooms; 3. Elegance: The clubhouse's grand entrance welcomes visitors

## Better in Edinburgh

Director-General Roddy Porter reports on developments in Edinburgh that are already making a positive difference to members' experience of the clubhouse

Last issue, I summarised some of the building work we have carried out in London this year and promised an update on what is happening in Edinburgh. We are in the process of making a number of significant changes in Edinburgh, which began in March 2016. We invited Graysons to manage 100 Princes Street for us for no more than one year, while we conducted the work required to develop a longer term contract for the management of the clubhouse.

We had come to the conclusion, in the preceding months, that the relationship with LNCC (Cobbs) was not working to the benefit of our members and was not producing the hoped-for results.

We now have a new trajectory and I am very grateful to Graysons for supporting us during 2016 as we develop the facilities and services for the future.

What are we doing? Graysons have brought a first-class General Manager on board and, in Johanne Falconer, we have an experienced, professional leader from a five-star background. Johanne has lifted the atmosphere and service in the clubhouse, and our much-loved staff are working with a new sense of purpose. She has, with our Operations Director, been actively assessing the condition of every room to identify what we should do in the short term to improve the

condition, look and atmosphere in order to make an immediate impact.

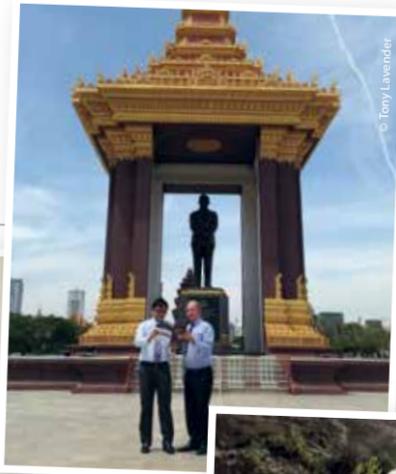
We now have a plan for light refurbishment and redecoration that will very quickly make a real difference. In parallel, we are assessing what 'deeper' refurbishment is required in the longer term. I am confident that visitors

to Edinburgh will notice the differences this summer.

Our aspiration is to raise the standards of facilities, comfort and service to rival those on offer in London. Much of our ability to do so rests on members' willingness to stay at the Edinburgh clubhouse, so I do strongly encourage you to book a stay there, and allow Johanne and her team to look after you while you enjoy the cultural delights of Edinburgh and the outstanding beauty of Scotland beyond.

All members receive a 15% discount on accommodation, food and room hire.

**“ I strongly encourage you to book a stay there, and allow the team to look after you while you enjoy the delights of Edinburgh**



**SNAPPED READING**

(Clockwise from top left): Central Council member Tony Lavender swaps journals with Jeremy de Sausmarez, Secretary of the British Club, on a trip to Bangkok; and poses with his colleague Joe Voravate, a copy of Overseas and a statue of King Norodom Sihanouk in Phnom Penh, Cambodia; Taunton Branch Chairman Neil Milne peruses his copy of the centenary edition on a recent trip to Morocco; and Dr Edward Harris MBE relaxes at his home in Bermuda with the March-May issue. Send in your 'snapped reading Overseas' pictures to editor@rosl.org.uk.



**SCOTTISH MEMBERS' DINNER**

Members and their guests enjoyed a sociable three-course lunch at the Edinburgh clubhouse in June. The Queen's 90th birthday celebration on The Mall was screened on a giant TV and a toast to Her Majesty was proposed by the new Edinburgh Branch Chairman, Helen Macpherson. The Very Rev John Chalmers gave an insightful illustrated talk on his experiences, both at home and abroad, during his year as Moderator of the General Assembly of the Church of Scotland, followed by a lively Q&A. The proceeds of the lunch and a raffle will go to the Roderick Lakin MBE Memorial Fund.

**CHAIRMAN'S LUNCH**

There was a friendly and discursive atmosphere at the Chairman's lunch in May, hosted by the Acting Chairman Sir Roger Carrick. After a tasty three-course meal, paired with some excellent wines, guest speaker Dr Rita Gardner CBE, Director of the Royal Geographical Society, gave a fascinating insight into the work of the professional body and the ways in which they are seeking to engage and inspire wider audiences.



**A ROYAL BIRTHDAY**

Members celebrated The Queen's 90th birthday around the world. They came together for lunchtime parties in London and Edinburgh and watched coverage of the Patron's Lunch on The Mall.

In Bournemouth, the event was marked by a fine concert at St Peter's Church, at which ROSL



Gold Medallist Emily Sun violin performed a superb programme with Jennifer Hughes piano.



**BEST OF THE FEST**

Offering a taste of ROSL ARTS' Fringe series, six musicians trod the familiar boards of the Princes Suite to bring the Best of the Fest to Edinburgh – for just one weekend. Saxophonist Huw Wiggin, violist Ann Beilby and pianists Somi Kim, Alex Soares, Carson Becke and John-Paul Muir gave virtuosic performances, ranging from Bach and Schumann to jazz improvisation.

**TEA AT THE LORDS**

Scones and sunshine greeted members and their guests who attended the afternoon tea at the House of Lords in June. They were welcomed by ROSL President Lord Luce, Lady Luce, ROSL Operations Director Carolyn Henderson and toastmaster Barry Dorn before proceeding into the bright Thames-side Cholmondeley Room for sandwiches, cakes and tea.



**BATTLING SHAKESPEARE**

ROSL marked the 400th anniversary of Shakespeare's death with a fascinating panel discussion between four leading Shakespearean academics and actors. The conversation touched on British history and identity, the revolutionary power of Shakespeare's language and the subversive nature of his plays;

as relevant today as they were in Elizabethan England.



**GALLIPOLI TOUR**

A coach of ROSL members made a memorable visit to the battlefields of Gallipoli in late May. Accompanied by a WWI historian, ROSL Director-General Roddy Porter and a Turkish guide, they studied the strategies employed by the Mediterranean Expeditionary Force, which included formations from Australia and New Zealand (the ANZAC) for the first time. The history of the Allied debacle against the Turkish Army is well known; but, over the course of five days, the group was able to see first-hand how poor planning, a lack of command and control, and the difficulty of the terrain tumbled a reasonable conceptual plan into ruin. On the way home, the group visited the site of the ancient city of Troy.



**'BLUE' PRIVATE VIEW**

British artist Hilary Hope Guise opened her exhibition, 'Blue', at the London clubhouse in May. At the well-attended private view, the artist gave a short speech introducing the show, which features vivid works inspired by her childhood in South Africa. The exhibition has been extended until 25 September. Find out more about the artist and her work on page 18.



**MIDSUMMER DREAMS**

While the course of true love may never run smoothly, our A Midsummer Night's Dream Ball certainly did. Members, resplendent in black-tie as well as Tudor and faery-inspired costume, enjoyed a champagne reception in the garden – interrupted only by a lovers' quarrel between Titania and Oberon. Actors from the Shakespeare Birthplace Trust performed excerpts of the play throughout dinner, before the Nonsuch Dancers lead ball-goers in regal Tudor court dancing. Those looking for a more relaxing end to the evening retired to the Bar to listen to the Tudor stylings of Carson Becke piano and Felix Leach tenor.

ROSL hosts a production of A Midsummer Night's Dream by the Shakespeare Birthplace Trust, in the Garden, on 9 September. See page 40 to book.



Gift of membership

SHARE ROSL MEMBERSHIP WITH YOUR FRIENDS AND FAMILY. Contact membership@rosl.org.uk or +44 (0)20 7408 0214 x216/214 for details and an application pack.



NEW MEMBERS WELCOME

In May, new and prospective members were welcomed to Over-Seas House London for a vibrant evening reception to showcase the wide range of benefits that ROSL membership provides. As well as tours of the clubhouse, there was an opportunity to meet with representatives from ROSL and its branches, ROSL ARTS, and ROSL's partner organisations, including Davy's Wines, DAKS and Grange Hotels.

QUIZ ANNIVERSARY

In April, the ROSL quiz celebrated its first birthday with five competitive rounds of general knowledge,

followed by a well-earned slab of chocolate cake. The competitors were on top form, with Les Banterlopes (below) narrowly clinching victory. The regular rivalries remain as strong as ever, with Pirates of Penzance coming out on top in May and Ruffle in June.

We would like to extend our heartfelt thanks to quiz master Chris Pollikett who, together with his friend and colleague Marcus Berkmann, helped us to establish such a lovely series of events, which has been enjoyed by so many. Sadly, Chris passed away in early May. We send our condolences to his friends and family. He will be much missed.



TSARS IN OUR EYES

Members toured the incredible palaces, galleries, museums and cultural highlights of St Petersburg with our Events Coordinator, Tara Cooper, in May. Dubbed the 'Venice of the North' due to its stunning waterways and bridges, the city is made up of a collection of islands that are home to innumerable sights of interest. Our exclusive ROSL tour squeezed in many of these.

Founded by Catherine the Great in 1764, the colossal Hermitage Museum, which lies on the banks of the Neva River, was a highlight. Set over five buildings, its collection comprises more than three million items. The Winter Palace was the epitome of Russian grandeur, and the throne and ballroom of the tsars was unforgettable.

The churches are equally impressive, with the striking cupola and 112 red granite columns of St Isaac's Cathedral marking the route back to Hotel Astoria every day.

A trip to Russia would not be complete without a visit to the ballet and opera, and we visited both the new and old Mariinsky Theatre to see the Romeo and Juliet ballet and Faust opera. The tsars' summer residences, just outside the city, also looked spectacular in the sunshine. Watching the fountains in Peterhof Palace cascade plumes of water out of gilded gold statues was the perfect way to round off what had been an informative and impressive cultural tour.



1. Royal Garden Party: Anjola and Funke Adeniyi (centre) with Tara and Phil Nicklin (right), Anne Wilkinson and Verena Higgs; 2. Inspiring discussion: Commonwealth Youth Panel



YOUNG VOICES

From a Commonwealth Youth Panel Discussion to the Wrench Lecture series, Anjola Adeniyi finds food for thought at recent Younger Members' events

The Commonwealth Youth Panel Discussion, held at Princess Alexandra Hall, gave young citizens of Commonwealth nations an opportunity to share how they have used the diverse Commonwealth network to campaign for environmental and sustainable development, LGBT rights and gender equality. The panel of speakers, including ROSL YM Jackie Yu Hon Lam,

made a strong case for how the Commonwealth can empower young people to influence the social, economic and political decision-making process at national, regional, and pan-Commonwealth levels.

I was invited, with my wife Funke and a small group of ROSL members, to the Royal Garden Party. We met in the Rutland Room for drinks and canapés, leaving via the ROSL Garden to

walk across the park to Buckingham Palace. At the party, a few members of the audience were presented to The Queen, as the Royal Family progressed through the garden to the Royal tea tent, where they spoke to further guests.

It is with great joy that I serve on the Evelyn Wrench Lecture Series Planning Committee. The series aims to encourage strong debate on hard-hitting issues and

we are looking forward to our second lecture: 'Brexit: What happens next?'. A panel of notable journalists, youth commentators and European experts will look at the impact of the referendum result in this Question Time-style discussion, in what promises to be another engaging event.

The committee also plans to provide a lecture series at the Edinburgh clubhouse.

Look up for Enlightenment.

Tiepolo's greatest work is not in Venice but on a ceiling in Germany – just one of the revelations in a new collection of itineraries from the UK leaders in cultural holidays. Led by specialist art historians, the tours explore both the historic centres and the hidden corners of Europe's pre-eminent nation.

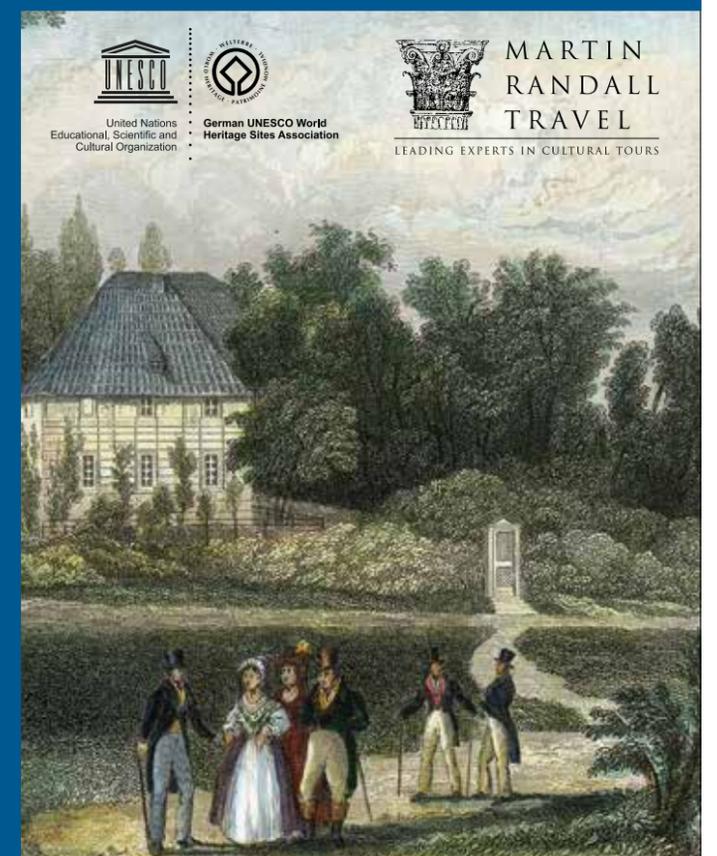
Expect privileged access as well as impeccable organisation and accommodation on these four small-group tours with the following titles: *Franconia; Berlin, Potsdam, Dresden; Mitteldeutschland, and Rhineland Masterpieces*. All of these tours visit UNESCO World Heritage sites.

*"It is impossible to praise our lecturer too much. He effortlessly combined the organisational aspect of the tour with cultural enlightenment."*

Image: Weimar, Goethe's summer house, steel engraving 1836.

Contact us:  
+44 (0)20 8742 3355  
martinrandall.com

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AITO 5085



1. Weaving stories: Bill King gave a talk on 'Carpet Design' at the Edinburgh coffee morning in May. He is pictured (centre) with committee members Mae Barr and Keith Stringer; 2. Recognition: Retiring Chairman Tony Abbott (right) presents honorary

membership cards to committee member Dr David McGeachie and his wife Ada, who have generously supported the ROSL WA arts awards in association with the School of Music at the University of Western Australia



## ROSL BRANCHES

Our branches provide an opportunity for members in all parts of the world and across the UK to enjoy a range of social events close to home. To find out more about getting involved, simply contact your local representative

### AUSTRALIA

#### South Australia

**Visit to Carrick Hill**  
Thursday 15 September, 2pm,  
46 Carrick Hill Drive, Springfield  
Afternoon tea and talk on 'The Haywards and their House' by the Director of Carrick Hill, Richard Heathcote.  
Email peterwillis99@bigpond.com to attend. \$12 for afternoon tea only; entry to the house at own cost.

#### Annual dinner

Friday 21 October, 6.30pm,  
The Pavilion, Veale Gardens,  
South Terrace, Adelaide  
Special dinner with talk by royal coach builder Jim Frecklington entitled 'Australian Made: Coaches fit for a Queen'.  
Guests welcome. Email peterwillis99@bigpond.com by 7 October to attend. \$80.

#### Christmas dinner

Tuesday 6 December, 6pm,  
Public Schools Club, East Terrace, Adelaide  
Two-course Christmas meal, including a drink on arrival and a talk by guest speaker John Strachan AM.  
Email peterwillis99@bigpond.com to attend. \$40.

#### Tasmania

#### Garden walk and museum tour

Thursday 20 October, 12pm,  
Cascade Function Centre,  
140 Cascade Road,  
South Hobart  
Join the branch for this lovely spring event with lunch and a museum tour.  
Email stephenj1@iprimus.com.au by 13 October for details or to attend.

### NEW ZEALAND

Visit [www.roslnz.org.nz](http://www.roslnz.org.nz) or contact [roslnz@gmail.com](mailto:roslnz@gmail.com) for details of local branch activities. Guests welcome.

#### Pettman/ROSL ARTS Chamber Music Scholarship series

*The Piano: Centre for Music and the Arts, Christchurch (venue for all three events):*

Thursday 24 November, 7.30pm  
Opening concert performed by the Dolmen Ensemble: past ROSL prizewinners Edward King cello, Carson Becke piano and Som Howie clarinet.  
\$20.

Friday 25 November, all day  
Scholarship auditions – an opportunity to hear exceptional young musicians perform.  
Free.

Saturday 26 November, 7pm  
Finalists' concert and reception.  
\$20.

#### Pettman/ROSL ARTS prizewinners' tour

November, various dates and venues  
The Dolmen Ensemble perform in Auckland, Waiheke

Island, Christchurch, Havelock North, Nelson, Blenheim, Oamaru, Wanaka and Queenstown.  
Email [roslnz@gmail.com](mailto:roslnz@gmail.com) for details or to attend.

#### Christchurch

**Morning tea and talk**  
Tuesday 13 September, 10am,  
Holly Lea Village  
With speaker Jenny Harper, Director of Christchurch Art Gallery.  
\$10.

#### 'My Life on the Stage'

Tuesday 11 October, 10am,  
Holly Lea Village  
Morning tea and talk by Elric Hooper.  
\$10.

#### Morning tea and talk

Tuesday 8 November, 10am,  
Holly Lea Village  
Talk on the media by Professor John Burrows.  
\$10.

#### Christmas lunch

Tuesday 13 December, 12pm,  
Chateau on the Park  
Join fellow ROSL members for a festive three-course lunch.  
Price tba.

#### Oamaru

**House opera**  
Sunday 18 September, 2pm and 5pm, Burnside Homestead  
Performances of two comic operas, featuring young stars of the future.  
\$10; \$20 guests.

#### Community choral recital

Sunday 6 November, 2.30pm,  
Burnside Homestead  
Enjoyable afternoon of music.  
Donations welcome.

#### Southland

#### 'Women's Refuge'

Wednesday 7 September, 10am,  
Club Southland, Invercargill  
Talk by Kathy Hodges.  
\$8.

#### 'Gibraltar Experience'

Wednesday 5 October, 10am,  
Club Southland, Invercargill  
Talk by Trish Moynihan.  
\$8.

#### 'Travels in Iceland'

Wednesday 2 November, 10am,  
Club Southland, Invercargill  
Talk by Neil Wyeth.  
\$8.

### SWITZERLAND

#### Annual dinner

Friday 23 September, 6pm,  
Ecole Hôtelière, Lausanne  
Pre-dinner drinks followed by dinner in the Restaurant Le Berceau de Sens, attended by Director-General Roddy Porter.  
Guests welcome. Call +334 5040 6631 to attend.

### UNITED KINGDOM

#### Bath

**Monthly coffee morning**  
Wednesday 14 September, 12 October, 9 November, 14 December, 10.30am,  
The Abbey Hotel, North Parade, BA1 1LF  
Informal meet-up. Please note the new venue.  
Guests welcome. Purchase your own refreshments.

#### Autumn lunch

Thursday 27 October, 11.30am,  
Bath and County Club, Queen's Parade, BA1 2NJ  
Two-course lunch with coffee.  
Guests welcome. £25.

#### Bournemouth

#### Weekly coffee morning

Thursday 1, 8, 15, 22, 29 September, 6, 20, 27 October, 3, 10, 17, 24 November, 1, 15 December, 10.30am,  
Marriott Highcliff Hotel

These meet-ups are an important part of the branch's calendar. ROSL and ESU members and guests welcome. £3.

#### The Chris Bladen Memorial Lunch

Wednesday 12 October, 12.30pm,  
Marriott Highcliff Hotel  
Talk by former ROSL Chairman Stanley Martin on the honours system, with a two-course lunch, coffee and mints.  
£24.

#### Christmas lunch

Wednesday 7 December, 12.30pm,  
Marriott Highcliff Hotel  
Two-course dinner with coffee, mince pies, and a fundraising raffle for a selected charity.  
£25.

#### Cheltenham

#### Quarterly branch lunch

Wednesday 21 September, 12pm, Matchams Restaurant, Everyman Theatre  
Enjoy a delicious set menu.  
Guests welcome. Call +44 (0)1242 515540 for details or to book. Two courses £14.95; three courses £17.50.

#### Edinburgh

#### 'The Biggers: The men that built the Forth Road Bridge'

Saturday 3 September, 10am,  
Over-Seas House Edinburgh  
Coffee morning with talk by Frank Hay and Len Saunders.  
£3.

#### Film night

## A Royal celebration

The concert held on 9 June at St Peter's Church, Bournemouth, to celebrate HM The Queen's birthday was a great success. More than 100 people attended, including the Lord-Lieutenant of Dorset, Angus Campbell, and his wife Carole; ROSL Director-General Roddy Porter and his wife Marianne; and the Mayors of Bournemouth, Christchurch and Blandford Forum.

The programme began with a fanfare, specially arranged by the Westcombe Brass Group, followed by the National Anthem. Emily Sun violin, this year's Annual Music Competition Gold Medal winner, and Jennifer Hughes piano continued with pieces by Debussy and Strauss, captivating the audience with their exquisite playing.

Gordon Irving, Bournemouth Branch Secretary

Tuesday 13 September, 3pm,  
Over-Seas House Edinburgh  
Oscar-winning drama following an elite bomb disposal squad. Coffee and ice-cream included.  
Tickets for entry and refreshments £7.50.

#### 'Monumental Edinburgh'

Saturday 1 October, 10am,  
Over-Seas House Edinburgh  
Talk by Paul McAuley.  
£3.

#### Film night

Tuesday 11 October, 5pm,  
Over-Seas House Edinburgh  
Oscar-winning biopic of Mahatma Gandhi. Coffee and ice-cream included.  
Tickets for entry and refreshments £7.50.

#### 'The History of the Festival and Kings Theatres'

Saturday 5 November, 10am,  
Over-Seas House Edinburgh  
Coffee morning with talk by Cerin Richardson, Head of Creativity

and Diversity at the theatres.  
£3.

#### Film night

Tuesday 8 November, 5pm,  
Over-Seas House Edinburgh  
The dramatic history of Pu Yi, the last Emperor of China.  
Coffee and ice-cream included.  
Tickets for entry and refreshments £7.50.

#### Exeter

'ROSL Overseas Branches'  
Friday 30 September, 11.30am,  
City Gate Hotel, EX4 3RB  
Talk by Director-General Roddy Porter with one-course lunch.  
Guests welcome. £13.

#### 'A Waterloo Miscellany Part Two'

Friday 28 October, 11.30am, City Gate Hotel, EX4 3RB  
Talk by Sally Roberts with one-course lunch and coffee.  
Guests welcome. £13.  
'Farms for City Children'

## Where you are

ROSL NEWS

**Friday 25 November, 11.30am, City Gate Hotel, EX4 3RB**  
Talk by Tracy Izod, Farms for City Children Trust Fundraiser, preceded by one-course lunch with coffee.  
Guests welcome. £13.

### No winter programme

**December 2016 – February 2017**  
There will be no meetings in the winter; a spring season will be arranged early in 2017.

## Glasgow

### 'Albania'

**Friday 14 October, 2pm, The Western Club**  
Talk by Norman MacGilvray.  
£2 for refreshments.

### 'Arctic Riviera: East Greenland'

**Friday 11 November, 2pm, The Western Club**  
Illustrated talk by Alan Colvill.  
£2 for refreshments.

### Christmas lunch

**Friday 2 December**  
A festive celebration.  
Call +44 (0)141 884 6342 for details.

## Taunton

### Weekly coffee morning

**Wednesday 7, 14, 21, 28 September 12, 19, 26 October 9, 16, 23, 30 November, 10.30am**  
*Miles at The Riverside, upstairs*  
Friendly gathering. Come along and introduce yourself.  
Guests welcome. Purchase your own refreshments.

### 'Shackleton: The greatest rescue ever'

**Wednesday 5 October, 11am, Somerset College, Taunton**  
Talk by Captain Alex Morrice RN, with two-course lunch

and coffee.

Guests welcome. £16.

### 'ROSL: Not simply a club'

**Wednesday 2 November, 11am, Somerset College, Taunton**  
Talk by Director-General Roddy Porter with two-course lunch and coffee.  
Guests welcome. £16.

### Christmas lunch

**Wednesday 7 December, 11am, Somerset College, Taunton**  
Two-course lunch with coffee and mince pies, and a talk on archaeological sites in Turkey and Sicily.  
Members only. £20.

## West Cornwall

### Musical social evening

**Thursday 22 September, 7.15pm, Trevethoe House, Lelant**  
Short concert by a local harpist followed by a finger-food buffet and drinks.  
Guests welcome. Call +44 (0)1736 333460 by 19 September to attend. £6.

### 'Iraq'

**Thursday 20 October, 2.45pm, Carbis Bay Hotel**  
Talk by Major-General Roddy Porter followed by Cornish cream tea.

Guests welcome. Call +44 (0)1736 333460 by 18 October to attend. £6.

### 'Humanitarian Aid: On the front line'

**Thursday 17 November, 2.45pm, Carbis Bay Hotel**  
Talk by Valerie Powell, UN official for humanitarian aid, followed by Cornish cream tea.  
Guests welcome. Call +44 (0)1736 333460 by 15 November to attend. £6.  
'VSO in Uganda'

**Thursday 15 December, 2.45pm, Carbis Bay Hotel**  
Talk by Philip and Heather Woodcock followed by Cornish cream tea.  
Guests welcome. Call +44 (0)1736 333460 by 13 December to attend. £6.

## West Sussex

### Branch lunch

**Wednesday 5 October, 12.30pm, Windsor Hotel, Worthing**  
Two-course lunch with coffee.  
Guests welcome. Call +44 (0)1444 458 853 for details. £19; £20 guests.

### Branch lunch

## CONTACTS

**Alberta:** Cynthia Cordery  
ccorder@shaw.ca  
+1 780 477 0001

**Bath, Exeter and ROSL West:** Sally Roberts  
rosl.west@gmail.com  
+44 (0)1823 661148

**Bournemouth:** Gordon Irving  
westoverirving@aol.com  
+44 (0)1258 480887

**British Columbia:** Liz Murray  
evmurray@telus.net  
+1 604 922 1564

**Cheltenham:** Kathleen Northage  
+44 (0)1242 515540

**Edinburgh:** Helen MacPherson  
johnhelen@waitrose.com  
+44 (0)131 346 8347

**Glasgow:** Bill Agnew  
+44 (0)141 884 6342

**New South Wales:** Lily Murray  
murraylily@hotmail.com

**New Zealand:** Lyn Milne  
www.roslnz.org.nz  
roslnz@gmail.com

**Nova Scotia:** Liz Stern  
lizstern317@gmail.com  
+1 902 678 1975

## Keeping in touch

Have you been receiving our new e-newsletters and events updates? If not, please email [membership@rosl.org.uk](mailto:membership@rosl.org.uk), quoting your membership number, so we can update your email address in our database.

**Wednesday 2 November, 12.30pm, Windsor Hotel, Windsor Road, Worthing**  
Two-course lunch with coffee.  
Guests welcome. Call +44 (0)1444 458 853 for details. £19; £20 guests.

### Christmas lunch

**Wednesday 7 December, 12.30pm, Windsor Hotel, Worthing**  
Three-course festive lunch with fundraising raffle.  
Guests welcome. Call +44 (0)1444 458 853 for details. Price tbc.

**Ontario:** Ishrani Jaikaran  
www.rosl-ontario-canada.ca  
ont@sympatico.ca  
+1 416 760 0309

**Queensland:** Sharon Morgan  
sllmorgan@hotmail.com  
**South Australia:** Michael Kent  
secretary@roslsa.org.au  
www.roslsa.org.au

**Switzerland:** Jo Brown  
+334 5040 6631

**Tasmania:** Robert Dick  
gradick1@gmail.com

**Taunton:** Neil Milne  
rosl.taunton@gmail.com  
+44 (0)1823 286732

**Thailand:** Anna Bunya-Ananta  
www.roslthailand.com  
annabunya@gmail.com

**Victoria:** Ron Williamson  
www.rosl.org.au  
rosl@alphalink.com.au  
+61 (0)3 9654 8338

**West Cornwall:** Ian Wood  
+44 (0)1736 333460

**West Sussex:** Marilyn Archbold  
+44 (0)1444 458853

**Western Australia:** Miles Glanville  
+61 (0) 417 183 582

1. Full of character: One of the 24 sculptures making up a cast known as The Hours, created by Tamara Henderson;  
2. Glasgow International: The exhibition at Mitchell Library

## SEASONS END

Sarah McCrory on the arts partnership that enabled emerging artist Tamara Henderson to create an ambitious new exhibition

Tamara Henderson's project, 'Seasons End', begins, both literally and metaphorically, at Hospitalfield Arts in Arbroath: she started work on the exhibition during her residency at the arts centre as a ROSL Visual Arts Scholar, in partnership with Glasgow International and Hospitalfield Arts; while the work also takes the grounds as a conceptual starting point, creating an exhibition rich in history and personality.

Henderson's month-long stay at Hospitalfield House was a period of respite in a year of constant travelling and exhibiting. The organisation hosts artists and writers throughout the year in a building originally constructed as a hospital in 1260

to support the new Benedictine Abbey in Arbroath. The building has been through many lives, and holds elements of its varied history in its architecture and art collection, which originates from the second part of the 19th century. It is now a home for contemporary visual artists to develop, study and learn.

This inspiring place allowed Henderson to regroup and to begin to form a body of work which was later exhibited at Mitchell Library as part of the world-renowned biennial festival of contemporary art, Glasgow International. The central piece in 'Seasons End' is a large sculptural character, who became fondly known as The Garden Photographer. This 14ft-high sculpture towered above a series



of 24 individual sculptures comprised of costumes – each embellished with trinkets or imagery, sewn, painted and glued on. These formed a cast known as The Hours.

The Garden Photographer, made of sewn fabrics, wood, metal and foliage from the Hospitalfield garden, incorporated a pinhole camera, which recorded the exhibition throughout the day. When the gallery closed in the evening, Henderson

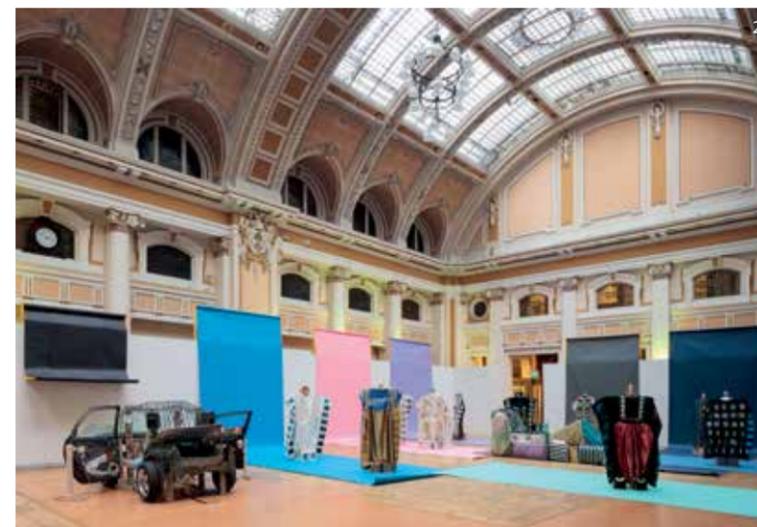
developed the images in a darkroom made up of five members of The Hours – as if they had all got together and huddled conspiratorially to make the image appear.

The artist's travels form an important element of the work, which incorporates symbols of travel and internationalism throughout, whether maps, postcards, or location-specific elements, such as spices and flowers from the souk in Istanbul, and trinkets from Newfoundland.

The spirit of the relationship between ROSL and Glasgow International was very much part of the narrative of the show. This vibrant partnership resulted in an ambitious exhibition by a brilliant emerging artist.

Sarah McCrory is Director of Glasgow International.

“The work takes the grounds as a conceptual starting point, creating an exhibition rich in history and personality



# Painting PARADISE

Artist Hilary Guise talks to Christine Webster about her childhood in the South African coastal wilderness, experimentations with colours, research into symbolism in art – and why ‘Blue’ became the focus of her latest exhibition

It is the depth of the colours that strikes me when I first encounter Hilary Guise’s artwork. Lustrous golds and rich reds sing out from the paintings adorning the London clubhouse’s Central Lounge. However, it is her powerful use of vivid blues that capture the imagination most, with vaulting skies, rippling waves and flowing waterfalls transporting you far away from the monotonous greys of city living. “There is a lot of flowing water in my work,” says Hilary, when we meet for a cup of tea shortly after the opening of her exhibition, appropriately titled ‘Blue’. “Almost everything has water or waves because I was brought up with the sea constantly in my ears. Being in and under the water are my most powerful memories.”

Although she has lived in London as an artist, art historian and lecturer for most of her adult life, Hilary grew up on the south-west coast of South Africa. As a child, she developed a passionate connection with the natural world that surrounded her. “I had a wonderfully inspired childhood because I really was born in paradise,” she recalls. “I was brought up without fear: climbing in the mountains, swimming in dark rivers and under waterfalls, and being surrounded by animals: spiders, snakes, baboons, otters and even leopards in the *kloofs* [ravines]. I think it is the fearlessness that’s given such strength and colour to my work.”

This wild upbringing shaped her artistic career. The daughter of a writer and an artist, Hilary was always encouraged to channel her experiences in creative ways. “I’ve been painting and drawing since the age of two,” she says. “When I was very little my mother would tell me about Botticelli rather than read me a story. She gave me lots of materials and would cast blocks of plaster of Paris in cardboard boxes for me to practise carving.”

However, it was her first trip to London, at the age of 11, that fuelled Hilary’s desire to study art more widely. “There was a crisis, so I was dropped off at the National Gallery for two hours, alone,” she says. “I wandered

around and found Leonardo’s ‘The Virgin of the Rocks’. There she was with these two babies in this cave and I remember thinking ‘but the tide’s coming in!’ I could smell the seaweed and the mystery of it: my engagement with that painting was why I became an art historian.”

## *A mysterious evolution*

With her mother’s encouragement, Hilary studied at the prestigious Central Saint Martins in London, then at the Michaelis School of Fine Art in Cape Town, where she completed a degree in design, sculpture and philosophy. She worked at the South African National Gallery before moving to London to take up a post at the Victoria and Albert Museum, and pursue her career in fine art full-time.

Moving from her rural childhood home to the heart of a busy metropolis had a profound effect on Hilary as an artist. Pressed for space and with no permanent studio of her own, she moved from sculpture to painting. Trapped in the city, she found inspiration in



Powerful: ‘Imprisonment and Release’ (pigments and collage on paper), inspired by the story of writer Brian Keenan CBE, who was held prisoner by jihadists in Lebanon



powerful memories of the mountains, lakes and indigo night skies of her youth. “I consider art to be the creation of something completely new, something that comes from your imagination, so I don’t paint what I see and I never plan a painting or make preparatory sketches,” she says. “For me, it’s an internal meditation, or a response to something. Sometimes I’ll write just one word in the middle of a page and start to feel it and think about it and make my painting; or I’ll listen to a piece of music for many weeks so the sounds and colours of the music become part of that body of work.”

While Hilary revels in the organic nature of her process, she admits that the creative evolution of her

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MY WORK

work remains a mystery to her. “I don’t take credit for my artwork; I don’t believe it even comes from me, I think it comes from somewhere else. It’s a message of hope and beauty that I have to give to the world.”

Hilary also cites the Hebrew poetry of the Old Testament as a source of inspiration. “I love the brokenness of it, the irrationality, like the trees of the field clapping their hands and the mountains bursting into song and springs bubbling up in the desert.” Her use of symbols such as fish, ladders and the white bird create a universal dimension to her work. Poetry, music and memory intertwine into what Hilary describes as a ‘kaleidoscope of fragments’, ●



Iconography: Birds, waves and the tree of life feature in Hilary's 'Flight' (left); 'Pilgrim' (above); and 'Kogelbaai' and 'Imprisonment and Release', overlooking the Gibbs' staircase

with many levels of meaning. "I don't want people to approach my work as if it is a mystery to be decoded," she says. "It is nice when they understand it, but I don't want to impose my understanding on theirs. They may be seeing something that's very particular to them – it's intimate."

Looking around the exhibition, I find myself drawn to the powerful triptych that hangs above the Gibbs' Staircase. Titled 'Imprisonment and Release', the three deep blue panels were inspired by the story of Brian Keenan CBE, who was kidnapped in 1986 and held prisoner for four years by jihadists in Lebanon. However, the striking symbolism of each of the paintings as they move from entrapment to freedom is incredibly relatable.

Hilary's connection with ROSL stretches back three generations, and when she was invited to bring an exhibition to the clubhouse she chose to focus on the colour blue. "Colours have messages and affect you just as much as sound," she explains, "and blue has a very beautiful message. It's an ancient colour, said to be a colour of spiritual healing, and the deep and secret wisdom of God. It is very powerful."

It was her quest to create a richer form of the colour that led her to discover the powdered pigments she now uses to make her own paint. "I saw some pigments and fell in love with them" she admits. "I just loved the purity of the colour, so I started experimenting. My ambition was to make the colour of the paint absolutely pure, without the darkening caused by liquid." After years of experimentation, she has now perfected her formula. "My actual recipe is secret but I did find certain colours wouldn't work without the addition of vodka!" she reveals.

### The art of speaking

Hilary's wider career as an art historian and lecturer is as vibrant and varied as her artwork. She has lectured widely at events in Europe, the US, Australia and New Zealand through her association with the National Decorative and Fine Arts Society (NADFAS) and the Art Fund, and gave lectures on the colours red and blue as part of ROSL's Music and More programme at the Edinburgh Fringe in

### SYMBOLISM IN ART

The bird "In the ancient world, the bird represents the soul. The flight of the bird is like the flight of the soul. The white bird, particularly, was important; it is a symbol of life and new beginnings and hope. The black bird is a symbol of death. You will occasionally see it in my work."

The tree "In the far and near East, the tree is the tree of life. The tree puts its roots down into the earth and reaches up into the sky, so it is a natural symbol of life and regeneration."

August. "Every lecture is slightly different; I never just take it off the shelf."

In 2013, she presented a lecture for ROSL members on Marc Chagall and his relationship with the colour blue, to tie in with a retrospective at Tate Liverpool. I ask whether her work takes inspiration from artists such as Chagall. "Although I love many eras of art and many artists, they do not affect my work. I think my work is a strong exploration of feelings rather than narrative images. My own creativity helps me to understand the creativity of the past: it is the insider's view of art, my understanding of why colours, compositions and negative spaces are so important, that makes me a good communicator as an art historian."

However, when she was given the opportunity to lecture in South Africa, Hilary was hesitant. "I hadn't been back for a long time as it upset me to see such a beautiful place being destroyed," she says. In 2010, she finally agreed to give three lectures at the University of Cape Town; they were such a success that she now returns to the city most Januarys. "I've never gone back to my coast though. It's ruined; no leopard would dare to go down that *kloof* now."

As our conversation draws to a close, I ask Hilary about her plans for the future. "I've had incredible adventures, but as I'm getting older and time is short, I need to respect my making process and get my raw work out. I'm always moving studios, but when I do have a space, I go and shut out the world completely. If I have peace, music and trees, I can create masses of work; it's the happiest place for me to be."

*Christine Webster is Deputy Editor of Overseas.*



## CHAIRMAN'S WELCOME

Sir David Brewer KG CMG CVO reflects on his rewarding first weeks at ROSL

**M**y good fortune meant that, within a month of my arrival, I was able to experience one of the highlights of ROSL's year: the Annual Music Competition Final, held this year in Cadogan Hall. This was an outstanding evening, graced by the presence of our Vice-Patron, HRH Princess Alexandra, who is such a loyal supporter. Since I was elected Chairman, at the AGM on 3 May, I have received a very warm welcome from members and the ROSL team. This includes getting to know the responsibilities of our employees, and benefitting from the experience of our members, among them very senior former ambassadors – certain of whom I knew in their previous appointments.

A major new initiative is the Evelyn Wrench Lecture Series, and much credit goes to the Members' Events team. My wife Tessa and I attended the first lecture, when the subject was "The Arts in the UK: A vision for the future". What made it unique was that there were *three* marvellous speakers: Alex Beard, Royal Opera House CEO; Christopher Le Brun, President of the Royal Academy; and Frances Morris, Director of Tate Modern. It was fascinating to listen to their opening statements, and then to follow their joint discussion, led by Professor Eve Mitleton-Kelly. The depth of experience of the large audience of members was demonstrated by some very thoughtful questions. I was impressed that the whole evening was being recorded and

“WHEN I TELL FRIENDS ABOUT MY WORK AT ROSL, AN ENCOURAGING NUMBER TELL ME THAT THEY ARE MEMBERS

Good fortune: Sir David (left) with ROSL Director-General Roddy Porter at the Annual Music Competition Final

would be available online for members throughout the world. (For details of the next lecture, see page 42).

A particularly rewarding aspect of my life in recent months has come when I encounter friends and tell them about my work at ROSL; an encouragingly large number tell me that they are members – and very happy to be so.

I am enjoying meeting members and learning about all the aspects of ROSL's work, including our very important network of branches – about Edinburgh, about our branches in the UK, and those across the Commonwealth and beyond. As you will understand, this is not the time for me to come up with big plans. I am in 'receive' mode rather than 'send' – and I am enjoying every minute.



Q&amp;A

# GEOFF PARKIN

The newly appointed Director of Arts talks to ROSL ARTS Coordinator Eleanor Rucker Thompson about his early musical experiences, his love of minimalist music – and orchestral flash mobs

**Q. How did you make the transition from performer to manager after graduating from the Royal Northern College of Music as a clarinettist?**

**A.** I was very lucky that my teacher played with Opera North and gave me quite a bit of work after I left. I also did some teaching, marking A-level music performances, and school workshops. But I found that the instability didn't quite suit me. You need a lot of self-confidence to put yourself out there, to go and have lessons with principal players of major orchestras in the hope that they will give you some work. So I went to do work experience at an audience development agency called Arts About Manchester. Then I helped in the RNCM Professional Development Office; I was supposed to be there for two weeks but just carried on in the job. I'm really grateful to them for that because they got me on the ladder.

**Q. Do you think it's important that an arts manager has a performing arts background?**

**A.** It has hugely informed the route that my arts administration career has taken. I know what it's like to be a student in a conservatoire; it all seems so important until the day you walk out and suddenly realise that you've got to make a living out of it! In arts management, I'm six years behind others who went straight into it, but I don't regret any of the music that I did after leaving RNCM. That knowledge has helped in what I've ended up doing.

**Q. Before joining ROSL, you were at the Royal College of Music (RCM). What were your main duties there?**

**A.** The major part was programming. One of the joys at RCM was that I was given relatively free rein over what I could plan. There are a lot of lunchtime and rush-hour concerts; I had an enormous spreadsheet of different repertoire that I tried to put into programmes. Then there were higher profile concerts in series; this term we did minimalism, for example.

One of my first major projects was Stravinsky's *The Soldier's Tale*, I got Simon Butteriss in to direct and play the devil; actor Edward Fox narrated; and I also got the Royal Ballet School on board to provide dancing. So it turned into a massive project! I ended up being a producer as well as programming it. Doing those kinds of projects is such good fun; the result was fantastic.

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IN THIS DAY AND AGE YOU HAVE TO TAKE MUSIC OUTSIDE THE CONCERT HALL... THE KEY FOR ME IS, WHATEVER YOU DO AND WHEREVER YOU DO IT, YOU SHOULD NEVER APOLOGISE FOR EXCELLENCE

The other side of the job was overseeing the chamber programme; helping the students get into groups, monitoring their coaching, making sure they're seeing their professors. I was also the representative of the Exhibition Road Cultural Group (ERCG) – the umbrella body for all the cultural organisations in South Kensington. Through that, I've met some really interesting people.

**Q. I know that you were part of a project at the Science Museum...**

**A.** I approached the Science Museum because I wanted to put on a minimalist concert there. They had an exhibit of music technology equipment and I thought about doing Steve Reich's *New York Counterpoint* or something as a pop-up performance next to it. I had a meeting with their Director of Learning and they suggested we do something bigger, like a flash mob. It took

place right next to the space gallery, so I decided on Holst, as he's connected to RCM and, obviously, to the planets. That's what ERCG is about – linking the institutions together. We put together sections of *Mars* and *Jupiter*, and did a lot of logistical planning to work out how we could get an orchestra into that space as quickly as possible. It wasn't exactly a flash mob, as you need harps and timpani and cello chairs all ready to go. We actually did it three times on the day. The students really enjoyed it.

**Q. Do you think that music should be aiming to expand into unexpected areas?**

**A.** It's nice to put music into new places and see how people react to it. In this day and age you have to take music outside the concert hall, but then you've got to draw audiences inside your concert hall as well. The key for me is, whatever you do and wherever you do it, you should never apologise for excellence. The audience in the Science Museum knew they were watching a really good orchestra do something really good. And that takes a lot of planning, a lot of work. So my answer is 'yes', do cool things in cool places, as long as it's good!

**Q. What are your musical interests outside the job?**

**A.** I've recently been playing with a new ensemble called the London Military Band – a mixture of really good college students and the best army musicians – and I also play in the London Gay Symphony Orchestra. I'm a massive fan of minimalist music, so my ideal concert would probably have John Adams' *Harmonielehre* in it, or I would go and see his brilliant opera *Nixon in China*. I will always want to sit through *La Traviata* too. Chamber music-wise, you can never go wrong with a good *Trout Quintet*. And with Lieder, nothing for me will ever beat Schumann's *Dichterliebe*.

**Q. What are your aims for ROSL ARTS?**

**A.** To learn about what's already happened, to learn from what Roderick did and use that as a starting point, because he did so much amazing work. I'm keen to look at the whole events programme and consolidate what it does well and develop those things further. And I'd like to introduce some new experiences to ROSL ARTS, but I won't spoil the surprises here!

# WHEN ART WENT VIRAL

Technology offers arts organisations the chance to reach out to much wider audiences, and emerging artists the opportunity to find immediate audiences. Jo Caird explores the impact of developing technology on the international arts scene

“I don’t think we will ever replace the importance of that face-to-face experience – whether that’s in a theatre environment or a museum exhibition environment – or say that it doesn’t have a value, but there are other ways of engaging with content.” Tim Plyming, Director of Digital Arts and Media at the arts charity Nesta, is excited about the potential that technology offers the culture sector and its audiences. Recent years have seen an explosion in initiatives that widen the reach of the arts, from live streaming to digital publishing, but we’re still only at the very beginning of this road.

The highest profile example of this trend is probably National Theatre Live, the theatre’s programme of broadcasting performances live to cinemas across the UK and internationally. The scheme launched in 2009 with seed funding from Arts Council England (ACE) and Nesta, and its mission, explains Head of Broadcast and NT Live Emma Keith, was about answering the question “How can we take the National’s work out to more people, given the challenges there are around touring?”

Evaluated on those terms, the programme has been unbelievably successful, exceeding all expectations in terms of viewing figures and reaching a global audience of more than 5 million people to date. NT Live now works with 2,000 venues in 50 countries, opening up the world-class work of the National

Theatre and partner organisations, such as the Donmar Warehouse and Young Vic, to audiences who would otherwise never get the opportunity to see it.

NT Live was a pioneer in the UK, but there are now many similar schemes in operation in this country and around the world, bringing live and recorded theatre, opera and dance not just into cinemas but directly into people’s homes, via the internet. What used to be an experience limited by your ability to be in a certain place at a certain time is now open to anyone with a laptop, tablet or mobile phone and an internet connection.

## Going viral

This is true for other art forms too. The Dutch conceptual artist Constant Dullaart has been fascinated by the scope of the online world since his days at art school in the early 2000s, when he first discovered that the internet afforded him the opportunity to “find an audience and

distribute my work without having to wait for any mediation”.

Partly this is a numbers game, he says. “Artists became used to the fact that they could just upload a video and have an audience of 5,000.” Dullaart recalls, for example, a website he created in 2008 that attracted 4 million visitors, a figure far beyond that he might hope to reach with an exhibition in a gallery or museum.

The artist uses the internet as his canvas, launching playful interventions such as ‘therevolvinginternet.com’, which looks and works like Google, except the whole website spins disconcertingly around on the screen in front of you, an easy listening track playing in the background. Work like this allows Dullaart to reach not just a larger audience but a broader one. “The pleasure to me is that I can create works that can circulate in different types of audiences.”

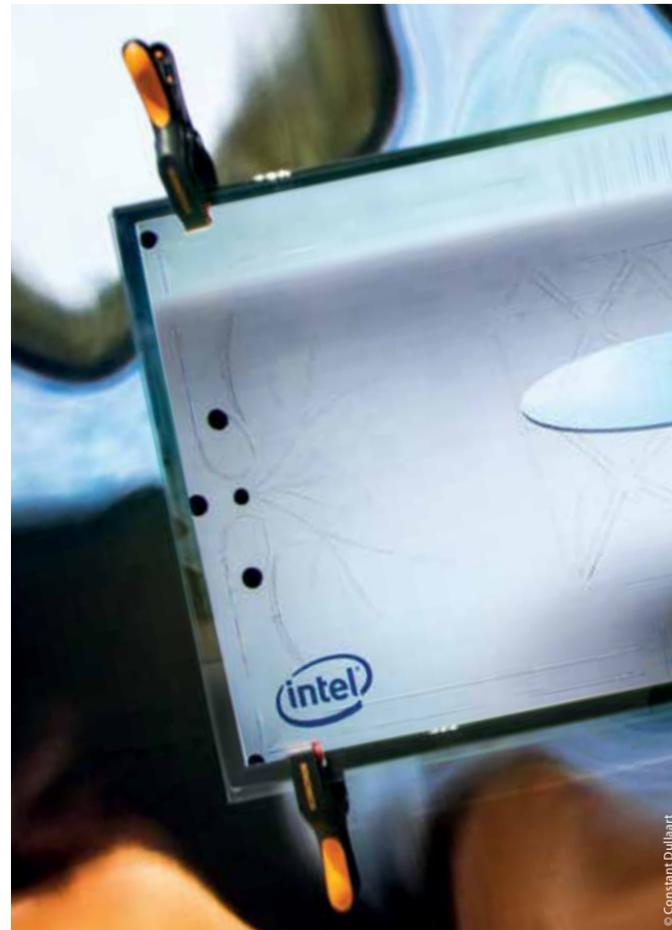
“Going viral” with a work of online art might offer unparalleled access to new audiences, but it is not an outcome that Dullaart pursues for its own sake. Exploring the negative impact of American capitalist hegemony in the digital space is central to his practice and such a stance hasn’t made him any friends, he says. “In that sense, I think I could have had an even larger audience.”

For his part, Tim Plyming would like to see much more “digital first” work taking place – by which he means art works created with digital technology and tools in mind. ●

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TECHNOLOGY IS CHANGING NOT JUST HOW WE INTERACT WITH THE ARTS, BUT THE SORTS OF PROJECTS THAT RECEIVE FUNDING AND ARE MADE IN THE FIRST PLACE, WITH THE RESULT THAT BOUNDARIES ARE BEING PUSHED AND BLURRED



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© Constant Dullaart

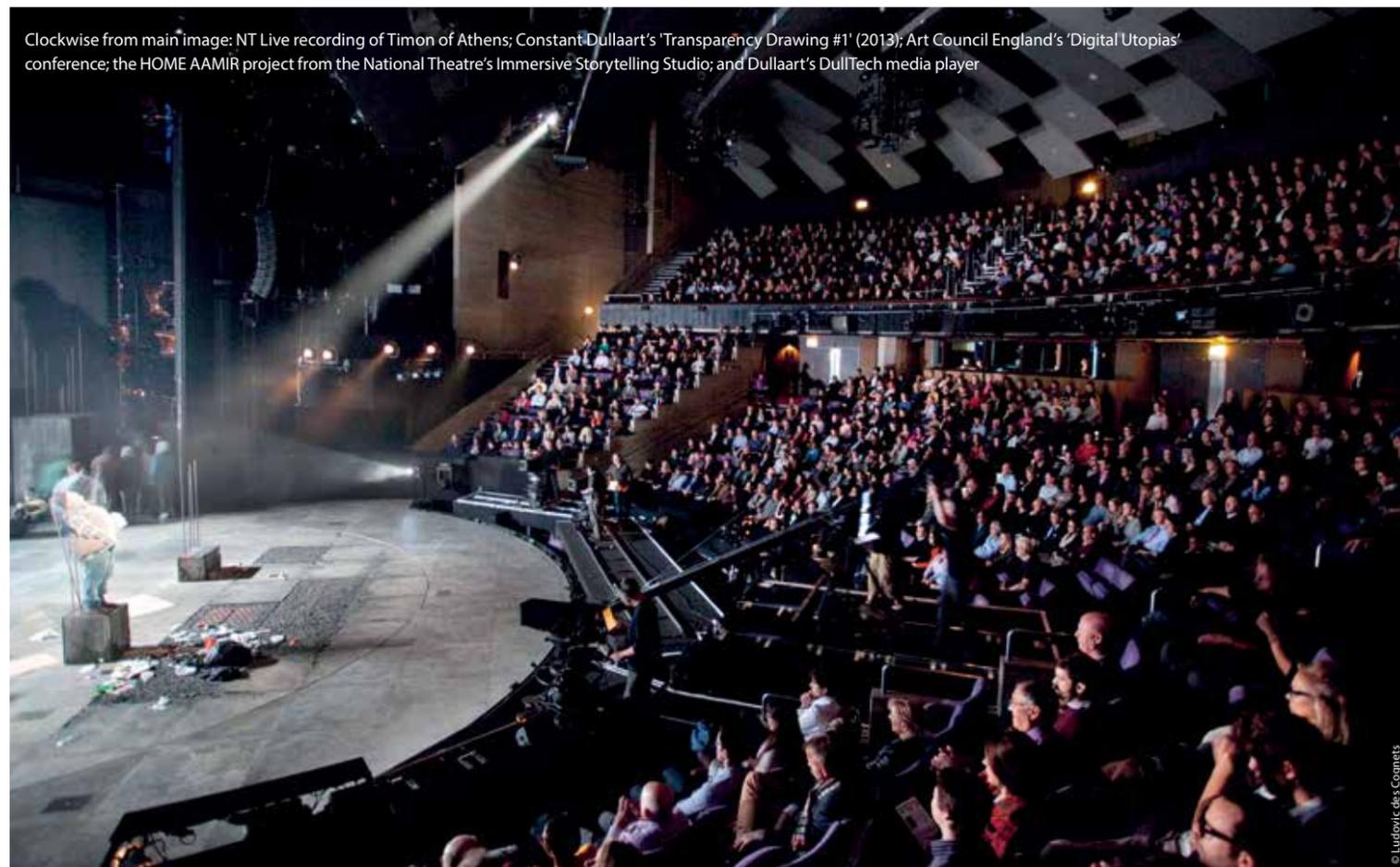


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© Michael Wharley

Clockwise from top left: A child uses the Circus Starr app, which makes shows more accessible; Dutch artist Constant Dullaart’s ‘Silicon Brilliant Cut’ (2014); an NT Live recording of Hamlet at the National Theatre; and a live broadcast of the theatre’s fabulous wonder.land production



Clockwise from main image: NT Live recording of Timon of Athens; Constant Dullaart's 'Transparency Drawing #1' (2013); Art Council England's 'Digital Utopias' conference; the HOME AAMIR project from the National Theatre's Immersive Storytelling Studio; and Dullaart's DullTech media player



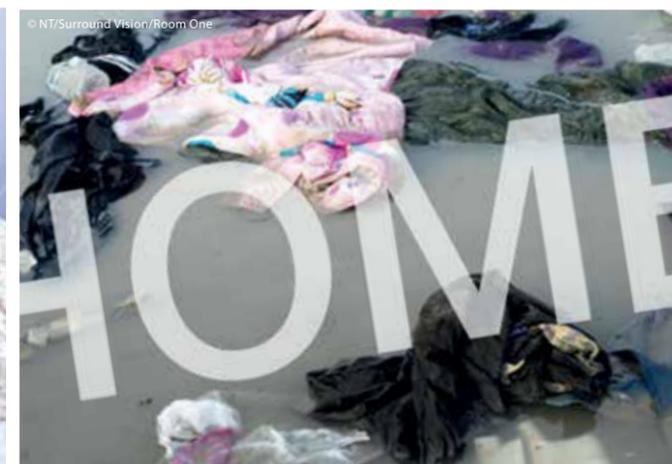
© Constant Dullaart



© Nesta



© Constant Dullaart



© NT/Surround Vision/Room One

“Art should be on those platforms where people are,” he says. “I mourn the fact that there isn’t more artistic intervention on Facebook.”

**A two-way dialogue**

But if Plyming is disappointed by a lack of progress in this particular direction, he’s encouraged by other developments around access and digital arts. Between 2012 and 2015, Nesta worked alongside ACE and the Arts and Humanities Research Council on the Digital R&D Fund for the Arts. That opened up £7 million in funding to 52 projects exploring digital technology to build new business models and enhance audience reach. The scope of the fund was very broad, covering everything from gaming to museums and from musical education to digital storytelling, but a theme many of the projects shared was the idea of “democratisation of art for people with a range of abilities,” Plyming says.

Show and Tell, for example, is a mobile iOS app developed by touring company Circus Starr to enhance the experience

of autistic children, and their parents and carers, at arts events. Taking the form of a visual story, the app prepares these children for what they are about to experience at the circus by giving them information about the event to come. A second story, ‘After My Visit’, then encourages them to reflect on what they have seen.

The app went down very well with audiences during the testing period and won an award for technological innovation at the National Autistic Society Professional Awards 2015. Even more encouragingly, Circus Starr has since been invited to take part in Nesta’s inaugural Digital

“**AUDIENCES NOW ARE LESS LIKELY TO WANT TO SIT AND BE PASSIVE OBSERVERS... AND WITH SO MANY CULTURAL EXPERIENCES COMPETING FOR OUR ATTENTION, ARTISTS AND ARTS ORGANISATIONS IGNORE THIS AT THEIR PERIL**”

Arts and Culture Accelerator in order to develop Show and Tell for use across more devices and license it for use by other arts organisations.

Of course, Circus Starr isn’t alone in embracing apps and mobile technology to deepen engagement: increasing numbers of cultural organisations now offer a digital route into their work. This might take the form of a downloaded audio guide to a museum or gallery, QR codes that viewers can use to access further information during their visit, or simply encouraging the posting of pictures of an event on Instagram.

It’s all about arts experiences as “a two-way dialogue”, believes Marcus Romer, Creative Director of digital consultancy Artsbeacon.UK. “Audiences now are less likely to want to sit and be passive observers; they want to be active participants. Whether that’s tweeting on a second screen whilst engaging collectively, or wanting to interact with the artist.” And with so many cultural experiences

competing for our attention these days, artists and arts organisations ignore this desire for interaction at their peril.

**Revolutionising arts funding**

Crowd-funding, an increasingly important revenue stream for the culture sector, relies on digital interaction with audiences too. Platforms such as Kickstarter enable organisations to raise money from the public for specific projects via dedicated campaigns, while websites like Patreon invite patrons to support artists through recurring donations. Either way, funding is typically leveraged in exchange for rewards, which may, for example, take the form of access to real-life experiences such as gig tickets, or physical or digital content.

“Donation-based crowdfunding,” according to the UK government’s Culture White Paper, published in March, “grew the fastest among all alternative finance models in 2015, with a 507 per cent year-on-year growth rate and £12 million distributed.” The powers that be are so

excited about the potential of crowdfunding, in fact, that a pilot scheme has been launched in partnership with Nesta, ACE and the Heritage Lottery Fund to explore the opportunities around matched crowdfunding, whether through top-up funding or up-front investment to encourage public giving. It’s a chance, says Plyming, for funders “to support those things that audiences really want to see happen”.

Technology, then, is changing not just how we interact with the arts, but the sorts of projects that receive funding and are made in the first place, with the result that boundaries are constantly being pushed and blurred in response to the demands of audiences in this brave new digital world.

Live streaming of theatre and opera, which “is starting to be talked about as an art form in its own right,” says Keith, is a case in point. Now that programmes such as NT Live and the Royal Opera House’s Live Cinema Season are established, creatives at those organisations are beginning to develop their own artistic stamp on this film/theatre

hybrid. The same can be said of artists like Dullaart, who regards making work within an online world, which is itself brand new, as nothing less than “a grand adventure”. “The most exciting thing to do now is to work with these different tools and discover how the context of an image can be an artwork, and how the social perception of something can be an artwork or how artificial identities can be part of a performance.”

For Romer, whose career as a writer and director has seen him work within traditional and immersive theatre contexts, digital film, live streaming and technology-led events, the tool analogy is an appropriate one. Because in the end, it’s what you do with it that counts. “Content always wins,” he says. “It’s about a story or narrative, and it’s about how you can present that in a way that is inspiring to people.”

*Jo Caird is a freelance journalist with a focus on the international arts scene. She writes for publications including The Guardian, The Independent and The Stage.*

# Sounds of SUCCESS

Before he took over as Director of Arts, Geoff Parkin had a wonderful chance to witness ROSL's work with talented young musicians first-hand at the Annual Music Competition Final

Grand finals of music competitions can be tense events for those taking part; the pressure of performing at a major concert venue is intensified by the knowledge that you are being judged against your peers. After attending several ROSL competition category finals in the past, I was confident that the 2016 Annual Music Competition Final at Cadogan Hall would allow the musicians to showcase their talents in front of a warm, supportive and positive audience; and so it proved.

Cadogan Hall is a large space in which to perform solo and chamber music, and yet all of the performers found both breadth and intimacy in it, in their own ways. Choice of repertoire is always key in competitions and pianist Tyler Hay seemed at home in the vast romantic sweep of Rachmaninov's *Piano Sonata No. 2 in B-Flat Minor*. In a tour de force performance, he created a warm sound from the venue's Steinway and displayed exceptional technique in one of the repertoire's most demanding works.

Written in the despair of war and at the end of the illness which would claim his life, Debussy still managed

to compose an astonishing violin sonata, displaying a refreshing new clarity in his style, which violinist Emily Sun (with Jennifer Hughes on piano) really brought through in her performance of the first movement, showing true gypsy flair in the final few bars. Her performance of Wieniawski's *Fantaisie brillante sur des motifs de l'opéra Faust de Gounod* showed off her sweet tone to the full; this was a performance of real polish and panache.

Saxophonist Philip Attard (with pianist Christine Zerafa) displayed wonderful precision in his finger work in the tricky and characterful first movement of *Scaramouche* by Milhaud. Philip



“ I FOUND HIS CONTROL OF TONE IMPRESSIVE, AT TIMES MAKING CADOGAN HALL FEEL LIKE AN INTIMATE DRAWING ROOM WITH HIS WHISPER-QUIET SOUND, WHILE AT THE END SCREAMING NOTES AT THE HIGHEST END OF THE SAX REGISTER

switched easily between brightness and warmth in his sound. I found his control of tone impressive in the 2nd and 3rd movements of the *Fuzzy Bird Sonata* by Takashi Yoshimatsu, at times making Cadogan Hall feel like an intimate drawing room with his whisper-quiet sound, while at the end screaming notes at the highest end of the sax register.

Baritone Henry Neill inhabited the role of the devious Count Almaviva from Mozart's *The Marriage of Figaro* superbly, using the width of the stage to pace and pontificate as he overhears Susanna and Figaro plotting against his wishes. Henry demonstrated his gorgeous, rich voice in two of Judith Weir's wonderful *Songs from the Exotic*. He is a performer who really has something to say and truly includes his audience in his performance. He will have a great opera career ahead.

While the jury collated their marks, the audience were treated to wonderful performances from the two winning groups of the chamber music categories. The Consone Quartet found such delicacy in the 2nd and 3rd movements of Haydn's *String Quartet Op.33 No.3* that one could really sense the audience listening

Polish and panache: Emily Sun poses with her Gold Medal at the Final in June; and (below left) HRH Princess Alexandra, ROSL Vice-Patron, speaks with the Jacquin Trio



intently. All clearly experienced chamber players, the Jacquin Trio blended their individual sounds into a satisfying whole and really shone in both the Kurtág and Schumann works they performed.

It was heartening to see the full range of prizes being awarded to so many wonderful young musicians, not least, of course, to Emily Sun, who thoroughly deserved her Gold Medal win. The support that ROSL and its members have shown to musicians over the years is incalculable and I was struck by the kind welcome I received from so many members at the reception following the concert, and by their enthusiasm and support for ROSL ARTS. I cannot imagine what life would be like without having music and the arts in it, to enrich and inform, and I look forward to the ongoing and growing success of the ROSL music competition as we continue to support exceptional young musicians at the start of their careers.

### Finalist profiles

#### 1. HENRY NEILL

The dramatic baritone won the 2016 ROSL Award for Singers in memory of Pamela Faulkner. Currently studying on the Opera course at the Royal Academy of Music, he has gained such notable awards as the Sir Thomas Armstrong Prize for English Song, first prize at the Dean and Chadlington Festival, and the Sacred Aria Prize at the Mozart Singing Competition. This year he appeared on BBC 3's *In Tune* at Wigmore Hall. Operatic roles have taken him from Quince in Britten's *A Midsummer Night's Dream* to Marco in *Gianni Schicchi*.

#### 2. EMILY SUN

Serene violinist Emily Sun is this year's String Section and Gold Medal winner. She adds this accolade to her already impressive list of awards, including the Symphony Australia



Young Performer of the Year Strings Award and the Royal College of Music's 2012 Violin Competition and Concerto Competition 2015. Having made her debut with the East-West Philharmonic Orchestra, she has been a regular soloist with orchestras all over Australia, and also in the USA, China and Russia. Her London career has seen her perform at Cadogan Hall, Wigmore Hall and the Royal Albert Hall.

“EMILY SUN THOROUGHLY DESERVED HER GOLD MEDAL WIN. THE SUPPORT THAT ROSL AND ITS MEMBERS HAVE SHOWN TO MUSICIANS OVER THE YEARS IS INCALCULABLE AND I WAS STRUCK BY THE KIND WELCOME I RECEIVED

3. PHILIP ATTARD The ice-cool saxophonist won the 2016 Dyers Company Award for Wind and Percussion in memory of Lady Barbirolli, and the Phillip Crawshaw Memorial Prize for an Outstanding Musician from Overseas. Originally from Malta, he is a graduate of the Royal College of Music, where he was the recipient of various awards, including the

RCM Concerto Competition. His solo career has taken him from the USA to Europe, with highlights at the Elgar Room of the Royal Albert Hall and at Wigmore Hall.

#### 4. TYLER HAY

The winner of the 2016 ROSL Award for Keyboard, Tyler Hay began his musical career at such illustrious institutions as the Kent Music Academy and the Purcell School for Young Musicians, where he received the £5,000 Fenton Award. Highlights of his career so far include reaching the final of the 2009 International Liszt Competition in Weimar and performing Ravel's *Concerto for Left Hand Alone* at Queen Elizabeth Hall. He is now one of the ABRSM Scholars at the Royal Northern College of Music, where he studies with renowned pianist Frank Wibaut, who is also a ROSL council member.



# Commonwealth IN FOCUS

IN THE FIRST OF A SERIES OF ARTICLES ON THE WORK OF THE COMMONWEALTH – DIRECT FROM THE SECRETARIAT – LAURA BREWERTON EXPLORES THIS YEAR'S THEME, 'AN INCLUSIVE COMMONWEALTH', THROUGH THE POWERFUL PHOTOGRAPHS OF ITS CITIZENS

The Commonwealth Charter asserts that everyone is equal and deserves to be treated fairly, without regard to race, age, gender, belief or other identity. With more than two billion citizens, this vast family of nations truly values the importance of inclusion. That's why our theme for 2016 is 'an inclusive Commonwealth'. Although timeless, it's especially relevant this year, when the world set a new global development agenda that vowed to "leave no one behind".

Matching this year's theme, our photography contest asked for images that explored and celebrated inclusivity. We weren't disappointed. A huge number of images showcasing inclusion flooded in from citizens of all ages and skill levels, from every corner of the Commonwealth. They emphasised that our strength lies in our diversity and captured the cultural richness of the Commonwealth. Many of the images, such as Sudipto Das's picture

of a group of children pushing a bicycle in India, portrayed the importance of cooperation and captured a strong sense of community. The description reads: "The theme is simple yet powerful. It is a call for mutual cooperation, the youthfulness and vitality that motivates the lasting legacy of togetherness and hope for the future to retain such strong bonds. The photo here clearly reflects a united community."

But it was 'Batting Moran', by Amunga Eshuchi of Kenya, that was selected as the winning photo. The caption he provided

said: "No sport tells of our collective history like cricket. It's a sport taught in every land that Her Majesty's Royal Fleet landed. Even in the dusty plains of Doldo, Kenya. Maasai warriors have learnt the game and now travel the world playing in their traditional regalia. So cricket is used not just to promote community through sport but also to use that platform to raise awareness on social issues from their community, growing a more inclusive, knowledgeable Commonwealth."

A panel of judges shortlisted the best photos, scoring them according to their relevance to the theme, composition, subject matter, focus, skill and originality. Two acclaimed photographers then selected the winning entries from the shortlist. Eshuchi is a documentary and conservation photographer. He was awarded £1,000 as Commonwealth Photographer of the Year and also received the Regional Winner for Africa award.



*In the picture*  
To view the entries, see [www.instagram.com/explore/tags/cwphotocomp16](http://www.instagram.com/explore/tags/cwphotocomp16)

# A brush with HISTORY

The collection at Over-Seas House includes works by world-renowned artists and paints a fascinating picture of social history, finds Christine Webster

One of the charms of Over-Seas House London is its permanent art collection. Over the past century, ROSL has commissioned and acquired numerous distinctive works that add colour and character to the club's headquarters. These include pieces by notable artists from the late 19th and early 20th centuries, such as the renowned royal portraitist Sir Oswald Birley MC RA (1880-1952), whose depiction of King George V hangs in the National Portrait Gallery. Many of the pieces not only hold aesthetic value but form an important part of our social history, telling the story of the world in which they were created.

## 1. *The Royal Family*

WILLINGDON DRAWING ROOM

The much admired oil-on-canvas of King George VI with Queen Elizabeth, Princess Elizabeth and Princess Margaret, painted from a photograph, is the work of George

Harcourt RA (1869-1947). Known for his portraits, Harcourt was the Director of the Patrick Allan-Fraser School of Art in Arbroath, now known as Hospitalfield Arts, which hosts ROSL's Visual Arts Scholars residencies.

The painting was presented to ROSL in 1944 and is a favourite of many, including The Queen, who admired it during her visit to Over-Seas House in 1980. It hung in the Drawing Room until 1988 when, to the consternation of members, the then Director-General unexpectedly sold it at auction. When Robert Newell was appointed Director-General in June 1991, he set about tracking it down. It had been purchased by the famously outrageous Irish restaurateur Peter Langan for his restaurant in Los Angeles. When the restaurant closed following Langan's death, the paintings were shipped back to London – except for Harcourt's royals. After an extensive search, it

was discovered languishing in an LA warehouse the day before it was due to be thrown away. It was promptly returned to the UK, purchased from Langan's wife and reinstated in its original home.

## 2. *Chinese Screen*

RUTLAND ROOM

This wonderful example of Chinese art actually originates in Borneo. It was a retirement gift from the Chinese community in Sarawak to Sir Anthony Foster Abell, Governor of Sarawak, 1949-1959. Sir Anthony was a ROSL member and loaned the screen to the club in the late 1970s; it was then gifted to the club upon his death in 1994.

Inlaid with mother-of-pearl, ivory and jade, its ornate panels narrate the myth of the Eight Immortals, who were invited to a peony party on Penglai Island but forbidden to take a boat, so used their unique abilities to get there. The central image of the immortals and their attendants is bordered by 16 octagons, including depictions of the goddess of mercy, Kwan Yin; a sacred horse representing speed and perseverance; and the elephant, signifying strength and astuteness. The screen also features the peony, which symbolises prosperity and wealth, and forms a message of good will, expressing the hope that overseas trade will continue to flourish.



## 3. *Evelyn Wrench*

WRENCH ROOM

Commissioned by members in recognition of his work for the club, this portrait of ROSL's founder was unveiled by the Duke of York at the opening of Vernon House in 1922. Birley is said to have captured Sir Evelyn's character and appearance well in all but one respect: he appears languid and lacking in the intense energy for which he was known.

The portrait hung above the staircase in Vernon House until 1957, when it was moved to the refurbished Wrench Room, renamed as a tribute to him and a memorial to his wife, Lady Wrench. Her portrait, by John Berrie (1887-1962), also hangs here.

## 4. *Marquess and Marchioness of Willingdon*

WILLINGDON DRAWING ROOM

Either side of the fireplace in the room named in their honour, hang the portraits of the Marquess and Marchioness of Willingdon. Commissioned by all ranks of the Mesopotamian Expeditionary Force in appreciation of their services during the First World War, the oil paintings were first exhibited in 1925 at Agnew's Gallery on St James's Place, five minutes from the London clubhouse.

The elegant portrait of Marie Adelaide, then Viscountess Willingdon, was painted by Hungarian artist Philip de László (1869-1937). It was completed in 1924, the same year she was invested as a Dame Grand Cross of the Order of the British Empire in the King's

Birthday honours. Copies of this portrait also hang in Government House, Ottawa, and in the Rastrapati Bhavan, New Delhi.

Also completed in 1924, Birley's striking portrait of Freeman Freeman-Thomas depicts the Viscount Willingdon of Ratton in his dress uniform. During his career, he served as the Governor of Bombay, Governor-General of Canada and Viceroy of India. When the couple returned to the UK in 1936, they took an active interest in the Over-Seas League. In 1941, Lord Willingdon was appointed Chairman but died later that year. Lady Willingdon succeeded him, becoming the club's first and, to date, only woman Chairman (1941-1946).

The portraits were donated to ROSL by Lady Willingdon in memory of her husband. They are both buried in the nave of Westminster Abbey.



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AFTER AN EXTENSIVE SEARCH, HARCOURT'S 'ROYALS' WAS DISCOVERED LINGUISHING IN AN LA WAREHOUSE THE DAY BEFORE IT WAS DUE TO BE THROWN AWAY



## 5. *Admiral of the Fleet, Earl Mountbatten of Burma*

MOUNTBATTEN ROOM

Earl Mountbatten of Burma was President of ROSL from 1942 to 1959 and then Grand President until his death in 1979. He supported the club's activities during WWII and its growth as a Commonwealth organisation in the years after.

ROSL commissioned John Berrie to paint the oil-on-canvas in 1947, shortly before Mountbatten was appointed Viceroy of India. According to the April 1947 edition of *Overseas*, despite the pressure of his duties, Mountbatten found time to sit for the artist at Over-Seas House before he left to assume his post.

## *Simon Ward*

ROSL will commission a portrait to commemorate our late Chairman, Simon Ward, having sought the approval of his wife Raye. Look out for updates about this important new addition to our permanent collection in future issues of *Overseas*.

# Festivals OF FICTION

From slow beginnings, UK literary festivals have exploded in just three decades. Eleanor Rucker Thompson finds some of the best

**W**hy do we love to talk about words? How did the UK manage to entice so many world-class wordsmiths to its shores? Might Shakespeare, Austen, Dickens, Byron and Chaucer have enjoyed engaging with a younger generation of writers at our literary festivals? My instinct is that they would, as the concept of sharing words has been part of Britain's literary heritage for centuries, from the poems of the troubadours in the Middle Ages to

audiences crammed into the Globe to see the Bard's latest epic, and the world's brightest and best converging on Edinburgh for its International Book Festival every August.

More than 350 community and larger literary festivals are now held every year in the UK, though the concept took some years to bear fruit; when Edinburgh joined the roster in 1983, it was still one of only three UK festivals. The general rule of thumb was that if a festival made it into its

third year, it was there for good. And, of course, once three major festivals had pointed the way, hundreds of smaller towns followed. Perhaps the success of the UK literary festival lies in the fact that there is work for everyone: writers, publicists, illustrators, publishers, hotels, readers, pubs, printers, even local government. It is an inherently inclusive activity, no more complicated than an 18th-century coffee-house debate.



Images © Marsha Arnold - Hay Festival site: mcpersonstevens.com - Cheltenham Festival: Helen Jones/Edinburgh International Book Festival; Ilkley Literature Festival - Ilkley



## Cheltenham Literature Festival

One of the oldest literary events in the world, at just 67 years old, the festival in Cheltenham welcomes more than 600 of the finest international poets, authors, actors, and even politicians, to engage in debate and conversation over ten days in autumn. Over 100,000 tickets are sold every year, making it one of the most popular literature festivals in the UK. In 2015, speakers included such diverse figures as Nick Clegg, Nigella Lawson, Bill Bryson and double Man Booker prizewinner Peter Carey; surprise pairings and controversial topics are a regular feature.

7-16 October 2016;  
[www.cheltenhamfestivals.com](http://www.cheltenhamfestivals.com)

## Ilkley Literature Festival

Launched by W H Auden in April 1973, this event in the Yorkshire Dales epitomises the success that fledgling festivals in smaller areas can achieve. Initially a biennial event, by 1988 it was in full swing, presenting 250 events across the town and expanding from two weeks in October to include events throughout the year. The festival's wide variety of activities sets it apart. 'Stanza Stones', for example, is a permanent 'poetry trail' of Simon Armitage's poems carved into stones across the upland from Ilkley to his home town of Marsden; while the Ilkley Young Writers programme encourages 13-17-year-olds to begin their own masterpieces.

30 September – 16 October 2016;  
[www.ilkeleyliteraturefestival.org.uk](http://www.ilkeleyliteraturefestival.org.uk)

“**SPEAKERS INCLUDED SUCH DIVERSE FIGURES AS NICK CLEGG, NIGELLA LAWSON AND BILL BRYSON... SURPRISE PAIRINGS AND CONTROVERSIAL TOPICS ARE A REGULAR FEATURE**”

Fun of the fest: Festival goers relax at Hay (main image); on stage in Ilkley (below); a tented area at Cheltenham (above); and the Edinburgh book festival has a high-profile children's programme (above right)

## Edinburgh International Book Festival

A key event in the Edinburgh festivals programme – possibly the most well-known collection of creative festivals in the world – the Edinburgh International Book Festival began in 1983 with just 30 author-based events. Now it boasts more than 700 debates, discussions and lectures, featuring such well-known names as Harold Pinter, J K Rowling and Ian Rankin. The focus on the international has led to some of the festival's most successful events, with authors speaking every year on the importance of literature in translation. In the picturesque Charlotte Square Gardens (transformed into a “magical tented village”), the festival has expanded to include a high-profile children's programme as well as its own independent book-selling operation.

August 2017 (tba); [www.edbookfest.co.uk](http://www.edbookfest.co.uk)

## Hay Festival

The UK's trendiest arts festival, described by Bill Clinton as “Woodstock for the mind”, was famously founded around a kitchen table in 1987 and has since attracted legions of writers, filmmakers, comedians and politicians. Celebrating writing of any kind – from scientists to lyricists – as well as music and visual arts, it offered a stellar line-up in spring 2016, including Simon Callow and Hilary Mantel. From its glorious Welsh borders setting, Hay has now expanded to include satellite festivals as far afield as Ireland, Peru and Spain. This year, BBC Radio 4 and Radio 3 broadcast several music and spoken word events live, extending the festival's international reach further.

25 May – 4 June 2017;  
[www.hayfestival.com](http://www.hayfestival.com)



## LITERARY EVENTS AT ROSL

The 2016 ROSL Literary Series, while not yet a festival, aimed to present a series of events which appeal to members, guests and the public alike. With the overarching theme of 'history and literature', we have so far explored Shakespeare and his history plays to coincide with the worldwide 400th anniversary celebrations, and the act of writing history itself.

In May, we welcomed four leading authorities on Shakespeare to discuss the subversive nature of his work, accompanied by stimulating readings from Richard II and Henry V. In July, acclaimed historians Alison Weir, Anna Whitelock and Catharine Arnold spoke about the challenges of research, decision-making and creativity in historical fiction and non-fiction. In October, we delve into post-colonial literature and the legacy of the British Empire; how does Britain's past affect literature within our global, contemporary society? (See page 42 for further details.)

In Edinburgh, we are no less ambitious. We have expanded our usual series of popular concerts at the Fringe to include panel discussions aimed at engaging with diverse aspects of Scotland's history: poetry and national identity; Harry Potter and fantasy; crime; and 'standing up for heroines'. As well as enlivening the clubhouse with curiosity and debate, we aim to open our doors to a wider audience and join Britain's triumphant list of literary celebrations.



# GOING FOR BRONZE

Christine Webster discovers the statues, sculptures and street art found in London's public spaces, using nothing more than her iPad and two ingenious apps

Resplendent in bronze, the dapper figure of George 'Beau' Brummell poses nonchalantly with his cane on Jermyn Street, five minutes' walk from the London clubhouse. I have hurried passed this elegant sculpture many times, and have often wondered who he was and what he had done to earn a podium in the heart of London's menswear district.

I recently discovered more about my mystery man – a Regency fashion icon – with the aid of the new StatueFindr app. Launched earlier this year on both iOS and Android, it

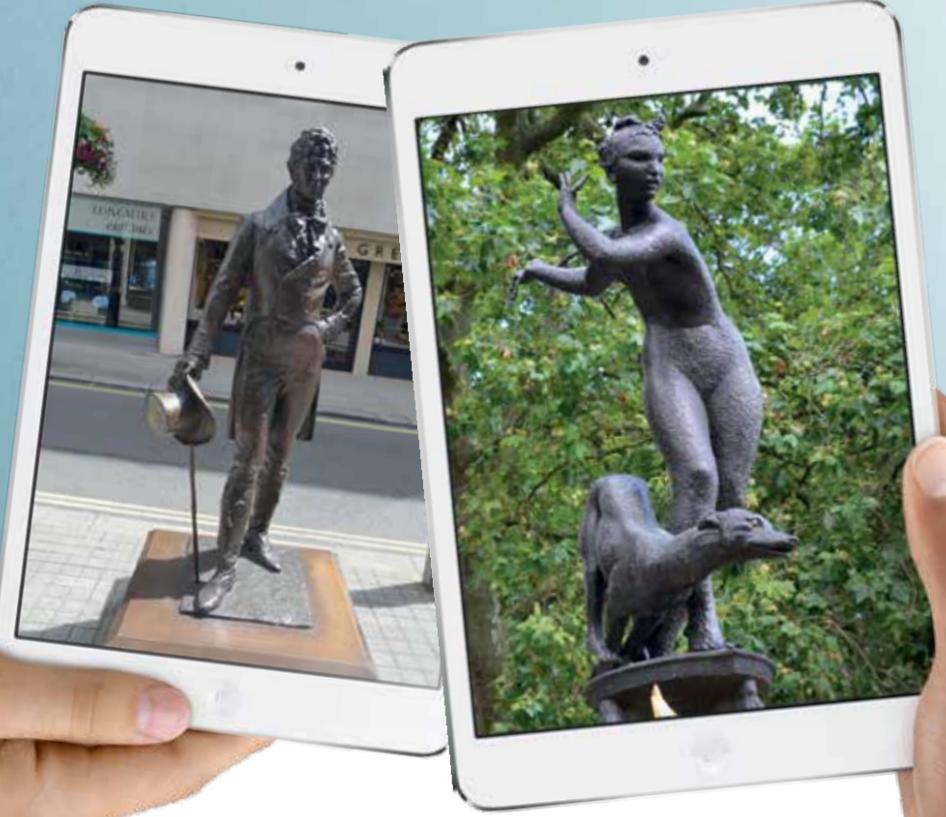
provides a unique and comprehensive guide to the City of Westminster's vast collection of statues and sculptures. From the 17th-century stone carving of King Charles II by Caius Gabriel Cibber in Soho Square, to Philip Jackson's bronze of Mahatma Gandhi, unveiled in Parliament Square in 2015, the app features more than 350 statues by 200 sculptors. Each entry has been carefully researched, providing informative biographies of the sculptures and artists, including Auguste Rodin, Barbara Hepworth, Henry Moore and Yinka Shonibare.

“THE APP FEATURES MORE THAN 350 STATUES... PROVIDING BIOGRAPHIES OF THE SCULPTURES AND ARTISTS, INCLUDING RODIN AND HEPWORTH

The works are easily searchable by name of statue or sculptor, or by location, using the interactive map. They are also divided into categories such as 'Royalty', 'Scientists and Engineers' and 'Explorers'. StatueFindr's download options mean it can be used offline while you're out and about, making it a useful tool for those looking to explore the parks, streets, gardens and squares of Mayfair, Belgravia, Soho and beyond. And if you are unable to travel to London, you can still make use of the app's extensive bank of photographs, which enables you to view the sculptures and learn more about them.

Street Art London is another excellent app that offers locals and visitors the chance to engage with some of the world's best examples of this dynamic, often controversial, art form. As well as pinpointing eye-catching urban works – located mainly in London's East End – on its easy-to-browse map, the app includes thoroughly researched biographies of the artists who have left their mark on the city.

The map and database are updated regularly to keep pace with the ever-changing array of graffiti, stencils and murals that



## CULTURE APPS



**IAN RANKIN'S EDINBURGH**  
A guided tour of the city that inspired the author's bestselling novels, including the Inspector Rebus series, featuring videos and audio. Free. iOS and Android.



**BANKSY LONDON TOUR / BANKSY BRISTOL TOUR**  
Follow the trail of the mysterious graffiti artist with these guided walks, including interactive maps, beautiful photos and insightful articles. £2.29 each. iOS only.



**WALKING WITH DICKENS**  
This series of London walks explores Charles Dickens' life, the locations in his books, and the history of the Industrial Revolution. Free. iOS only.

spring up around the city. The listings can be filtered by artist and date to help you look for something specific, such as ROA's animals, Thierry Noir's brightly coloured profiles or Banksy's satirical stencils.

The app includes photographs of each current artwork, revealing the range of styles and approaches, and giving you an opportunity to familiarise yourself with the characteristics of lesser known artists' work, in addition to those who have received international recognition and acclaim.

The Street Art London newsfeed can also be accessed through the app. This is a great way to stay up-to-date with the latest street art commissions, events and exhibitions in London, and it includes in-depth interviews with the artists themselves.

Apps such as StatueFindr and Street Art London offer an alternative way to explore the capital, encouraging people to interact with art outside of the traditional institutions and to gain a new awareness of the powerful creativity that inhabits the city.

StatueFindr costs £2.29. Street Art London is free. Download from iTunes for Apple devices; and from GooglePlay for Android.

## LONDON & EDINBURGH highlights

**LONDON**  
**PAINTING WITH LIGHT**  
Until 25 September, Tate Britain  
Major exhibition exploring the relationship between early photography and British art.  
£16.30. www.tate.org.uk

**LONDON**  
**DAVID HOCKNEY RA: 82 PORTRAITS AND 1 STILL-LIFE**  
Until 2 October, Royal Academy of Arts  
Remarkable new body of work by one of Britain's greatest living painters.  
£10-£18.  
www.royalacademy.org.uk



**EDINBURGH**  
**FACING THE WORLD: SELF-PORTRAITS REMBRANDT TO AI WEIWEI**  
Until 16 October, Scottish National Portrait Gallery  
Work by artists spanning six centuries, including Edvard Munch, Henri Matisse, Andy Warhol and Tracey Emin.  
£9.  
www.nationalgalleries.org

**LONDON & EDINBURGH**



**FASHIONING A REIGN: 90 YEARS OF STYLE FROM THE QUEEN'S WARDROBE**  
Until 8 January 2017, Palace of Holyroodhouse, Buckingham Palace and Windsor Castle  
Exhibition celebrating The Queen's 90th birthday at each of HM's official residences.  
Exhibition included in entry: Holyrood £12; Buckingham Palace £21.50; Windsor £20. www.royalcollection.org.uk

**EDINBURGH**  
**THE MARRIAGE OF FIGARO**  
9-19 November, Festival Theatre  
Sir Thomas Allen revives his much-loved production of Mozart's masterpiece.  
£19-£82.50.  
www.scottishopera.org.uk

**LONDON**  
**KING LEAR**  
10 November - 23 December, Barbican  
Royal Shakespeare Company performance of this gripping tragedy.  
£10-£75. www.barbican.org.uk

**EDINBURGH**  
**PREVIOUSLY... SCOTLAND'S HISTORY FESTIVAL**  
11-21 November, various locations  
Scottish history is brought to life through a packed programme of talks, tours, exhibitions, theatre and film for all ages.  
Prices vary.  
www.historyfest.co.uk

## Celebrate Christmas and New Year

...with a traditional clubhouse Christmas in London and Edinburgh

### London

We know many members like to pick and mix their booking requirements, according to their needs, so we've amended the pricing structure this year to offer maximum flexibility.

#### CHRISTMAS EVE

Festivities get under way with a complimentary drinks reception at 5-6pm for members and their guests visiting the clubhouse. There will be a delicious supper menu in the Restaurant, and a free screening of a classic seasonal film from 8pm.

#### CHRISTMAS DAY

Celebrations commence at 12pm with a sparkling drinks reception followed by a traditional three-course lunch with all the trimmings. Over crackers and coffee, Father Christmas will bring gifts for everyone before the broadcast of The Queen's speech. After lunch, those

wishing to relax can retire to the Drawing Room and enjoy complimentary tea and coffee, with board and parlour games. The Bar will be serving light snacks and sandwiches for those feeling peckish later in the day.

#### BOXING DAY

A delicious breakfast will be served until 11.30am. If you feel the need to work off those Christmas calories, why not book our seasonal walking tour, led by an expert guide.

#### BOOKING INFORMATION

Bed and breakfast single from £90pp/double from £145pp; Christmas lunch, including drinks reception, 3 courses, ½ bottle of wine, coffee and petit fours £80pp; Boxing day walking tour £18pp. To book, contact [reservations@rosl.org.uk](mailto:reservations@rosl.org.uk) or +44 (0)20 7408 0214 x217.

### Edinburgh

Enjoy the festivities from your clubhouse in the heart of Edinburgh and let us look after you. Take in the beautiful views of the castle as you tuck into festive fare with our three-night package:

#### CHRISTMAS EVE

Unwind with a wee dram or festive cocktail before a homely Scottish supper, served in the restaurant.

#### CHRISTMAS DAY

A champagne reception at 12pm starts the celebrations before a traditional lunch in the restaurant, followed by a visit from Father Christmas and broadcast of The Queen's speech. For residents still feeling peckish, a light buffet supper will be served.

#### BOXING DAY

A hearty breakfast will be followed in the afternoon by a two-course dinner with wine.

#### BOOKING INFORMATION

Christmas package: Twin/double (double occupancy) with view £845/with rear view £775; Single with view £490/with rear view £460; Christmas Day lunch only £65pp. To book contact [reception@rosl-edinburgh.org](mailto:reception@rosl-edinburgh.org) or +44 (0)131 225 1501.



© Chris Combes (CC BY 2.0) Flickr

With three days of spectacular events, culminating with the famous fireworks at midnight, there is no better place to see in the New Year than at the Edinburgh clubhouse. A three-night package includes traditional Scottish suppers, hearty breakfasts and a special five-course Hogmanay dinner, followed by a ceilidh with caller and band. The adventurous can then ascend to the roof to watch the fireworks from the best vantage point in the city.

#### BOOKING INFORMATION

Hogmanay package: Twin/double (double occupancy) with view £1,120/with rear view £975; Single with view £635/with rear view £545. Hogmanay dinner, ceilidh and fireworks only £105pp. To book contact [reception@rosl-edinburgh.org](mailto:reception@rosl-edinburgh.org) or +44 (0)131 225 1501.

**HOGMANAY** Members receive a 15% discount at the Edinburgh clubhouse.

## EVENT highlights

RA

### INHERITING THE EMPIRE

Wednesday 5 October, 7pm, Princess Alexandra Hall

For the final panel discussion of the 2016 Literary Series, we bring our historical lens to the ever-growing and culturally significant tide of post-colonial and global literature. In a globalised world, we can see how histories, literatures and cultures have travelled and settled in pastures new. With growing technology, it becomes easier and easier to stay in contact with 'homelands' and

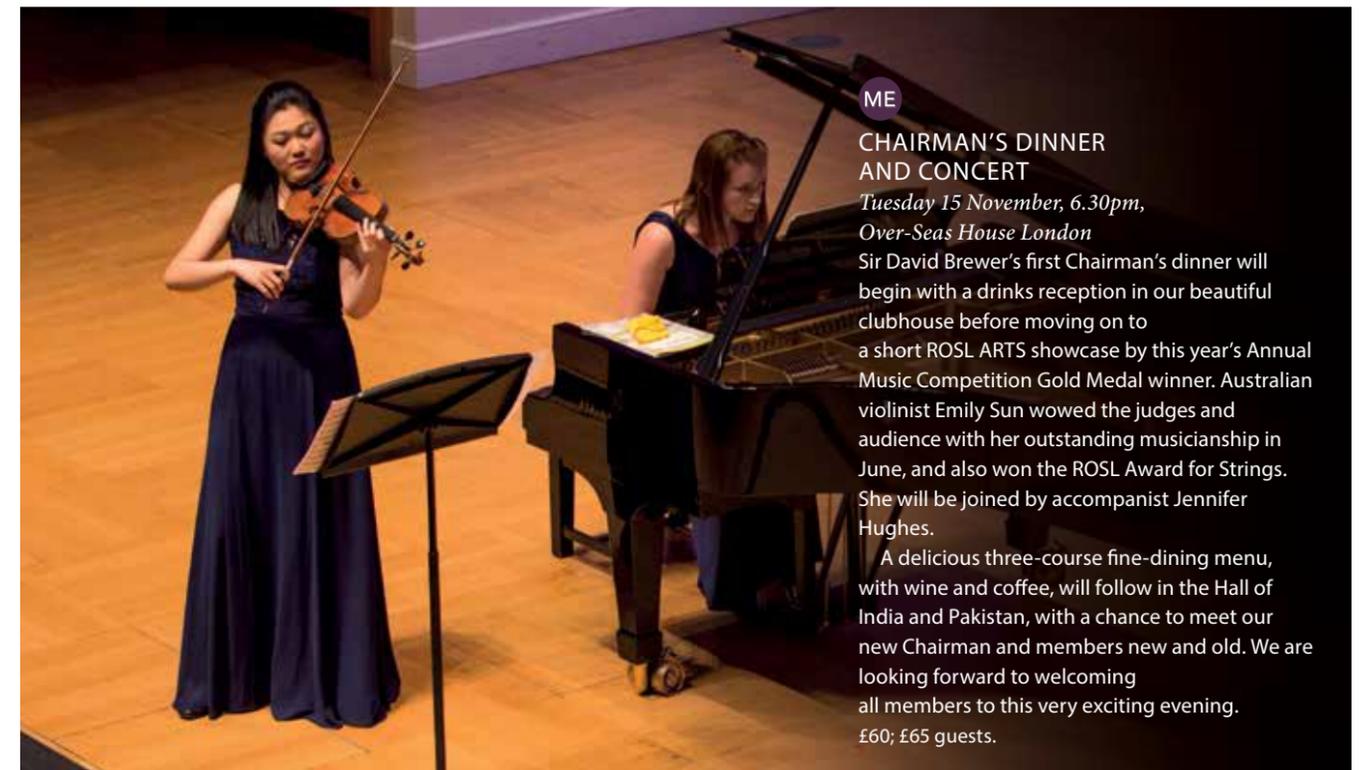
many people now describe themselves as global citizens, belonging to multiple places and nations.

Tying in with ROSL's own history and strong Commonwealth links, 'Inheriting the Empire' will debate the legacy of colonialism and empire in our contemporary society. We will explore how younger and older generations interpret and interact with these colonial and post-colonial legacies and how authors, poets and artists go about writing these multi-national, multi-faceted



histories, stories and places. Don't miss out on this exciting and challenging discussion to round up our Literary Series' year-long exploration of history and literature.

£12; £10 Friends of ROSL ARTS. Includes wine reception. Book via [rosllarts@rosl.org.uk](mailto:rosllarts@rosl.org.uk) or +44 (0)20 7408 0214 x219.



ME

### CHAIRMAN'S DINNER AND CONCERT

Tuesday 15 November, 6.30pm, Over-Seas House London

Sir David Brewer's first Chairman's dinner will begin with a drinks reception in our beautiful clubhouse before moving on to a short ROSL ARTS showcase by this year's Annual Music Competition Gold Medal winner. Australian violinist Emily Sun wowed the judges and audience with her outstanding musicianship in June, and also won the ROSL Award for Strings. She will be joined by accompanist Jennifer Hughes.

A delicious three-course fine-dining menu, with wine and coffee, will follow in the Hall of India and Pakistan, with a chance to meet our new Chairman and members new and old. We are looking forward to welcoming all members to this very exciting evening. £60; £65 guests.

SEPTEMBER

**RA**  
EXHIBITION: BLUE  
*Extended until Sunday  
25 September, daily,  
Central Lounge,  
Over-Seas House London*  
Paintings, collages, drawings and artist's books by British artist Hilary Guise. Made with pure pigments on heavy paper, the works reflect a mythic and imaginative response to her early childhood in the Cape Province, South Africa, and to the Hebrew poetry of the Old Testament. For an interview with Hilary, see page 18.  
Free.



**ME**  
BOLNEY WINE ESTATE TOUR  
*Friday 2 September, Bolney Wine Estate, Sussex, all day*  
One of the few commercial vineyards in England, this award-winning 39-acre estate combines the highest grape quality with sustainable practices to create delicious wines while protecting the environment. Members will enjoy a guided tour with a tutored tasting of three of Bolney Estate's most popular wines, followed by a delicious three-course lunch with matching wines.  
£85; £95 guests. Guests welcome. Includes coach transport to and from the London clubhouse.

**RA**  
FRIENDS OF ROSL ARTS CHAMPAGNE GARDEN PARTY  
*Wednesday 7 September, 6pm, Over-Seas House London*  
The annual Champagne Garden Parties are exclusive to Friends of ROSL ARTS. A champagne reception in the garden is followed by an hour-long concert by ROSL prizewinners. Commonwealth wines and sweet pastries are served afterwards. Existing Friends will have received an invitation in June. Friends' benefits include regular mailings, discounted tickets to all ROSL ARTS events and

**RA**  
LUNCHTIME RECITAL: HENRY NEILL  
*Friday 2 September, 1.10pm, St James's, Piccadilly*  
2016 Annual Music Competition singers' section winner Henry Neill performs in the popular lunchtime series in our neighbouring church, a regular haunt for ROSL prizewinners.  
Free. Guests welcome. No booking required.

invitations to private views. Joining the Friends costs £30 for ROSL members or £35 for non-members. To become a Friend of ROSL ARTS, contact +44 (0)20 7408 0214 x219 or email [roslarts@rosl.org.uk](mailto:roslarts@rosl.org.uk).

**RA**  
LUNCHTIME RECITAL: EMMA STANNARD  
*Friday 9 September, 1pm, St Martin-in-the-Fields*  
Mezzo-soprano Emma Stannard, winner of the 2016 Audrey Strange Award at the Annual Music Competition, performs a recital of Grieg, Schumann and Copland.  
Free. Guests welcome. No booking required.

**RA**



**ME**  
SHAKESPEARE IN THE GARDEN: A MIDSUMMER NIGHT'S DREAM  
*Friday 9 September, 7pm, Over-Seas House London*  
The beautiful ROSL Garden will host the Faerie King and Queen, Athenian lovers and beloved Mechanics in an abridged version of A Midsummer Night's Dream. The wonderful acting troupe that performed at our summer ball will put on a bespoke play for ROSL members and guests. With a prosecco reception during the interval, the evening rounds off a superb season of Shakespeare-inspired events.  
£40; £45 guests. Guests welcome.

SWORDS AND SANDALS: EPIC FILMS  
*Monday 12 September, 7pm, Princess Alexandra Hall, Over-Seas House London*  
Film critic Richard Fitzwilliams discusses the colourful history of the epic film. What are their merits and their faults? Are they poorly scripted and over-hyped or examples of cinema at its most exciting and spectacular, depicting past eras as only the widescreen can? In time for the release of the new Ben Hur film, Richard will also compare the two versions of this epic story.  
£15; £12 Friends of ROSL ARTS. Includes wine reception. Book via [roslarts@rosl.org.uk](mailto:roslarts@rosl.org.uk) or +44 (0)20 7408 0214 x219.

**RS**  
ARTS LUNCH

*Wednesday 14 September, 12pm, Over-Seas House Edinburgh*  
Speaker Ian Gordon gives a talk on 'Casablanca: The fascinating secrets behind this 1942 classic', followed by a two-course lunch with coffee.  
£20; guests £25.

**ME**  
THE KIRKER AUTUMN CONCERT  
*Wednesday 14 September, 7pm, Over-Seas House London*  
Elizabeth Watts soprano and Roger Vignoles piano perform works by French composers Lalo, Vierne, Chausson and Debussy; works in French by De Falla; and Berlioz's sumptuous song cycle Les nuits d'été – six songs set to words by the poet Théophile Gautier. There is a drinks reception from 6.30pm and an interval.  
£20. Includes drinks. Places are limited, so please contact [rsvp@kirkerholidays.com](mailto:rsvp@kirkerholidays.com) or +44 (0)20 7593 2286 to book.

**LG**  
THE FIRE AND PLAGUE OF LONDON 1665-66



*Thursday 22 September, 6pm, Over-Seas House London*  
Vanessa Harding, Professor of London History at the University of London and Fellow of the Royal Historical Society, gives a talk on this significant chapter of London's history and its social and economic impact.  
Free. London Group members and overnight guests at Over-Seas House only.

**RA**  
GILLIAN KEITH AND SIMON LEPPER: MEMORIES OF RODERICK  
*Monday 26 September, 7pm, Princess Alexandra Hall, Over-Seas House London*  
To celebrate Roderick's life and raise awareness of the Roderick Lakin MBE Memorial Appeal, long-time ROSL ARTS supporters and prizewinners Gillian Keith soprano and Simon Lepper piano give a recital of the music they most associate with Roderick – and which he most enjoyed hearing them play. The programme includes favourite pieces by Strauss,



Debussy and Mendelssohn. For details, see page 8.  
£15; £12 Friends of ROSL ARTS. Includes wine reception. Book via [roslarts@rosl.org.uk](mailto:roslarts@rosl.org.uk) or +44 (0)20 7408 0214 x219.

**LG**  
VISIT TO BATTERSEA DOGS AND CATS HOME  
*Tuesday 27 September, 11am, Battersea Park Road, SW11 3BN*



oldest and most famous animal rescue centres. Following a talk by one of the charity's volunteers, London Group members will visit the kennels and/or cattery, with an opportunity to meet some of the animals.  
Since it was founded in 1860, Battersea Dogs and Cats Home has cared for more than 3.1 million animals, and aims never to turn away a dog or a cat in need of help. It receives no government funding and runs entirely through public donations. Its most recent alumni include Larry, Chief Mouser to the Cabinet, and Palmerston, Chief Mouser to the FCO. Numbers are limited so please apply early.  
£14; LG members £12.

OCTOBER

**RA**  
EXHIBITION: AN ITALIAN JOURNEY, ANNE DESMET  
*Wednesday 5 October – Friday 2 December, daily, Over-Seas House London*  
A beautiful exhibition of wood engravings, linocuts, lithographs and collages of Italian cities, dating from 1990 to 2016. Anne Desmet is the third wood engraver to be elected to membership of the Royal Academy of Arts (RA) in its 248-year history, and a Fellow of the Royal Society of Painter-Printmakers.  
Following a year working in Rome (1989/90) as a Rome Scholar in Printmaking, she began to focus on the multi-layered nature of cities, where ancient ruins co-exist with 21st-century apartments. Urban metamorphosis is a recurring theme in her highly detailed works, which range from small-scale examinations to sweeping panoramas, and create a sense of the interweaving of years of history.  
Free. To attend the private view on Tuesday 4 October, 6-8pm, contact [rsvp@rosl.org.uk](mailto:rsvp@rosl.org.uk) or +44 (0)20 7408 0214 x219.



RA

**INHERITING THE EMPIRE**

*Wednesday 5 October, 7pm, Princess Alexandra Hall, Over-Seas House London*

In this discussion, we debate the legacy of colonisation in novels, poems, plays and other art forms, focusing on the context of today's global society. See page 39 for further details.

£12; £10 Friends of ROSL ARTS. Includes wine reception. Book via [rosarlarts@rosl.org.uk](mailto:rosarlarts@rosl.org.uk) or +44 (0)20 7408 0214 x219.



ME

**WRENCH LECTURE: 'BREXIT: WHAT HAPPENS NEXT?'**

*Tuesday 11 October, 6.30pm, Over-Seas House London*

Following the success of our inaugural Evelyn Wrench Lecture – a panel discussion on 'The Arts in the UK' – the second in the series will be a Question Time-style debate looking at the impact of the referendum result. Contributions will come from notable journalists, European experts and youth commentators.

Champagne reception and lecture £25; £30 guests. Champagne reception, lecture, and buffet supper with wine £50; £60 guests. Guests welcome.

YM

**THE HISTORY AND MYSTERY OF ABSINTHE**

*Thursday 6 October, 7pm, Over-Seas House London*

Famous research scientist, absinthe historian and distiller Ted Breaux will be coming to ROSL to guide us through the complexities and misunderstandings that surround this much-maligned spirit. Ted is famous around the world for being at the forefront of the recent absinthe renaissance and will give members a chance to taste the 'green fairy'. All profits will go towards the Roderick Lakin MBE appeal.

£15. Includes tasting and canapés. Guests welcome.

RA

**LUNCHTIME RECITAL: ALEXANDER SOARES**

*Monday 10 October, 1pm, St Martin-in-the-Fields*

2015 ROSL Gold Medallist Alexander Soares piano continues his association with ROSL ARTS with this exciting recital of Messiaen, Dutilleux and D'Anglebert.

Free. Guests welcome. No booking required.



RA

**BUSCH TRIO: RECITAL**

*Wednesday 12 October, 7pm, Princess Alexandra Hall, Over-Seas House London*

Winners of the 2012 Ensembles A section, the Busch Trio return with a stirring concert of piano trios by Mozart, Schubert and Dvořák. Named after the legendary violinist Adolf Busch, they have performed at Wigmore Hall, Edinburgh Festival Fringe, Queen Elizabeth Hall and Sage Gateshead, and given concerts across Europe. In association with the Medical Music Society of London.

£28; £22 Friends of ROSL ARTS. Concert and buffet supper £56; £48 Friends of ROSL ARTS. Includes interval drink. Book via [rosarlarts@rosl.org.uk](mailto:rosarlarts@rosl.org.uk) or +44 (0)20 7408 0214 x219.

ME

**NEW MEMBERS' RECEPTION**

*Thursday 13 October, 6.30pm, Over-Seas House London*

Did you know that ROSL's Annual Music Competition is entering its 65th year? Or that our humanitarian and education projects provide bursaries to primary and secondary school children in Kenya? Have you been wondering about the renovations happening in our clubhouses? At our reception for new, prospective and current members, find out about these and other members' benefits, meet ROSL staff, and learn about the work of our different departments. Free. Guests welcome.

RA



**LUNCHTIME RECITAL: PHILIP ATTARD**

*Monday 17 October, 1.10pm, St James's, Piccadilly*

Philip Attard saxophone, ROSL Annual Music Competition 2016 prizewinner, takes to the stage in our local church.

Free. Guests welcome. No booking required.

RA



**WOMEN**

*Thursday 20 October, 3pm, Princess Alexandra Hall, Over-Seas House London*

The vast range of art produced during the 16th century seems to have been commissioned, paid for and created almost exclusively by men. Yet in recent years, historians have found evidence of women acting independently.

In this lecture, art historian Sian Walters explores what kinds of women were able to transgress gender boundaries and commission works of art, and asks how women were depicted in the paintings of the period and what this tell us about their place in society. In association with the Art Fund.

£14. Includes tea, coffee and biscuits. Book via [artfund.org/London](http://artfund.org/London) or +44 (0)844 415 4151.

LG

**SUNFLOWERS ET LUMIERE: THE LIFE AND PAINTINGS OF VINCENT VAN GOGH**

*Thursday 20 October, 6pm, Over-Seas House London*

Talk by the Right Reverend Christopher Hart, former Bishop of St Albans, exploring the masterpieces of the Dutch Post-Impressionist. Free. London Group members and overnight guests at Over-Seas House only.

RA

**ROBIN GREEN: THE PEOPLE UNITED**

*Tuesday 25 October, 7pm,*



**Princess Alexandra Hall**

Pianist Robin Green performs The People United will Never be Defeated!, a set of 36 variations on a Chilean song by American composer Frederic Rzewski. Robin won the 2013 Mixed Ensembles Prize at the ROSL Annual Music Competition as one half of the Francoise-Green Piano Duo, and released his first CD, Dialog mit Mozart, with violinist Daniel Auner in 2014. £10. Book via [rosarlarts@rosl.org.uk](mailto:rosarlarts@rosl.org.uk) or +44 (0)20 7408 0214 x219.

RA

**BRITISH ART OF THE 17TH CENTURY**

*Monday 31 October, 3pm,*

**Member-led events**

**BRIDGE CLUB COURSES**

*Mondays 12 September - 17 October, 11.30am-1.30pm and 6.30-8.30pm (beginners), 2.30-4.30pm (improvers), Over-Seas House London*

Six-week courses led by professional bridge player Ingar Hansen; plus free practice sessions on Mondays at 4.45-6.15pm and Sundays at 3-5pm. Six-week courses £110; £125 guests. Book via +44 (0)20 7408 0214 x215 or [guestrelations@rosl.org.uk](mailto:guestrelations@rosl.org.uk).

£10; £12 guests. 3 classes £24; £30 guests. Book via +44 (0)20 7408 0214 x215 or [guestrelations@rosl.org.uk](mailto:guestrelations@rosl.org.uk).

**THEATRE AND OPERA GROUP**

Monthly meet-up to see a London production; past visits include Deep Blue Sea at the National and Doctor Faustus at the Barbican. For details, contact +44 (0)20 7408 0214 x215 or [theatreopera@rosl.org.uk](mailto:theatreopera@rosl.org.uk).

**BOOK GROUP**

*Wednesday 28 September, 26 October, 23 November, 14 December, 6.30-8pm, Over-Seas House London* Monthly discussion with optional dinner afterwards. For details, contact [e.mitleton-kelly@rosl.org.uk](mailto:e.mitleton-kelly@rosl.org.uk).

**CEILIDH CLASSES**

*Monday 19 September, 24 October, 21 November, 6-8pm, Over-Seas House London* Prepare for the 2017 ROSL ceilidh under the guidance of a professional caller, with an optional group dinner in the Restaurant afterwards.



© Christian Mushenko

NOVEMBER

**RA**  
**AMY DICKSON AND MARTIN COUSIN**  
*Tuesday 1 November, 7pm, Princess Alexandra Hall, Over-Seas House London*  
 ROSL Gold Medallist and Grammy-nominated saxophonist Amy Dickson reunites with one of the UK's finest pianists, ROSL Gold Medallist Martin Cousin, for this recital of Saint-Saens, Derruck, Philip Glass, Rachmaninov and Ravel. Internationally acclaimed soloists and chamber musicians, Amy and Martin have collaborated many times, both in concert and on CD. In association with the Medical Music Society of London.  
 £28; £22 Friends of ROSL ARTS. Concert and buffet supper £56; £48 Friends of ROSL ARTS. Includes interval drink. Book via [roslarts@rosl.org.uk](mailto:roslarts@rosl.org.uk) or +44 (0)20 7408 0214 x219.

**RA**  
**REAL VIEWS FROM NATURE: 18TH CENTURY BRITAIN AND THE ART OF LANDSCAPE**  
*Monday 7 November, 3pm, Princess Alexandra Hall, Over-Seas House London*  
 This lecture by Peter Moore traces a pivotal moment in British landscape painting. With no native tradition to speak of, the demand for landscapes among British collectors was met almost entirely by artists from the continent until the 1700s, but by the end of the 18th century, a flourishing British school had been established, boasting some of the world's



**RS**  
**SCOTTISH NEW MEMBERS' RECEPTION**  
*Thursday 10 November, 6.30pm, Over-Seas House Edinburgh*  
 This reception provides an opportunity for all of our members in Scotland and the north of England to meet our teams from both clubhouses, learn more about the various events and programmes ROSL has to offer, and see how renovations in the Edinburgh clubhouse are transforming the club.  
 Free. Includes wine. Guests welcome. To reserve a place contact [membersevents@rosl.org.uk](mailto:membersevents@rosl.org.uk) or +44 (0)20 7016 6906.

finest exponents of the genre. In association with the Art Fund.  
 £14. Includes tea, coffee and biscuits. Book via [artfund.org/London](http://artfund.org/London) or +44 (0)844 415 4151.

**RA**  
**DAME GWYNETH JONES IN INTERVIEW WITH HUMPHREY BURTON**  
*Tuesday 8 November, 7pm, Princess Alexandra Hall, Over-Seas House London*  
 Legendary operatic soprano Dame Gwyneth Jones will be interviewed by legendary broadcaster Humphrey Burton. In association with the Wagner Society.  
 £15; £12 Friends of ROSL ARTS. Book via [roslarts@rosl.org.uk](mailto:roslarts@rosl.org.uk) or +44 (0)20 7408 0214 x219.

**ME**  
**CHAIRMAN'S DINNER WITH ROSL ARTS CONCERT**  
*Tuesday 15 November, 6.30pm, Over-Seas House London*  
 Sir David Brewer's first Chairman's dinner will include a stunning performance by

violinist Emily Sun, our Gold Medal winner from this year's Annual Music Competition. This very special three-course dinner with wine is not to be missed! See page 39 for details.  
 £60; £65 guests.

**LG**  
**LONDON GROUP TALK**  
*Thursday 17 November, 6pm, Over-Seas House London*  
 London Group monthly lecture series. Guest speaker to be announced. Visit [www.rosl.org.uk/events](http://www.rosl.org.uk/events) or see posters in the clubhouse for details.  
 Free. London Group members and overnight guests at Over-Seas House only.

**RA**  
**THE IMPRESSIONISTS AND THE PAINTING OF MODERN LIFE**  
*Monday 21 November, 3pm, Princess Alexandra Hall, Over-Seas House London*  
 In an influential essay, 'The Painter of Modern Life' (1863), the poet and art critic Charles Baudelaire described his ideal artist going out into the city to seek out new subjects for art: a



flâneur, or 'passionate spectator', rejoicing in the experience of the crowd. Taking Baudelaire's essay as a starting point, this lecture by Lois Oliver explores celebrated paintings of Parisian life by artists including Édouard Manet, Edgar Degas, Pierre-Auguste Renoir and Mary Cassatt.  
 In association with the Art Fund.  
 £14. Includes tea, coffee and biscuits. Book via [artfund.org/London](http://artfund.org/London) or +44 (0)844 415 4151.

**RS**  
**ST ANDREW'S NIGHT DINNER**  
*Saturday 26 November, 7pm, Over-Seas House Edinburgh*  
 Join fellow members and guests for a friendly drinks reception, followed by a three-course dinner with wine and tea or coffee. Guest speaker tba. See [www.rosl.org.uk/events](http://www.rosl.org.uk/events) or posters in the clubhouse for details.  
 £30; £35 guests.

**RA**  
**THE WAGNER SOCIETY SINGING COMPETITION**  
*Sunday 27 November, 2-6pm, Princess Alexandra Hall, Over-Seas House London*  
 In the presence of renowned Wagnerian specialists John Tomlinson, Anthony Negus and Eva Märtson, finalists of this prestigious competition will compete for a cash prize of £2,500 and the chance to join the Bayreuth Festival Scholarship programme in 2017. It is an excellent opportunity to see and hear some of the stars of the future and enjoy an afternoon of glorious music in the company of enthusiastic Wagnerians. In association with the Wagner Society.  
 £25; £20 Friends of ROSL ARTS. Includes tea, coffee and biscuits. Book via [roslarts@rosl.org.uk](mailto:roslarts@rosl.org.uk) or +44 (0)20 7408 0214 x219.

**RA**  
**FROM BRAQUE TO BED**  
*Monday 28 November, 3pm, Princess Alexandra Hall, Over-Seas House London*  
 Art changed more rapidly and radically in the 20th century than ever before, reflecting the turbulent politics and technological progress of the period. Major movements, such as



Expressionism, Cubism and Surrealism, followed in quick succession. Artists today are still working through the ideas thrown up by these movements. Patrick Bade will chart the progress of 20th-century Western art and show how Tracey Emin's 'Bed' evolved from a scrap of paper stuck on a canvas by Braque in 1912. In association with the Art Fund.  
 £14. Includes tea, coffee and biscuits. Book via [artfund.org/London](http://artfund.org/London) or +44 (0)844 415 4151.

DECEMBER



**ME**  
**FESTIVAL OF NINE LESSONS AND CAROLS**  
*Sunday 4 December, 3.30pm, St James's, Piccadilly, and Over-Seas House London*  
 Special carol service featuring ROSL ARTS musicians, favourite carols and all the readings of the Christmas story. Afternoon tea in the Hall of India and Pakistan follows, with a visit from a certain festive someone.  
 £25. Guests welcome.

**LG**  
**LONDON GROUP CHRISTMAS LUNCH**  
*Wednesday 7 December, 12.30pm, Over-Seas House London*  
 A drinks reception will be followed by a three-course Christmas meal with wine, accompanied by live music and a prize draw.  
 £55; £50 LG members. See [rosl.org.uk](http://rosl.org.uk) and London Group correspondence for details.



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**RA**  
**PICASSO'S PORTRAITS: A CURATOR'S PERSPECTIVE**  
*Wednesday 7 December, 6.30pm, Princess Alexandra Hall, Over-Seas House London*  
 Curator Elizabeth Cowling reveals the story behind the Picasso exhibition on show at the National Portrait Gallery. This exhibition focuses on the artist's portrayal of family, friends and lovers, and reveals his creative processes as he moved freely between drawing from life, caricature and expressive painting. In association with the Art Fund.  
 £22. Includes wine and nibbles. Book via [artfund.org/London](http://artfund.org/London) or +44 (0)844 415 4151.

**EXHIBITION: INCOGNITO – SUPPORTING EDUCATION IN THE KALAHARI**

Friday 9 December 2016 – Sunday 5 March 2017, daily, Over-Seas House London  
Fundraising exhibition and sale of 'postcard' artworks by famous and emerging artists, as well as members from around the world, whose names will be kept anonymous until after the work has been purchased. Proceeds will support ROSL education and development projects and the arts charity MASK. View the exhibition online at [www.rosl-incognito.com](http://www.rosl-incognito.com) or visit the clubhouse for the chance to snap up some excellent art and help to support this fantastic cause. See page 6 for details.  
Free. To attend the private view and wine reception on Thursday 8 December, 6-8pm, contact [rsvp@rosl.org.uk](mailto:rsvp@rosl.org.uk) or +44 (0)20 7408 0214 x219.

The highlight of the Younger Members' festive season starts with a sparkling wine reception, followed by a three-course fine-dining menu with wine, and spooky, live entertainment. This outstanding event is not to be missed.

Booking details will be sent out by email. Guests welcome.



**CLUBHOUSE CAROLS AND CHRISTMAS QUIZ**

Tuesday 13 December, 6pm; quiz 8.15pm, Over-Seas House London  
Enjoy carols around the Christmas tree in our beautiful clubhouse with mulled wine and mince pies, before heading to our exciting Christmas quiz to round off this year's festive events at ROSL.

Carols free; quiz £5. Guests welcome.



**INTER-CLUB 'NIGHTMARE BEFORE CHRISTMAS' BALL**

Saturday 10 December, 6pm, Over-Seas House London

*DATES for your diary*

**BLACK-TIE DINNER AND CEILIDH**

Friday 27 January 2017, 7pm, Over-Seas House London  
£75; table of ten £700

**BURNS NIGHT**

Saturday 28 January 2017, Over-Seas House Edinburgh

**ROSL ANNUAL MUSIC COMPETITION SECTION FINALS**

Monday 13 February – Wednesday 22 March 2017, 7pm, Over-Seas House London

**ROSL BATTLEFIELD TOUR 2017. FROM THE SOMME TO CAMBRAI: BRITISH AND DOMINION FORCES**

Friday 7 – Monday 10 July 2017, France; prices tbc; please register your interest

**CONTACT DETAILS AND BOOKING INFORMATION**

Visit [www.rosl.org.uk/events](http://www.rosl.org.uk/events) for more information on the full programme of events

**ROSL ARTS**

+44 (0)20 7408 0214 x219; [roslarts@rosl.org.uk](mailto:roslarts@rosl.org.uk)

**ROSL SCOTLAND**

+44 (0)131 225 1501; [reception@rosl-edinburgh.org](mailto:reception@rosl-edinburgh.org)

**MEMBERS' EVENTS**

Book online at [www.rosl.org.uk](http://www.rosl.org.uk)

To reserve a ticket for popular events or if you have trouble booking online, contact Tara Cooper: [membersevents@rosl.org.uk](mailto:membersevents@rosl.org.uk); +44 (0)20 7016 6906.

To pay by cheque, send separate cheques (sterling) for each event, payable to 'ROSL', to Members' events, Marketing Department, Over-Seas House, Park Place, St James's Street, London SW1A 1LR.

**YOUNGER MEMBERS**

For members aged 35 and under. Book online at [www.rosl.org.uk/events](http://www.rosl.org.uk/events). Inter-Club events must be booked independently via [www.inter-club.co.uk](http://www.inter-club.co.uk).

For information about the ROSL YM programme join the Facebook group [facebook.com/groups/roslym](https://www.facebook.com/groups/roslym) or contact Tara Cooper: [membersevents@rosl.org.uk](mailto:membersevents@rosl.org.uk) or Ross Lima: [ross.lima@gmail.com](mailto:ross.lima@gmail.com).

**LONDON GROUP**

For London Group members, their guests and ROSL members staying at Over-Seas House London. No booking is required for talks. To book outside visits, send a cheque payable to 'London Group, Royal Over-Seas League' and a stamped, addressed envelope to Maureen Howley, London Group, c/o Porters' Desk, Over-Seas House, Park Place, St James's Street, London SW1A 1LR.

The London Group is a voluntary organisation and unfortunately cannot take bookings by email or telephone.

Confirmation is sent approximately 10 days in advance. Cancellations and refund requests must be made at least two weeks before the event. Contact [howleymaureen@hotmail.com](mailto:howleymaureen@hotmail.com); +44 (0)20 8789 8506.

To attend London Group events you must be a London Group member. To join, speak to the Membership Team on +44 (0)20 7408 0214 x214/216 or email [membership@rosl.org.uk](mailto:membership@rosl.org.uk).

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Prices are per person and include flights, return transfers, accommodation with breakfast, Kirker Guide Notes to restaurants, museums and sightseeing and the services of the Kirker Concierge.

**LISBON**

**Lapa Palace \*\*\*\*\* Deluxe**

Set in beautiful landscaped gardens, this luxurious hotel has indoor and outdoor heated swimming pools, health spa, a gastronomic restaurant, a bar and 109 individually decorated rooms (many with a balcony). Located in a smart residential district to the west of the city centre (10 minutes by taxi).

4 nights for the price of 3 in July & August - price from £998, saving £189

Includes a 48hr Lisboa Card

**MALLORCA**

**San Francesc \*\*\*\*\***

The San Francesc dates from 1880 and is located in Palma's old town. The sympathetic restoration preserves the original features of the building including terraces, courtyards and antique furnishings. There are 42 bedrooms, a restaurant located in the former stables and a large panoramic terrace with summer swimming pool and magnificent views of the Church of San Francesc.

7 nights for the price of 6 all year - price from £1,298, saving £162

**VENICE**

**St. Regis San Clemente Palace \*\*\*\*\* Deluxe**

Located in the Venetian lagoon with wonderful views of the city, this former monastery surrounds four large courtyards and has several restaurants and 205 bedrooms. The beautiful tree-filled park has a large summer swimming pool. The island is 15 minutes from St. Mark's Square from where the hotel operates a complimentary shuttle service.



Square from where the hotel operates a complimentary shuttle service.

4 nights for the price of 3 until 6 November - price from £1,229, saving £310

Includes Doge's Palace, Accademia or Guggenheim tickets and water taxi transfers

**ROME**

**Aldrovandi Villa Borghese \*\*\*\*\* Superior**

The Aldrovandi is located in the exclusive Parioli district of the city and is the perfect place to relax after a busy morning of sightseeing. The hotel has 108 bedrooms with views of either the beautiful Borghese Gardens, the grand villas of the surrounding area or the hotel's garden and its summer swimming pool. The restaurant 'Assaje' serves lunch and dinner on the terrace by the pool in spring and summer.



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**MADRID**

**Emperador \*\*\*\***

At the top of the Gran Via, a few steps from the main shopping area in the centre of Madrid, the Emperador is a classical city hotel with 232 rooms. There is a spacious and attractive lounge and bar, and the large summer rooftop swimming pool is one of the best places to escape from the heat of the city in the afternoons.

4 nights for the price of 3 in August - price from £597, saving £73

Includes tickets to the Prado Museum, Thyssen & Reina Sofia

**NICE**

**La Pérouse \*\*\*\* Superior**

With its wide beach and the famous Promenade des Anglais, Nice is a wonderful city for a summer short break. Located a short walk from the Flower Market and Nice's old town, La Pérouse stands in a secluded position one block back from the waterfront and nestling into the rock face above. There are 63 comfortable bedrooms, a bar, flowered terraces, an outdoor summer swimming pool and wonderful views of the town and the Baie des Anges.

3 night price from £959

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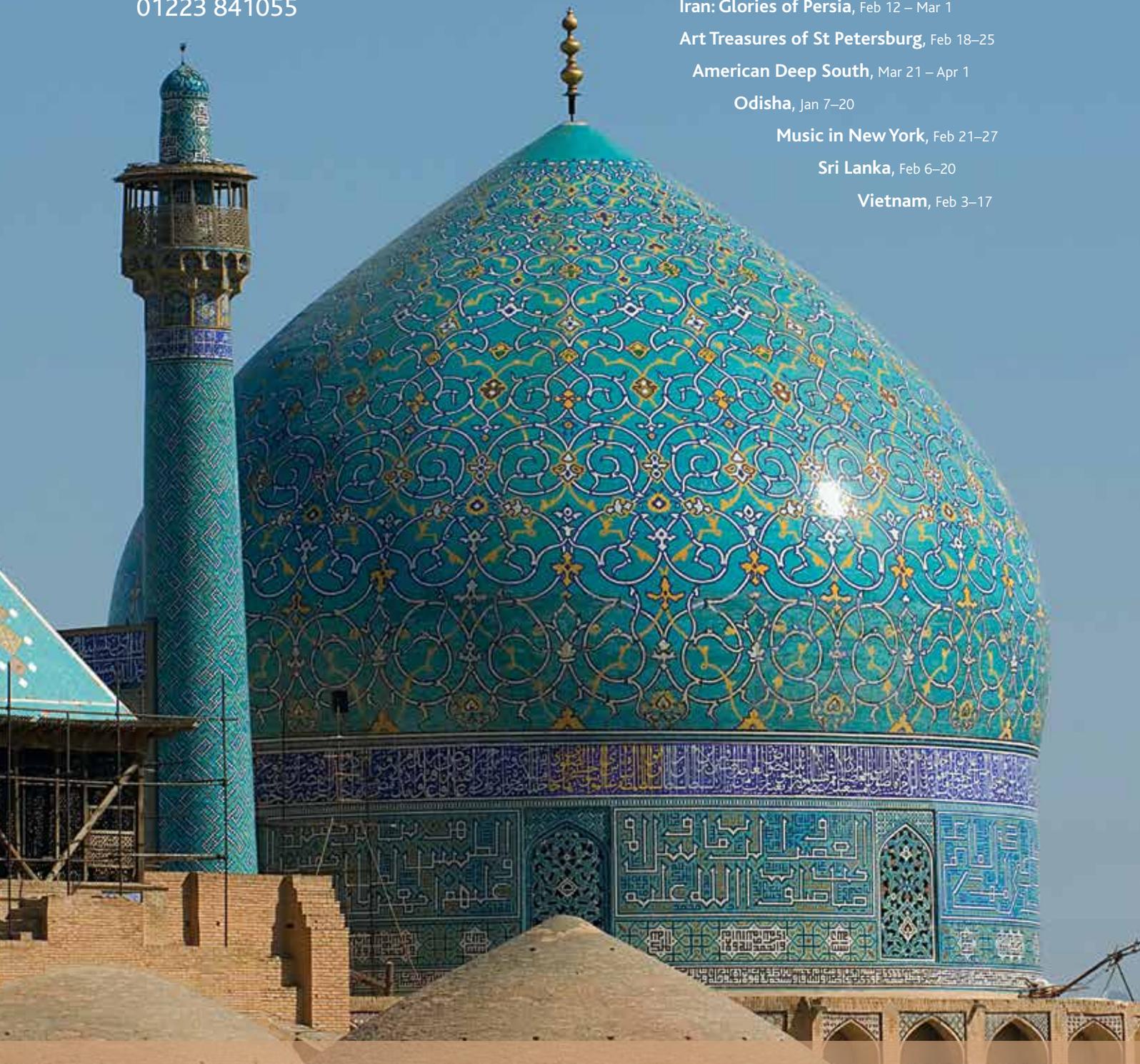
American Deep South, Mar 21 – Apr 1

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