

OVERSEAS

THE JOURNAL OF THE ROYAL OVER-SEAS LEAGUE

So, soon they topped the hill, and raced together
Over an open stretch of herb and heather
Exposed. And instantly the whole sky burned



ROSL
ROYAL OVER-SEAS LEAGUE

“The Steinway is not only an instrument, it is a work of art of the first rank.”

CHRISTOPH ESCHENBACH
STEINWAY ARTIST



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The Royal Over-Seas League is dedicated to championing international friendship and understanding through cultural and education activities around the Commonwealth and beyond. A not-for-profit private members' club, we've been bringing like-minded people together since our launch in 1910.

Front Cover Paul Nash: Ypres Salient at Night
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WELCOME

“Members are making
a contribution towards
a safer, kinder, and
more prosperous
world for everyone”



Our theme in this issue is memory and it is timely to look back at the founding principles of the Over-Seas League over 100 years ago when Britain was experiencing a period of great upheaval and uncertainty. The British Empire, which had seemed so immutable, was beginning to respond to demands for a new relationship with its dominions, and maintaining those bonds of friendship and cooperation in a new era was uppermost in Evelyn Wrench's mind when he founded this organisation. The great sacrifices of the troops from the Caribbean, India, Canada, Australia, South Africa, New Zealand and many other parts of the world in the First World War are recorded movingly in France and Belgium, and at memorials across the Commonwealth.

Today, we again face a world full of unknowns and potential danger as well as opportunity. Our mission to bring people together in friendship and understanding is as important now as it was in 1910. And the work that we do to support young people across the Commonwealth through our music, arts and education programmes is a vital investment in the future well-being of an increasingly interconnected and dependant world. I hope you feel, as I do, that ROSL – an inclusive international organisation with our headquarters at Over-Seas House in London – and its members are making a contribution towards a safer, kinder, and more prosperous world for everyone. It is always a great joy to see members meeting each other for the first time – or the tenth time – at the clubhouse, especially at D-G drinks on a Tuesday evening, discovering much in common and often the formation of a lifelong fellowship.

While we inevitably have to focus on the day-to-day running and governance of the organisation and our clubhouse in St James, we must always remind ourselves that ROSL reaches out to peoples everywhere and that our work really does change lives for the better.

Diana Owen
DIRECTOR-GENERAL

From the EDITOR

Over the past four years, the world has commemorated the centenary of the First World War in vivid and thought-provoking style, most notably in the UK via the installation by artist Paul Cummins of *Blood Swept Lands and Seas of Red* at the Tower of London, a moving depiction of the 888,246 British and Commonwealth servicemen killed in the war in the form of ceramic poppies.

ROSL's own history is indelibly linked with the First World War, a period in which membership grew exponentially as the organisation sought to raise money for the troops fighting abroad. When the centenary of Armistice took place last month on 11 November 2018, ROSL hosted a series of events, which gave members the opportunity to join in the remembrance activities.

This issue of *Overseas* has been dedicated to the memories of the war, and the connection ROSL and its members has to an event that changed the course of history. During the course of the conflict, the fledgling club raised the equivalent today of £50,000,000 for comforts for the troops, some 350 aircraft for the Royal Flying Corps, as well as Red Cross Hospitals for wounded officers. On page 20, we look back through the archives to examine how the club mobilised its members to get behind the war effort.

It wasn't just those at home helping fight the good fight, many members and staff were also in the trenches fighting on the front lines. On page 24, today's members look back through their family histories to share their stories of familial service for Queen and country.

An artistic expression such as *Blood Swept Lands and Seas of Red* may have seemed impossible at the time of Armistice in 1918, with so many of the most promising artists, poets, writers, and musicians of the day lost in the fighting. Of those who survived, their experiences of trench warfare left an indelible mark on their work. On page 30, Abi Millar looks at how the tone of artworks changed over the course of the war, with particular reference to poet Siegfried Sassoon and artist Paul Nash. On page 34, Stephen Johns, Artistic Director at the Royal College of Music, focuses on the generation of musicians and composers who saw their art follow a similar trajectory as the fighting took its toll.

Read all this and more in this issue, as we remember those who served throughout Britain and the Commonwealth. Lest we forget.

Mark Brierley
editor@rosl.org.uk

20

“Fundraising for comforts for the troops gave ROSL and its members a cause to get behind and greatly helped to increase membership”

WELCOME

3. From the D-G

Diana introduces the theme of 'memory' in this edition of *Overseas*

ROSL NEWS

6. Governance update

Reviewing our structures and processes is key to ROSL's future success

8. News and views

Find out what's been happening at our exhibitions, tours, talks, music, theatre, and improvements to the clubhouse

16. Reaching their full potential

The Commonwealth Girls Education Fund explain its work in rural Pakistan helping girls get the education they deserve

18. ROSL branches

All the events in your local area

ROSL PEOPLE

20. The war that made ROSL

From 300 members in 1910 to 15,000 by 1918, ROSL flourished thanks to the fundraising of members during WWI

24. Members' memories

Many of you have family members who fought in the First World War. We look at some of your stories of those who served in the trenches

28. Reflections on the Battlefield Tour

Diana Owen reflects on the Hundred Days Offensive and the part played by Wilfred Owen

WORLD

30. The art of war

Artists, writers, and poets were profoundly affected by what they saw on the battlefield

34. A lament for the lost

Composers too, spoke of their experiences of the trenches through their music, as Stephen Johns of the RCM explains

36. Unwritten poems

A new project remembering the contribution of the West Indies to the war effort is taking shape this year

38. The propaganda machine

Ross Davies looks back as far as Ancient Rome all the way to today's fake news to see the powerful impact propaganda has on the information war

IN THE UK

41. London & UK highlights

The cultural must-sees around the clubhouse and further afield

42. Long in the memory

A common sight in most settlements in the UK, we look at some of the more unusual and significant war memorials around the country

EVENTS

44. Member offers

Celebrate Christmas and New Year at the

clubhouse, as well as receiving discounts throughout 2019 for your special events

45. Event highlights

It's that time again, the Annual Music Competition begins in earnest in February. Find out when to see the next generation of musical talent

46. ROSL calendar

Festive favourites, Incognito, music, talks, tours, and more to see you through winter

50. Contact details and booking information

Governance update

A robust and accountable means of governing will help ROSL meet the challenges of tomorrow and make sure members and the executive team work together to achieve our aims

How is the Royal Over-Seas League run?

ROSL is a self-funded organisation that operates under a Royal Charter, which has shaped our ethos for almost a century. Our aims are to 'promote enduring multi-racial fellowship pledged to the support of the Commonwealth, and to the service of others and humanity at large.' This is achieved primarily through our encouragement of the arts, promotion of the Commonwealth, and sponsoring of projects designed to assist those in need, in partnership with our charitable arm, The ROSL Golden Jubilee Trust.

We are proud to put our 16,000 members worldwide at the heart of our decision-making. Through Central Council, which is equivalent to a board of directors, our Executive Committee (EXCOM), and a number of sub-committees, the running of ROSL now and in the future is led by members from all walks of life, alongside the D-G and senior leadership team.

Why do we need a review and why now?

Our fast-changing external world, especially in terms of regulation and compliance, means that we need to ensure that we have the best governance structures in place to ensure a sustainable future for ROSL. It is good practice to do this and it hasn't been done at ROSL for several decades. Ensuring ROSL has a robust, reliable, and transparent governance structure is key to delivering our aims as set down in our Royal Charter.

What is a governance review?

A governance review is not a strategy review. It is an in-depth review of the

structure, the processes, meetings, and behaviours of the governing body, and its committees and related bodies, such as the ROSL Golden Jubilee Trust, our charitable arm. It is an opportunity to examine and improve the governing document, delegations, governance framework, systems, and processes across the organisation, and ensure that these deliver our Royal Charter objectives and serve our members.

Aims of the governance review

- To provide stronger and more future-oriented leadership
- To ensure the future resilience and success of ROSL
- To improve clarity of accountability and responsibility
- To better reflect the changing world, and the challenges and opportunities it presents.

It is likely to be a two to three-year process and in the meantime, changes can be made under our existing framework.

Establishment of Governance Review Group

In February 2018, ROSL's Central Council agreed the establishment of a working group, the Governance Review Group (GRG) to take forward this process with the following terms of reference:

“We need the best governance structures in place to ensure a sustainable future for ROSL

- A** Carry out an assessment of the current powers/bye laws, compliance/risk processes and protocols of ROSL's Royal Charter and bye laws including relationships with its branches and operation of the ROSL Golden Jubilee Trust.
- B** Review the current committee structure and interaction/linkage with the executive/wider membership.
- C** Draft for consideration a series of principles for good governance, and the process of making any changes with timescales and costs.
- D** Evaluate the pros and cons of different governance models, consistent with a Royal Charter, compared with the current status quo.
- E** Oversee the process, for approval and implementation, of the governance principles and/or changes to governance with the membership and/or any other relevant body.
- F** Consult with and report to EXCOM, Central Council, senior leadership team, and wider membership at agreed frequencies.

The Governance Review Group is now led by Deputy Chair of ROSL Professor Meryll Dean, with Central Council members Anne Wilkinson, Anjola Adeniyi, and Alexander Lamley. They are assisted by the D-G, CFO, Director of Marketing, and Project Manager Mark Armstrong.

Progress to date

It was agreed that it should be a twin track process, which would include short-term changes and improvements, alongside the development of proposals for a revision of our administrative structures in the longer term. Consultation with our members and other key stakeholders throughout the process is key.

Recent changes have included:

- New terms of reference for the Finance and Buildings and Heritage sub committees
- Establishment of agreed Principles of Good Governance



- A code of conduct and Roles and Responsibilities for Central Council/EXCOM
- Declarations of interest by members of Central Council/EXCOM
- Regular attendance by the Senior Leadership team at Council meetings
- Recruitment of new members to Central Council based on a skills matrix.

In September, a tender process was instituted to select financial and legal

advisors to examine draft options for the future, prepared by the GRG and signed off at Central Council in July.

Next steps

In the last quarter of 2018, various options for future governance models will be tested rigorously by our advisors and the GRG, with a view to bringing a preferred option to Central Council in January 2019. Consultation with key stakeholders will be undertaken and we plan that by the

time of our AGM in May 2019, a clear recommendation will be made for members to consider. Thereafter, implementation could take some time depending upon the complexity and the extent of the changes proposed – if any. Whatever is decided, you can rest assured it will continue to uphold our ethos that has been in place for over a century as set out in our Royal Charter. We will provide updates on the progress of the GRG in the Overseas journal.



The Printmakers Council was set up in 1965 as an artist-run non-profit organisation



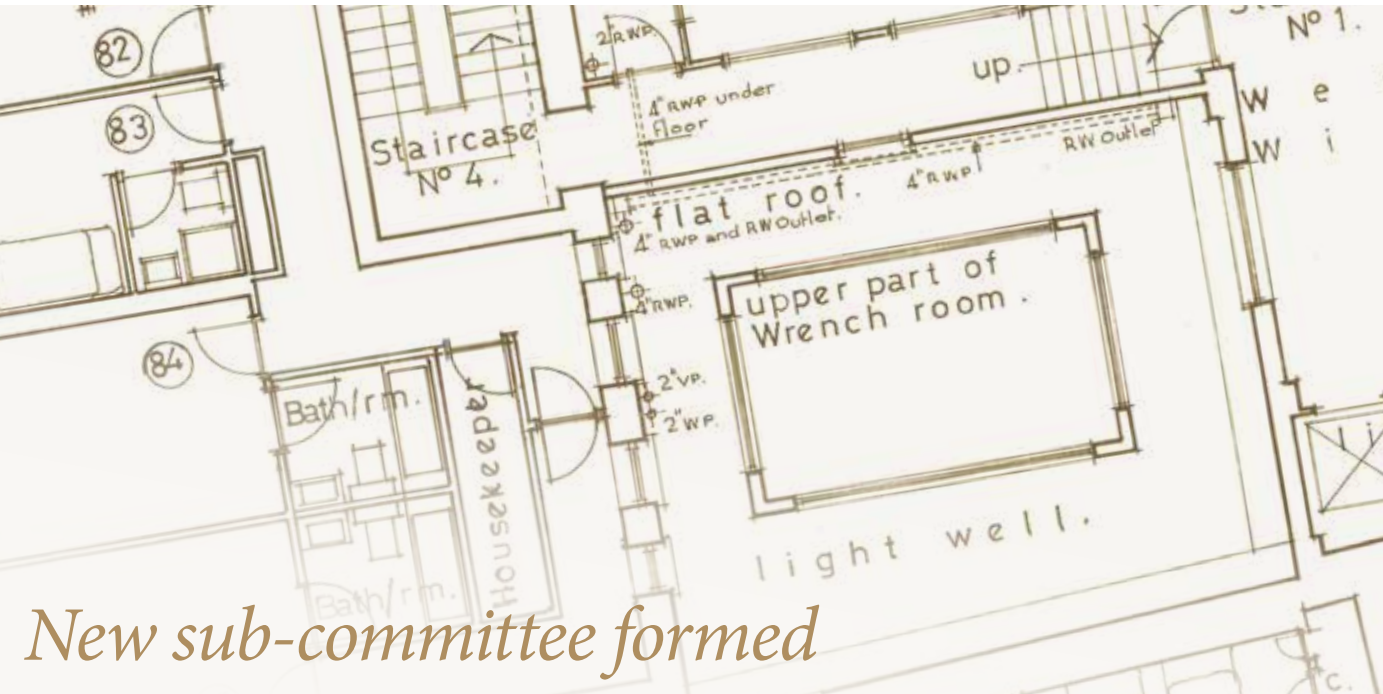
Memory exhibition

Over the past few months, we have enjoyed the exhibition 'Memory' at Over-Seas House and we were sad to see it go. The exhibition presented the work of 56 artists in collaboration with the artist-run organisation The Printmakers Council, as well as the work of ceramicist Connor Coulston, who took inspiration from the objects on his nan's fireplace and the memories that these hold.

All the artists involved interpreted the theme of memory in different ways, which produced a wonderfully varied and vibrant exhibition; some were inspired by a desire to pay tribute to the centenary of the First World War in a non-literal way.

The exhibition was also shared online for all our members around the globe to enjoy, with regular posts of the works on twitter, accompanied by 240 characters of information as well as a gallery of installation images on our website. The exhibition was a great success and a very affectionate tribute that was enjoyed by both those in the clubhouse and further afield. If you missed it, don't worry as Connor's ceramics will be staying in situ into 2019.





New sub-committee formed

The Buildings and Heritage Sub Committee (BHSC) is a newly constituted advisory group to ROSL's Central Council and EXCOM. Working with the executive team and alongside the Finance Sub Committee, its purpose is to review and explore all options for the replacement, renewal, and provision of facilities at Over-Seas House, with a strong emphasis on the care and conservation of our fine buildings' fabric, interiors, and chattels.

ROSL World Headquarters at Over-Seas House has a very special history and is part of the small percentage of period buildings in the UK to have been awarded Grade I Listed Heritage status. We all have a great affection for and appreciation of our fine buildings and the architectural details therein, some of which are unique and were designed by notable architects of their time, such as James Gibbs and John Rysbrack.

Many members will testify to the fact that period buildings require regular attention and maintenance, including services which meet our needs today. The saying regarding a period property that "there is always something to do" could not be more true for Over-Seas House.

While the Buildings and Heritage Sub Committee will be looking at long-term strategies for Capital Works' Projects, in the short term, its immediate focus will be to monitor statutory compliance in support of management,

and to seek, with appropriate external professional advice, the speedy resolution to urgent maintenance issues including hidden and non-aesthetic infrastructure such as the heating, plumbing, and electrical services. It will also be focused on providing a proposal to Central Council of a long-term proactive management plan for our buildings well into the future.

It is of huge benefit to have amongst our number those who have professional property experience, thus enabling us to benefit from invaluable guidance and discernment regarding external professional advice and interpretation of necessary reports.

Underlying all of the BHSC's work will be an acute awareness of budget constraints. Our team of volunteers, working alongside the Chairman, Director-General, Honorary Treasurer, and Chief Finance Officer, with the support of Central Council, is committed to maintaining and preserving our Clubhouse for many years to come. 'Heritage' does not mean just preserving the past; it also means providing an inheritance for ROSL members of the future.

Thank you very much for your understanding of our role and for your support. As serving members of the ROSL Central Council BHSC, we shall strive as a team to do our very best for our Club buildings and the very best for ROSL members.

“Review and explore all options for the replacement, renewal and provision of facilities at Over-Seas House, with a strong emphasis on care and conservation



WE'RE LISTENING!

Over the last few months, members staying at the clubhouse have had the opportunity to either fill in an online bedroom survey after their stay or complete comment cards after a visit to the clubhouse. We've been fascinated to find out your thoughts on bedrooms, breakfast, and service here at ROSL. The comments have been overwhelmingly positive from members, but the survey has been most useful in finding out about what we need to be doing more or less of. We've been listening and making changes to improve your stay/visit at the club. It was due to overwhelming member feedback that we relaxed the dress code to ensure a welcoming environment for all.

"I want to particularly thank the reception and membership staff for the warmth of their welcome their practical help carrying boxes and luggage! Ordering taxis and creating a new membership card for me so quickly. A wonderful home from home."

However, we know there is plenty of work still to do – and addressing heating and water pressure are at the top of the list, along with ensuring a consistency in the service, facilities, and breakfast. We hope you'll see marked improvements in all these areas over the coming months. In the meantime we want you to continue to share your feedback. Please do take a few minutes to complete a comments card to drop into reception or fill in the survey when you next stay.

ROSL subscriptions for 2019

Many of our 13,000* subscribing members renew their membership on 1 January, will have already received a renewal notice for 2019. Each subscription helps ROSL to achieve the aims set out in our Royal Charter to support the arts, the Commonwealth and provide services to others and humanity at large. Thank you for your continued support.

Your membership subscription is also a vital contribution to the running of our home in London. However, the costs of caring for these beautiful Grade I listed buildings and our garden are increasing much faster than our annual income. Meeting compliance standards and the maintenance and repair of essential services is our priority over the coming months.

To meet these financial challenges and invest in the future, Central Council



has agreed an increase in membership fees for 2019 (see table below).

Members have always considered ROSL to be great value, and we know this from the 90% retention rates we enjoy each year and the record numbers of new members recruited in 2018. We hope this trend continues, and you continue to share the many benefits of membership with your friends and family. For any questions about your membership, or to join a friend please contact the Membership Department.

	ANNUAL	MONTHLY**	THE EQUIVALENT OF PER DAY
London	£425	£35.40	£1.16
Country (50 miles from London)	£300	£25	£0.82
Overseas	£225	£18.75	£0.61
Younger Member I (17-25 years old)	£125	£10.40	£0.34
Younger Member II (26-30 years old)	£185	£15.40	£0.50

*We have 16,000 members in total, but only 13,000 who pay a subscription
**Did you know fees can be paid by monthly direct debit? Contact the membership team to find out how.

Environmental update

After the successful launch of ROSL's Environmental Policy earlier this year, all departments have been working together to reduce the clubhouse's carbon footprint. Housekeeping have made particular strides in this area, introducing new cleaning products from INNU Science, which are much more environmentally friendly.

In bedrooms, we will also be introducing new bath products in early 2019 from T London, which use

sustainably sourced ingredients derived from plants that contain no artificial colours, no parabens, and no SLS/SLEs.

Towels and linens will now also be changed every three days, unless otherwise requested, to ensure we are not wasting energy unnecessarily.

Glass water bottles and glasses will replace the plastic bottles in bedrooms. Additional bottles can be purchased for rooms, and staff will be happy to fill refillable water bottles.

Corporate membership

COULD YOUR ORGANISATION BENEFIT FROM MEMBERSHIP?

Contact membership@rosl.org.uk or
+44 (0)20 7408 0214 x214/216 for
details and an application pack.

News & views

ROSL NEWS



SNAPPED READING

Former president of ROSL's Hong Kong branch Paul Surtees (bottom right), perusing *Overseas* at his retirement house in Thailand; Member David Leishman (left) is watched over by a young Nelson Mandela in his boxing gear as he reads *Overseas* in Cape Town; the ROSL Marketing Team (top right) have a read aboard a hot air balloon!



OPEN HOUSE LONDON

ROSL was once again part of Open House London, a city-wide event that saw London fling open its oft-closed doors to the public for free for two days only. Over the weekend, the team ran eight tours with 20-30 people on each, explaining to guests the

rich history of the club and clubhouse. Highlights of the tours were the Duke of York Bar and the mysteries surrounding the Grand Old Duke's death, the Crinoline Staircase, and the use of the Rutland Room in the First World War as a hospital for injured soldiers.

FRINGE SUCCESS

The ROSL ARTS team were very happy to be back in Edinburgh this summer to present our annual series of concerts as part of the Edinburgh Festival Fringe. In its 19th year, we were grateful to the Royal Scots Club for hosting us so wonderfully in their home on Abercromby Place, the facilities proving perfect for our needs, with a quiet and cool concert room and space immediately adjacent for audience members to enjoy a beverage, and chat with the performers.

The Fringe series has always allowed ROSL to offer performance opportunities to prizewinners of the Annual Music Competition, creating new partnerships and chamber groups, and assisting the young musicians in meeting new colleagues, many of whom will work together for the rest of their careers.

This year was no different and audiences enjoyed some electric performances, highlights including Gershwin's *Rhapsody in Blue*, performed by this year's Gold Medal winner saxophonist Jonathan Radford with Ashley Fripp on piano; and Schubert's *The Shepherd on the Rock* with Jennifer Witton, Elliot Gresty and William Vann. Many concerts in the series are reviewed and Florian Mitrea's performance of Liszt's Piano Sonata in B Minor clearly caught the ear of *Seen and Heard International*; "Played with fearlessness that should have gone well beyond his age and experience, he showed an architectural understanding of the piece that is beyond many of his more famous contemporaries, and he combined that with a surety of touch that was remarkable."

We look forward to returning to Edinburgh next August to celebrate 20 years of this remarkable series.



BUCKINGHAM PALACE TOURS

Upon arriving outside the State Room gates, members were ushered through the palace's security checks before being given their audio guides for the State Rooms. These comprehensive guides contained information on each of the 19 rooms we passed through, including a special commentary by Prince Charles on the collection currently on show at the palace in honour of his 70th birthday. Some of the groups' favourite pieces included the Grand Staircase, created by architect John Nash as part of his commission to remodel the palace for King George IV in the early 19th century, and the Throne Room, which makes you feel as if you've stepped into William and Kate's wedding photos. Once we exited the State Rooms, the group relaxed in the Garden Café, sipping on tea and eating strawberries, as we awaited the Garden Highlights Tour. Each monarch has added their own little touch to the gardens. We passed entwined trees and the lake dotted with islands to encourage wildlife, which was installed by Queen Victoria and her beloved Albert; an ornate vase that depicted Napoleon's victories and was bought by George IV to gloat; to the Rose Garden, a recent installation by Queen Elizabeth including a new rose that was named by Her Majesty.



COURT GARDEN WINE TASTING

To properly introduce a new line of wines that are now available in the club, we organised for the Court Garden vineyard's owner – Hugo Corney – to come and talk members through the history of this East Sussex vineyard and what goes in to making the wines. Guests tried five wines: the sparkling rosé, which has won several awards; the vineyard's Classic Cuvée; Blanc de Blancs; Ditchling White; and Ditchling Rosé. Aside from talking about the delicate blends that went into each wine, Hugo also spoke at length about the behind the scenes process of winemaking.

From how the vineyard knew how to spot a good grape from the tannin quality, to the ripeness – which doesn't necessarily mean winemakers pick grapes when they would be ripe to eat, but perhaps a little green for a more unique flavour. The farm on which it sits has a long history of sheep farming and appears on one of the earliest maps of Sussex, dating from the 18th century, which inspired the embossed Court Garden's labels. By the end of the evening, members were looking forward to seeing these on our menu and sharing them with friends. Make sure to try them on your next visit.

More images online

Visit our [Facebook](#) page and the ROSL website to see more photos of ROSL events, including the Summer Ball. Get daily news updates on the ROSL website and by following us on [Twitter](#).





SHAKESPEARE IN THE GARDEN

It was a true testament to the actors from the Shakespeare Birthplace Trust that, for the entirety of the first half of the play, our members forgot that Romeo and Juliet was one of Shakespeare's classic tragedies. Transforming the garden into war-torn Verona, the actors set the play in the modern day and turned the Capulets and Montagues into two rival families who had initiated a gang war that resulted in the ban of technology. Interestingly, the play did not just focus on

the love story of Juliet and her Romeo, but delved deeper into the complicated character of Lady Capulet and her ambitions to live vicariously through her daughter. The second half of the play mirrored the darkening sky, and the lighting provided the perfect sorrowful and sombre atmosphere as the two lovers desperately plotted to be with one another, as barrier after barrier arose. When the final scene took place, audience members sniffled into tissues and hastily wiped tears from their eyes.

INTER-CLUB BALL: AROUND THE WORLD IN 80 DAYS

Over 140 under 35s from London's elite private members club descended upon the clubhouse to set off on their round the world adventure this September.

Greeted at the door by the lurking Inspector, the outrageous Passepartout, and the extravagant Mr Fogg, guests tasted cocktails from around the globe and took a ride in our very own hot air balloon – *The Evelyn*. Before



stepping inside, guests had to get their tickets stamped – those who had lost their tickets clung desperately to the side of the basket.

The three-course dinner was inspired by the different places Fogg and Passepartout found themselves in along their adventure – Hong Kong, India, and San Francisco. Alongside the delicious culinary delights, the actors performed various famous scenes from Jules Verne's novel. From the daring rescue of a damsel in distress, to training alongside Passepartout in the circus, and helping Fogg fuel his ship on the last leg of his journey.

Afterwards, our young guests danced the night away in the Princess Alexandra Hall with Bandit, who performed a variety of chart and old school pop hits.

EVELYN WRENCH LECTURE SERIES: IS THE UK PREPARED FOR TERRORISM?

To start, our panellists spoke of the UK's strengths when it comes to counterterrorism, strengths that have been demonstrated with the attacks the country has faced over the past 18 months. But, does this all mean the UK is prepared for terrorism and will never need to fear an attack again? While the consensus was that the UK is very well prepared for dealing with rising challenges like

new technology, it was also questioned whether culturally and psychologically the UK was as well prepared. Looking back to the IRA attacks of past decades, it was pointed out that contemporary reactions were a lot more subtle – after all, in 1974 many people still remembered the Blitz. The battle now is not just stopping terrorist attacks but also ensuring the fear of one doesn't stop people from

going about their normal lives. Yet, this subconscious level of fear keeps people alert to suspicious activities. So how does the government strike balance? Several hard-hitting questions were asked from our audience, which provoked a lot of debate among the panellists, including: How are the intelligence agencies stopping radicalisation of young people, how does

the UK compare with other European countries like France, how can citizens identify extremism without being accused of bigotry, and how exactly has the UK avoided a large-scale terrorist attack for so long?



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'The lecturers enthusiasm for London's buildings and history was infectious.'

'A real eye opener for me; I found myself taken back in time so that it felt as if I were really there.'

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Park Place, St James's Street,
London SW1A 1LR



Reaching their full potential

In partnership with ROSL, the Commonwealth Girls Education Fund (CGEF) is helping girls in rural Pakistan get the education they deserve, as CGEF Trustee Bea Hemming explains

At the Commonwealth Girls Education Fund, we have been supporting girls' education for 50 years. Our charity's mission is a very simple one: we provide financial help to the very brightest girls across the Commonwealth, girls who would not be able to continue in school without our sponsorship.

In 2018, we helped 322 girls through secondary education in 35 Commonwealth countries. With the generous support of the ROSL's Golden Jubilee Trust, we currently sponsor 21 girls in Pakistan, mostly in rural areas in the Sindh and Balochistan provinces.

Our scheme is tailored to the needs and circumstances of each girl and is based on her academic potential. We monitor our girls' progress through their school reports and an annual letter

from each girl. These letters provide a sometimes heart-breaking but always inspiring insight into the difficult lives of these young women and their determination to succeed. In Pakistan, many girls not only face the obstacles of great poverty, they also have to fight to convince their parents that they deserve to be educated.

Armeena's story is typical. The daughter of a labourer and the eldest of seven siblings, she grew up in a rural village in the Sindh province, helping her parents look after her six younger brothers and sisters. Armeena dreams of becoming a teacher, but her parents can't understand the point of educating girls.

'According to them,' she writes, 'girls education is useless, because girls have to get married and leave their home...

This hurts me deeply, but I want to complete my education and support my parents by becoming a successful lady.'

With our sponsorship Armeena has been able to do just that. We help fund her school fees, as well as all the essential costs of books, stationery, uniforms, and transport, which can be prohibitive for families in rural areas.

One day, Sahar hopes to become a nurse. But as the only daughter with four brothers, her father refused to allow her to continue in school beyond the age of 13. Like many of the girls in her school, Sahar works to support her family's income, making handicrafts and teaching the young

children in her village. Despite her father's opposition, Sahar's teachers and her mother encouraged her, and put her forward for sponsorship from the CGEF. Eventually, after she showed her father her excellent school results, he too began to understand the importance of her education.

Not all the girls face opposition from their parents. Aisha's father had always encouraged her education and helped her reach the top of her class. But he died when she was still young, putting great financial pressure on the family. Like many of the young girls from the villages, Aisha's family have arranged

a marriage for her and, at the age of 13, she is already engaged. Aisha loves to read, and she wants to continue at school, and hopes to become an English teacher and educate her younger brother and sister.

When we started sponsoring Tahmina at the age of 13, she was one of the highest achieving girls in her class. She dreamed of becoming an army officer after finishing secondary school. When she wrote to us again a year later, her life had changed dramatically.

'My parents arranged my marriage last year during my studies,' she writes, 'and now I am going to be a mother in a few

months. Early marriage has stolen my dreams and ambitions.' But it has not diminished her enthusiasm for her studies and her determination to complete them. Her husband has no job and her parents-in-law would be unable to support her school fees. It is only with the help of the CGEF that she is able to carry on going to school. She still hopes to finish school and join the army.

The trustees of the CGEF are enormously grateful to the Golden Jubilee Trust for their ongoing support. Education should be a right for every young woman; together we can ensure that girls like Armeena, Sahar, Tahmina

and Aisha reach their full potential, despite the obstacles of poverty and discrimination. Educating girls transforms individual lives and empowers whole communities. As Aisha writes: 'Education is our best weapon to fight our future life.'

To hear more about the work of the Commonwealth Girls Education Fund, visit www.cgefund.org and read updates on ROSL's part in it in each issue of Overseas.

To find out how you can support ROSL's education projects, visit www.rosl.org.uk/humanitarian



1960
The year ROSL's Golden Jubilee Trust was set up to mark the club's 50th anniversary

1994
ROSL begins its education projects across the Commonwealth

1998
ROSL's Royal Charter includes humanitarian projects for the first time

2018
ROSL begins working with the Commonwealth Girls Education Fund in Pakistan

“
We provide financial help to the very brightest girls across the Commonwealth, girls who would not be able to continue in school without our sponsorship



Where you are

ROSL NEWS

1. Bournemouth Branch's Gordon Irving (R) and Terrence Dear with D-G Diana Owen at the Summer Garden Party.
2. Western Australia Branch Chair Nigel Rogers (left) with winning singers from the

Royal Schools Music Club competition, L-R David Buckley, David Woods, and Megan Wills. Prizes were donated by ROSL.
3. Scottish members enjoy a talk from John Ramsay on the Bermuda Triangle.



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

Victoria

British Consul-General reception

Thursday 6 December, 6pm, Residence of the British Consul-General, Melbourne
Join us for a delicious selection of hot and cold canapés served with sparkling and still wine, or non-alcoholic beverages at the home of Mr Chris Holtby OBE and Mrs Polly Holtby.
\$80.

Evita

Thursday 24 January, 7.30pm, State Theatre, Melbourne
The Tim Rice and Andrew Lloyd Webber classic comes to Melbourne courtesy of legendary Broadway director Hal Prince, winner of 21 Tony Awards.
\$110.

South Australia

Christmas dinner

Tuesday 4 December, 6pm, Naval, Military & Air Force Club, Adelaide
Dr Warren Bourne will speak to us on the topic of 'English Christmas Carols'. Dr Bourne is a Member of the Royal College of Church Music.
Price tba.

Music talk and lunch

Tuesday 5 February, 12pm, Naval, Military & Air Force Club, Adelaide
A talk about Musica Aviva, founded in 1945 by violinist Richard Goldner, Australia's oldest professional independent arts organisation and presenter of chamber music. Speaker tba.
\$38.

Tasmania

Christmas lunch

Wednesday 5 December, 12pm, Derwent Sailing Squadron
There will be a two-course traditional festive luncheon with the choice of between two main courses and two sweets at the usual venue.
\$40. Guests welcome.

NEW ZEALAND

Christchurch

Christmas lunch

Wednesday 12 December, 12pm, Double Tree
Join fellow Christchurch Branch members and their guests for lunch in a celebration the festive season.
\$31. Booking required.

AGM

Wednesday 13 February, 10am, Holly Lea Retirement Village
AGM followed by an update from Lyn Milne, NZ Director, and reminiscing on her canal travels.
\$5.

Southland

Christmas lunch

Wednesday 5 December, 12pm, Club Southland
Festive lunch with members and guests.
\$18. To book call Anne on 03 2184115.

AGM and morning tea

Wednesday 6 February, 10am, Club Southland
Attend the AGM, followed by morning tea from 10am.
\$8.

UNITED KINGDOM

Bournemouth

Coffee mornings

Thursday 6, 13, 20 December, 3, 10, 17, 24, 31 January, 7, 14, 21, 28 February, 10.30am, Mayfair Hotel
The regular coffee mornings continue at the usual venue.
£3. Includes coffee and biscuits.

New Year raffle lunch

Wednesday 9 January, time tba, Mayfair Hotel
Two-course lunch with coffee and mints for ROSL and ESU members and their guests.
£18. £20 guests.

Taunton

Coffee mornings

Wednesday 12, 19 December, 2, 9, 16, 23, 30 January, 13, 20, 27 February, 10.30am, Piazza Coffee House, Orchard Shopping Centre
The weekly coffee mornings continue at a new venue.
Pay for your own refreshments.

Christmas lunch

Wednesday 5 December, 11.30am, Bridgwater & Taunton College
Join fellow members and guests for a festive lunch, with a talk from ROSL Director-General Diana Owen.
Price tba. Guests welcome.

Lunch and talk

Wednesday 6 February, 11.30am, Bridgwater & Taunton College
Lunch and a talk from Richard Kay, Director, Picture Department of Lawrences Antiques, on fakes and forgeries in the art market.
Price tba. Guests welcome.

Keeping in touch

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

Lunch and talk

Wednesday 6 March, 11.30am, Bridgwater & Taunton College
Lunch and a talk from ROSL member David Nicholson, titled 'Reflections from the edge of politics'.
Price tba. Guests welcome.

Scotland

Coffee morning and carol singing

Saturday 8 December, 10.15am, Royal Scots Club
The annual singing of seasonal carols led by the excellent choir of St Andrew's and St George's West Church.
£5.

Coffee morning

Saturday 12 January, 10.15am, Royal Scots Club
Coffee morning joined by guest speaker Millie Gray, whose first book was published four years ago, and has written one a year since then. She declares you are never too old to start writing, having begun her first novel at age 75.
£5.

EXPANSION OF BRANCHES

The ROSL Edinburgh branch is expanding to cover the whole country, in the process becoming the ROSL Scotland Branch. For anyone interested in finding out about events across Scotland, please contact the branch committee on scotland@rosl.org.uk.

Likewise, the West Sussex branch is now welcoming members from East Sussex as well as South Surrey, and as a result, will now be known as the Sussex Branch. To find out more about their upcoming activities, contact sussex.branch@rosl.org.uk.

Burns Night supper

Friday 18 January, 6.30pm, Royal Scots Club
We are joining with RSC for their Burns Supper. Tickets available via RSC. Toast to the lassies and reply by the Chalmers.
Price tba.

Coffee morning

Saturday 2 February, 10.15am, Royal Scots Club
Hamish 'Half-Goat' Odinson, of Half-Goat Leatherwork, discusses traditional leatherworking techniques.
£5.

Arts lunch

Wednesday 13 February, 12pm, Royal Scots Club
Anna Rathband, Filming Manager at the National Trust for Scotland, joins us as guest speaker.
£23. Includes wine.

Sussex

Christmas lunch

Wednesday 5 December, 12.30pm, Windsor Hotel, Worthing
Enjoy a festive two-course lunch with coffee alongside fellow members from across West and East Sussex.
£20.50. Guests welcome.

Where you are

ROSL NEWS

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The war that made ROSL

Sir Evelyn Wrench founded the nascent Over-Seas Club in 1910 with just 300 members, only four years before the outbreak of the First World War. Yet, due to the club's commitment to supporting the war effort, membership had swelled to 15,000 by the end of the hostilities. Fundraising for comforts for the troops gave ROSL and its members a cause to get behind and greatly helped to increase membership.

By the end of the war, the newly amalgamated Over-Seas Club and Patriotic League of Britons Overseas, now known as the Over-Seas League, had raised over £1,000,000 (almost £50,000,000 today) for comforts for the troops.

However, the biggest legacy was the purchase of Vernon House (now Over-Seas House) in 1921 for the princely sum of £45,000, as a permanent memorial to the fallen soldiers of the war. We have called Vernon House home ever since and it has become the focal point for ROSL's global activities.



1915

In 1915, the Over-Seas Club was awarding certificates for those children who had raised money for Christmas gifts for the men fighting abroad. Known as the Children's Pennies Scheme, it raised £57,604 over the course of the war, which went towards the Overseas Tobacco Fund.

1915

The First World War was the first opportunity for the belligerents to use aircraft in warfare, and the Over-Seas Club was a keen supporter of the newly formed Royal Flying Corps. Over the course of the war, members raised £278,630 for what became known as the 'Overseas Aircraft Flotilla'.

Some 350 aeroplanes and seaplanes were bought, each of which was named after the branch of members who provided the funds. Regular updates in *Overseas* provided a list of the latest aircraft purchased and the photo shows Sir Evelyn Wrench and Queen Alexandra presenting the first batch of aircraft to the Royal Flying Corps in 1915.



The Imperial Aircraft Flotilla

54 Airplanes Presented by the Over-Seas Club. **N**O less than fifty-four airplanes have been presented to the Royal Flying Corps as a result of the great generosity of our friends over-seas. This corresponds to a collection of £90,000. Some of the units are 70 h.p. Renaults, costing £1,500 apiece; the others are 100-h.p. Gnome-Vickers biplanes, costing £2,500 apiece, complete with gun. This Fund is quite distinct from the Seaplane Fund of the Patriotic League, which has also helped greatly to national ends.



Vol. I. No. 10.

November, 1916.

My Monthly Letter

By E. W.



THE BATTLE OF THE SOMME.—Slowly but surely the Western Allies are biting into the German line in the West. I think the great lesson of our offensive on the Somme during the past three months has been its relentlessness. There has been no looking back. Seven weeks ago the German Press announced that the Anglo-French forces had been fought to a standstill. A few days later the French, and subsequently the British, scored their greatest successes. Perhaps even more significant than the big springs forward of September 15th and 25th has been the steady, almost daily stream of prisoners. No one can tell when the breaking point will come—but

1916

A key means of garnering support from members at home and around the world was the sometimes vivid and harrowing depictions of life on the front. In 1916, Evelyn Wrench in his monthly letter in *Overseas* tells of "the hell" of the Battle of the Somme...



OVERSEAS

At the Battle of Passchendaele

By F. A. McKenzie

NO man present at the Battle of Passchendaele can ever forget the horrors and glories, the miseries and the triumphs of that great field. It fell to the Canadian troops to make the main attacks, but the triumph is not theirs alone, it belongs to the whole Empire.

If you wish to picture a modern battle, you must think not only of the front line, where the infantry are creeping from shell hole to shell hole, advancing under heavy fire, driving the enemy back and digging themselves in. You must go further back, where the artillery have their stations, and back miles behind, to the Corps Headquarters where the battle is planned.

The Canadians are fortunate in their Commander. It is difficult to believe that Sir Arthur Currie was, four years ago, an active business man on the Pacific Coast.

At the Battle of Passchendaele.

1917

... A year later, an article on the 'horrors and glories' of the Battle of Passchendaele, one of the bloodiest of the war, was submitted by member 'FA McKenzie'.

Right Hon. David Lloyd George,
Prime Minister.

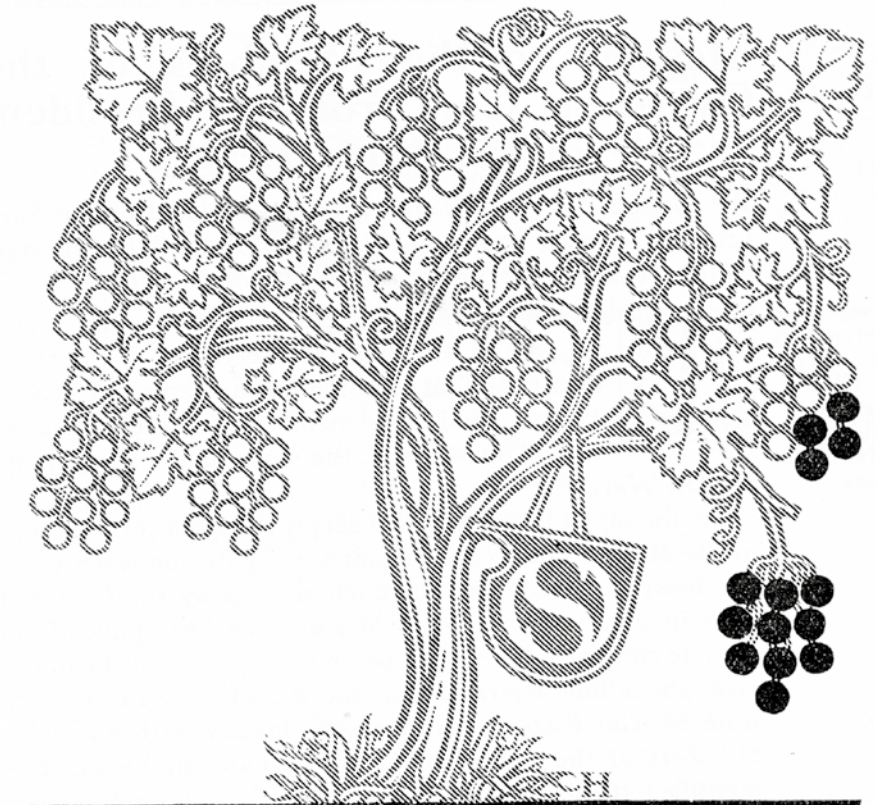
I SHOULD like to take this opportunity of congratulating the Over-Seas Club on the formation of the Imperial Aircraft Flotilla. I understand that to date—thanks to the splendid generosity of the subscribers over-seas—you have been able to present to the Royal Flying Corps over eighty aeroplanes, with promises of a number more.

I hope that your ambition of an Imperial Air Fleet of 100 units will be realised.

It is very gratifying to note that our kinsmen overseas are taking such a deep interest in our Air Service.

Yours very truly,
D. LLOYD GEORGE.

THE OVER-SEAS CLUB TREE



Will you help to ripen the Over-Seas Club Tree? A thousand Members are represented by a single fruit, of which so far fourteen are ripe (black), showing our present subscribing membership of 14,570 as distinct from our 110,000 associates and 20,000 branch membership. When all the ten clusters of fruit are ripe we shall have our aim—100,000 subscribing Members. Help us to get this number?

1918 Timeline

The final year of the war saw the Allies make gains as a result of the Hundred Day Offensive

- 25 February
Rationing begins in London
- 21 March
German offensive on Western Front
- 31 March
Over-Seas Club and Patriotic League of Britons Overseas amalgamate to form the Over-Seas League
- 1 August
Overseas dedicated to the 4th anniversary of the war. Includes articles by AA Milne on *Blighty* and a poem by Rudyard Kipling called *Song of the English*
- 8 August
Allied hundred day offensive begins
- 26 September
British enter Damascus
- 9 November
Kaiser Wilhelm II abdicates
- 11 November
Armistice Day
- 27 November
Germans evacuate from Belgium
- 1 December
Allied troops enter Germany

1917

As well as comforts for the troops and aircraft, the funding also focused on soldiers' recovery, with donations to the Royal Flying Corps Hospital, and Red Cross hospitals across the UK and as far afield as Cairo. By the end of hostilities, the Overseas Red Cross Fund had raised some £123,292.



1917

Support for the fundraising activities of members came from the upper echelons of society. As the amount of money raised ballooned in 1917, newly promoted Prime Minister David Lloyd George, along with many other members of the war cabinet and high-ranking military commanders wrote to the Over-Seas Club with their messages of thanks for the fundraising efforts.

1918

Although not owned by ROSL during the war, Rutland House, now part of Over-Seas House, was used as a hospital for injured officers sent home from the front. The Bennet-Clark room acted as an operating theatre, while next door the Rutland Room acted as the recovery ward. Waxed linen was used to cover the walls and protect the ornate decoration.

It was not until 1921 that the adjacent Vernon House was purchased for use as the club's premises. Before the end of the fighting, calls were already being made in *Overseas* for contributions to the Overseas War Memorial, which had

raised £20,070 by Armistice in 1918. Fundraising continued for the next couple of years until £45,000 was raised for the purchase of the building as a permanent memorial to those who gave their lives in the war.

The plaque to the left of the main entrance at Over-Seas House reads: "Vernon House was bought by The Over-Seas League in 1921 and is dedicated to the perpetual memory of those citizens of the British Empire who laid down their lives in the Great War and to the service of the ideals for which they died."

OVERSEAS

1,000 Founders of the Overseas War Memorial

Will You be One?

AT the moment of writing just 1,000 kind friends have taken a part in founding the Overseas War Memorial Fund, and the total collected to date is £3,250. It is very gratifying to notice the ever-widening circle of those who are interested in our idea for erecting a suitable memorial to the men from overseas who answered the call and made the great sacrifice. But we shall not rest content till every reader of "Overseas" is lending a hand, for the task we have undertaken is a very great one.

While every occasional contribution is welcome, we are particularly anxious to increase the number of our monthly subscribers. Our War Memorial Fund is no spasmodic flash in the pan, but will require the sustained effort of all our Members. It is tremendously heartening to get letters like this:—

"It is my intention to give 2½ per cent. of my income per year for five years to the Overseas War Memorial Fund, and I will send the first instalment in October."—F. W. Boughton, Wallumbilla, Western Line, Queensland, Australia.

We hope that Mr. Boughton's splendidly generous action will have many imitators. A thousand helpers like our Queensland correspondent, and our task would be as good as accomplished.

Last month, Mr. Wrench has made the following

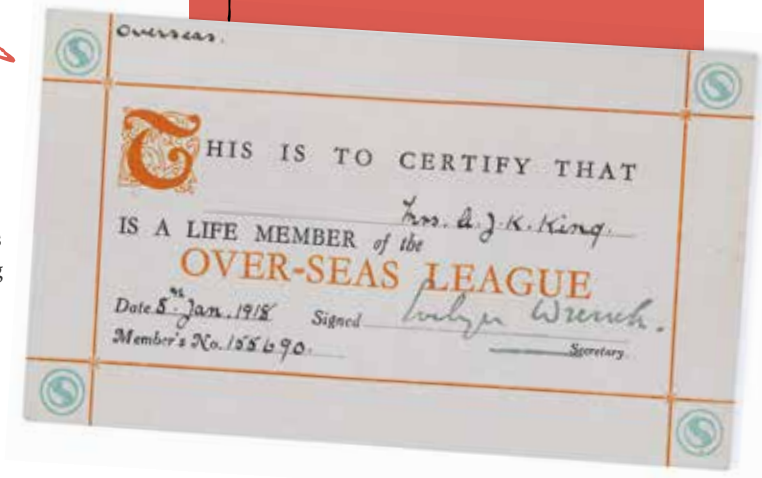
1,000 Founders of the Overseas War Memorial.

1918

More and more members joined throughout the war, further increasing the fundraising potential of the club. From 300 members in 1910, the club had grown to some 14,570 members by the end of the war.

Growth was particularly strong at branches throughout the Empire, with each conducting their own fundraising initiatives and often naming their donations after the area in which the money was raised.

To read all of the archive materials from WWI in full, visit www.rosl.org/ww1



Members' memories



Many ROSL members and staff have family who fought on the front lines for their country during the First World War. A century later, today's members often have personal stories of the impact of the war on their families. With their kind permission, we look at some of the stories of those who served



ANITA YOUNG

ROSL member Anita Young tells the story of her grandfather, Lieutenant Colonel William George Malone, who commanded New Zealand's Wellington Infantry Battalion, first in training in Egypt and then during the Gallipoli Campaign. Her story depicts his time at Quinn's Post in Gallipoli, an exposed position that was difficult to defend from the Turkish lines, which were at points no more than ten metres away

In the Spring of 1915, the worst and most dangerous post ever occupied by the Australian and New Zealand troops on the Gallipoli Peninsula was Quinn's. 20ft from the Turkish trenches, there were 30 or 40 casualties a day from bombs lobbed across no man's land. With both rifle and bomb throwing superiority, the Turks had the upper hand and the Anzacs were in constant fear for their lives. Dirty, dilapidated, unorganised, and with abandoned front trenches, it was thought that the post would be impossible to hold. However, on 9 June, Lt Col Malone (pictured left) and his battalion of Wellington Infantry were sent in. He wrote in his diary:

"Took over Quinn's Post at 9am. Had a good look around. There is an awful lot of work to do. The Turks are sapping and no doubt intend to blow the place up. The battalions, which we relieved went off as if they were leaving a death trap."

To protect the post from the bombs, Malone had a simple idea: wire netting screens. So, having ordered that every rifle shot or bomb was to be promptly returned at least two fold, he went down to the Cove for supplies. To quote HV Howe, an Australian who was Corporal of a gang of miners working at Quinn's during Malone's command:

"His reorganisation of Quinn's was the work of a genius... when authority

wouldn't give him what he wanted, he conspired with a Landing Officer to stack some wire netting and timber a bit apart from the dump and that night sent a fatigue party of 40 strong to purloin the lot. Next morning it was stuck all over the parapet, set at an angle of about 60 degrees; moreover, in a place where no order from Birdwood or anyone could get it back again, effectively stopping the bombs that just bounced back into no man's land. Those which didn't hit the screen went over them and exploded harmlessly behind the front line. Thereafter bomb casualties on the front line didn't average one per day.

"A week or so later, he repeated his undisciplined conduct by sending another part to the beach to purloin some 40 or 50 sheets of galvanised iron from which he constructed bomb proof shelters behind the line... which later played such a prominent part in the defence of Quinn's. Needless to say, his indiscipline in these respects was cordially endorsed by the troops and enhanced his reputation with them tremendously."

They then outshot and out-bombed the Turks and made it so hazardous in the trenches opposite that anyone volunteering to man them was immediately promoted to Corporal. And so Quinn's was made as safe as any post on the peninsula. It had taken eight days.

After a further couple of weeks, having terraced the precipitous hillside (top right), made roads to the top, fixed fire positions, mounted machine guns, formed sand-bag-covered galvanised iron shelters to protect the men from shrapnel, hung blankets to shade them from the incredible heat and glare of the afternoon sun, made those chicken wire fences, and inspired his men that with their indomitable spirit and unflagging endurance they were the superior fighting force, Grandfather Malone declared that Quinn's had reached the 'armchair stage', had one made out of a biscuit box, sat General Birdwood in it for a cup of tea, and talked of growing roses.

Having been commended for his work at Quinn's Post, Malone led the Wellington Battalion to take Chunuk Bair before dawn on 8 August. It was a very hot day, water was scarce, ammunition low, there was intense Turkish enfilading fire, and no telephones with which to inform supporting warships that they were also firing into the Allied trenches. By evening, Chunuk Bair was a charnel house. Malone was killed by friendly fire. Of his battalion of 700 men, 65 survived unscathed.

His granddaughter Anita was invited by film director Peter Jackson to Gallipoli to see where Malone fought. Anita's artwork: Quinn's Post (top left), is displayed as part of Jackson's WWI exhibition in New Zealand.



JEAN ADAMS

Jean Adams’s story has an even closer connection to ROSL than most. Her father-in-law, Edward Attlee Adams, served as a Junior Hall Porter at the club before taking up arms, and was featured in the December 1916 edition of Overseas

Edward Attlee Adams, born 19 April 1899, was the son of John Charles Attlee Adams, a carriage maker, and a descendent of George Adams, a prolific 19th-century silversmith and white metal smith of Seven Dials, London. Edward, who grew up to become a highly skilled engineer, inherited this craftsmanship. He was an early recruit to the London Rifle Brigade and then the Royal Flying Corps, enlisting under-age with his brother Jack who was sadly killed in the Battle of the Somme. The training he received as an apprentice at Humbers at the Vale, Acton, made him a natural choice for the engineering section of the corps. He was very gifted in all aspects of engineering, having received very little theoretical training but possessing an ability to resolve difficult problems, especially those of weak design, where modification was found to be necessary. During service in the First World War, Edward applied his skills to maintaining squadrons of serving aircraft and was

decorated for outstanding work with a fighter unit. The aircraft in this unit had been fitted with aluminium pistons as a method of weight saving, but this caused problems when flying at reasonable altitudes, where it was discovered that, due to reduced oxygen levels, the pistons melted and all aircraft were grounded. Cast iron pistons had to be installed in place of the offending aluminium type and this had to be achieved in the minimum time, permitting the squadron to become airborne as soon as possible. By non-stop work, Edward and his team completed this task in 72 hours, for which he was awarded the Meritorious Service Medal. He served with the Royal Flying Corps in France and Egypt, Abukir and Abuselier, and latterly with the 216 Squadron of the RAF. After leaving the Royal Air Force, he worked with his father, who traded in carriages at Colville Mews, Ladbroke Grove, where he repaired carriages and the occasional motor vehicle, which were then

becoming popular, including repairs on the Unic Cab. When, in 1929, he had sufficient capital, he opened Auto Special Repair Company in a Railway Container at the rear of 92 Prince of Wales Road, where the business remained until its closure in 1984. He had seen and recognised the growing London Taxi trade as one that would require a reliable repair service and fitting of the most mechanical parts on an ever increasing scale, and it was in this market that he found success. Cylinders, pistons and rings were a continual problem; the latter being the first to need replacement when lack of power or excessive oil consumption was experienced. Prior to the Second World War, Edward, not satisfied by simply repairing vehicles, designed and produced the ‘Lewis Exhaustless Pneumatic Hammer’. This was bought and used by borough councils, but as this used French engines and German hoses, production stopped at the outbreak of the hostilities.

KEN GILES

The annual Battlefield Tour, which ROSL has ran throughout the centenary of the First World War, has given many members the chance to visit the battlefields of France and Belgium, and in some cases, visit the graves of family members who fought a century ago, as was the case for member Ken Giles, who joined the 2018 tour to visit the graveside of his uncle, Walter P Bailey

My uncle, 116665 Driver Walter P Bailey, RFA, was obsessed with horses as a small boy. To my grandmother’s horror, he once left her side and was found underneath a large dray horse, stroking its leg. The drayman reassured her that my uncle would come to no harm if she remained calm. Luckily he proved correct. Alas, that was not to be my uncle’s fate in the First World War. He was a big, strong lad to whom some ‘patriotic’ woman took upon herself to give a white feather, a symbol of cowardice. Stung by this slight, he joined up as a driver in the Royal Field Artillery (RFA) on

account of his love of horses, and in spite of being under age for service overseas he was sent to France. My grandmother successfully pleaded to have him recalled. He eventually returned to France and was killed by German shellfire while advancing with the Canadians on 23 August 1918, aged 20, some few months before the end of the war. My mother could recall the citation word for word years later. When my uncle’s bloodstained kit was returned, my grandmother promptly threw it on the fire. But that was not the end of the story – I inherited my uncle’s service medals, but, alas, they were

stolen from my home in a burglary some years later. Thanks to the ROSL 2018 Battlefield Tour, I was able to fulfil a long-cherished ambition – to visit my uncle’s grave in the Fonquevillers military cemetery, the first such visitor since my mother and grandmother went shortly after the end of the First World War. It was an emotional experience indeed, for which I am grateful to ROSL. To read more members’ stories, visit the ROSL website on www.rosl.org.uk/ww1, which contains an extensive archive of materials from the First World War.



Reflections on the Battlefield Tour

In July 2018, members spent time in Northern France touring the battlefields of 1918. Director-General Diana Owen reflects on those involved in the Hundred Days Offensive and the part played by poet Wilfred Owen

After we had crossed the Channel from Dover, our tour began with deeply moving visits to British cemeteries holding the remains of grandfathers and great uncles of members of our group. Unlike those of our Allies, many British cemeteries are relatively small and tucked away down now quiet village lanes with only the sounds of sky larks and distant agricultural machinery breaking the silence. The names of loved ones immaculately preserved, including a Medical Corps surgeon who won a VC, German soldiers and PoWs, Chinese labourers, and many others from across the British Empire, amplified our impressions of terrible loss. The bright sunlight, pink hydrangeas and red roses, poppies and wild flowers, make it hard to comprehend the horror of 100 years ago.

Our tour had an unexpected symmetry for me, beginning and ending with the poet, Wilfred Owen's experience of the war. Our first full day began at Manchester Hill, where Wilfred Owen took part in this action against the German advance and wrote his well-known poem *Spring Offensive*.

*So, soon they topped the hill, and raced together
Over an open stretch of herb and heather
Exposed. And instantly the whole sky burned
With fury against them; and soft sudden cups
Opened in thousands for their blood; and the green slopes
Chased and steepened sheer to infinite space.*

However, there is no room in military history for the 'musings of poets', and a lively debate ensued on the merits of poetry and historical fact to tell a story. We enjoyed many unexpected

debates over our four days together and I learnt new phrases, such as 'kissing the barrage', 'flavoured smoke' and 'educating the enemy' invented by the army, phrases that could well have been created by writers.

We were based in Amiens for three nights and had the great pleasure of encountering 17 pipe bands who were in town for the weekend to commemorate the many pipers and drummers who lost their lives in the Great War. *United Pipers for Peace* brought together pipe bands from across Northern France and the UK marching in their full bearskins and kilts.

Notre Dame d'Amiens, one of the finest cathedrals in France, brought us a fantastic nightly light show that saw its western facade brought blazingly to life with sound and light, finishing with a projection of the medieval colours that had once graced this extraordinary structure.

Our tour began and ended with Wilfred Owen: first at Manchester Hill and then, finally Riqueval Bridge, near where Owen died on 4th November, helping his men to cross the Sambre Canal. His mother received the news of his death on 11 November 1918 as the Armistice was declared.

*I am the enemy you killed, my friend.
I knew you in this dark: for so you frowned
Yesterday through me as you jabbed and killed.
I parried; but my hands were loath and cold.
Let us sleep now..."*

WILFRED OWEN: STRANGE MEETING

“THE NAMES OF LOVED ONES IMMACULATLY PRESERVED, INCLUDING GERMAN SOLDIERS, POWS, CHINESE LABOURERS AND MANY OTHERS AMPLIFIED OUR IMPRESSIONS OF TERRIBLE LOSS



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Photo: Gabrieli, performing at 'Music in the Cotswolds' 2018. ©Bill Knight.

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THE ART OF WAR

For many young artists and writers, the devastation of war served as a powerful spur to creativity. Abi Millar delves into some of the artistic talents who forged their reputation during the First World War

In 1914, the young English poet Rupert Brooke wrote his most famous poem, *The Soldier*. A Petrarchan sonnet (a form commonly used in love poetry), the poem adds a certain romance to warfare: 'If I should die, think only this of me: / That there's some corner of a foreign field / That is for ever England.'

The Soldier was penned right at the start of WWI, while Brooke was on leave for

Christmas. Despite emphasising death, it is far from anti-war – in fact, it positions the war almost as a morally purifying force. Another of Brooke's sonnets, *Peace*, goes further. Here, God has 'wakened us from sleeping' to revitalise 'a world grown old and cold and weary'.

Many early war poems have a propagandist bent. Take Thomas Hardy's *Men Who March Away*, which was written in

September 1914 shortly after a government conference: 'Press we to the field ungrieving, / In our heart of hearts believing / Victory crowns the just'. Hardy believed this was a just war with an honorable intent, and his poem (which was soon set to music as a marching song) is one of many to mythologise Englishness.

It is striking, then, to think that Wilfred Owen's *Dulce et Decorum Est* – one of

the most powerful anti-war poems ever written – was composed just three years later. The speaker begins by cataloguing the gruesome effects of chlorine gas ('the white eyes writhing in his face... the blood / Come gargling from the froth-corrupted lungs').

He contrasts this imagery against the pro-war propaganda told 'with such high zest / To children ardent for some desperate glory / Dulce et decorum est / Pro patria mori' (the

Latin means 'it is sweet and fitting to die for one's country'). Fittingly, the first draft of the poem was dedicated to Jessie Pope, a jingoistic poet whose verses encouraged enlistment.

Rupert Brooke, who died of sepsis in early 1915, never witnessed the shift from enthusiasm to horror, from glorification to moral revulsion. And though it would be reductive to say that all art of the time showed this trajectory, it is part of how successive generations have come to remember WWI.

By and large, as the war went on, nationalist sentiment was dimmed, and the senseless brutality of the fighting became harder to ignore. For many of those on the front line, it was no longer possible to find any kind of meaning in their suffering. Siegfried Sassoon wrote about the 'callous complacency' of those at home; the 'smug-faced crowds... who cheer when soldier lads march by'. For him, the war was a 'fruitless harvest'.

As Wilfred Owen famously stated in 1918, his poetry was not about 'glory, honour, might, majesty, dominion, or power... My subject is War, and the pity of War. The Poetry is in the pity'. By this stage, any other response seemed glib.

The same shift is apparent in the visual arts, which run the gamut from straightforward propaganda through to abstract depictions of loss and destruction. On the one hand, we have mythological paintings like *Blood and Iron* by Charles Ernest Butler, in which Jesus is shown comforting Belgium. On the other, we have modernist works like *A Battery Shelled* by Percy Wyndham Lewis, which depicts soldiers as dehumanised and puppet-like.

All these artistic responses continue to shape our interpretations of the war, perhaps even more so than straightforward historical accounts. Below, I profile two artists who have been particularly instrumental in this regard: Siegfried Sassoon from the world of poetry, and Paul Nash from the visual arts.

Siegfried Sassoon

Siegfried Sassoon (1886-1967) had published poems in his youth, but it was his scathing war poetry that made his reputation.

Described by one critic as 'harshly realistic laments or satires', his work is known for its striking detail. In fact, it is arguable that there would have been no Wilfred Owen without Siegfried Sassoon (the two were friends, and the latter a great influence on the former).

Perhaps surprisingly, Sassoon's early war poetry was romantic in tone. 'War is our scourge; yet war has made us wise, / And, fighting for our freedom, we are free' he wrote in *Absolution* (1915).

It wasn't till later in the war – by which time Sassoon had lost his brother – that his signature gritty realism began to emerge. In *The Poet As Hero* (1916), he alludes specifically to this change in poetic purpose: 'You've heard me, scornful, harsh, and discontented, / Mocking and loathing War: you've asked me why / Of my old, silly sweetness I've repented – / My ecstasies changed to an ugly cry'.

Following the death of a good friend, and meetings with several prominent pacifists, Sassoon wrote a letter to *The Times* protesting against the war. "I believe that this War is being deliberately prolonged by those who have the power to end it," he said, prompting public outrage. After his friend Robert Graves intervened, stopping him from being court-martialled, Sassoon was hospitalised for shell shock. ●



“The shift from enthusiasm to horror, from glorification to moral revulsion... it is part of how successive generations have come to remember WWI



Paul Nash: Ypres Salient at Night © IWM

It was during his convalescence in Craiglockhart War Hospital that he met Wilfred Owen (an encounter fictionalised in Pat Barker's novel *Regeneration*). He later returned to the front, spending time in Palestine and France before returning to England. After the war, he became involved in politics and continued to write, including a trilogy of autobiographical novels.

Many of his best-known poems were written during his various stints in hospital, approach the subject from a range of angles and personas, but all protest the war.

The Rear Guard (1917), for instance, graphically depicts the 'unwholesome air' of the trenches, including a dead soldier 'whose eyes yet wore / Agony dying hard of ten days before; / And fists of fingers clutched a blackening wound'.

Glory of Women (1918) attacks the simplistic narratives of the female civilians who 'love us when we're heroes, home on leave'. In particular, it lays into nationalism, emphasising that war's horrors know no national bounds: 'O German mother dreaming by the fire, / While you are knitting socks to send your son / His face is trodden deeper in the mud.'

Repression of War Experience (1918)

“
O German mother dreaming
by the fire, / While you are
knitting socks to send your son,
/ His face is trodden deeper
in the mud

conveys the 'stark, staring' madness of shellshock: 'when thoughts you've gagged all day come back to scare you'. And *Suicide In The Trenches* (1918) uses a sing-song, nursery-rhyme structure to show how horrific events were being occluded.

While Sassoon's poems shocked many early readers, they also struck a chord. Little has changed for readers today. According to the *Times Literary Supplement*: 'The dynamic quality of his war poems was due to the intensity of feeling which underlay their cynicism'.

Paul Nash

Paul Nash (1889-1946) was one of the most important landscape artists of the early 20th century, and a key figure in the development of modernism. His style, always melancholy and haunting, became more surrealist as

time went by. "My love of the monstrous and magical led me beyond the confines of natural appearances into unreal worlds," he wrote as early as 1912.

Above all, he is famous for his war art, with WWI and WWII bookending his career. Having been injured in action and hospitalised, he returned to the trenches in 1917 as an official war artist. Angered by what he witnessed, his goal was to convey the futility of war.

While in the trenches, Nash worked quickly, even frantically, producing up to 12 sketches a day. Upon returning to England, he began to develop these drawings into finished pieces.

His most famous work of this period is perhaps *We Are Making a New World* (1918), an apocalyptic oil-on-canvas painting often compared to Picasso's *Guernica*. Based on an earlier pen-and-ink drawing called *Sunrise: Inverness Copse*, it depicts what remains of a small group of trees after the Battle of Langemarck in Ypres. The landscape is barren, with shattered tree stumps and mounds of earth more redolent of gravestones.

Another notable painting, *The Ypres Salient At Night* (1918), is a night scene with a disturbing beauty: three soldiers on the fire step of a trench are gazing out on to the battlefield, their view lit by a star-like explosion. In another, *The Menin Road* (1919), we see a devastated section of the Ypres battlefield, a cluttered, desolate landscape littered with obstacles.

Since Nash was a commissioned artist, all his work had to be passed by the official censor, and was not permitted to include depictions of dead soldiers. The power and meaning of his work, then, lies in its symbolism – death and devastation prevails with no need to show it literally.

Although the censor could not understand 'Nash's funny pictures', claiming 'I cannot help thinking that Nash is having a huge joke with the British public', his works are now regarded as some of the most powerful and evocative of the period.

'I am a messenger who will bring back word from men fighting to those who want the war to last forever,' wrote Nash in a letter to his wife. 'Feeble, inarticulate will be my message, but it will have a bitter truth, and may it burn their lousy souls.'

Read more about the artistic talent lost and made by WWI at www.rosi.org.uk/ww1

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A lament FOR THE LOST

Like the artists, poets and writers of the era, the world was also robbed of many of its brightest musical talents. Stephen Johns, Artistic Director at the Royal College of Music, looks back at the composers who were lost during the First World War, and those whose experiences informed their later works

In September 1914, a month after the declaration of war, Sir Hubert Parry, composer and Director of the Royal College of Music, gave his Director's address. He spoke with courageous defiance: "If we have to stand in rows over against the Albert Hall with files of Prussian soldiers ready to demolish us we shall all look down the murderous barrels without winking an eyelash". But, tellingly, Parry spoke also with sadness at what he foresaw would be inevitable loss: "Our pupils are made of different stuff from the pupils of ordinary schools. They are gifted in a rare and special way. Some of them are so gifted that their loss could hardly be made good."

The poets who lived and died in the First World War are known by many – Wilfred Owen, Siegfried Sassoon, Rupert Brooke – and their works speak powerfully of the horror of war and a nostalgia for home. Fewer may be aware of the effect of this cataclysmic war on the composers of the time.

George Butterworth

Butterworth served for much of the war as a subaltern in the Durham Light Infantry, serving alongside the many miners of the county. He was killed by a sniper in the Battle of the Somme as the Germans attempted to recapture a strategically important trench that had been taken by Butterworth and his division.



The years leading up to the war were heady with change and musical development and experimentation. Stravinsky had set the world on fire with his radical ballet score, "Le sacre de printemps", in 1913. Wagner's music had challenged and inspired composers through Europe and beyond, with Mahler and Strauss developing the avenues their predecessor had opened up. Debussy, Ravel, and others ploughed different furrows in a uniquely French style. Schoenberg's experimentation in Vienna had scandalised the public. A nationalist streak in music in earlier decades had been the inspiration for composers including Grieg and Verdi, and now their successors. Vaughan Williams was amongst those busy gathering folksongs around rural England. Composers and performers travelled freely far and wide, experiencing and exchanging each other's musical traditions.

The Royal College of Music (RCM) in London was home to a particularly talented generation – the contrasting styles of Parry and Charles Villiers Stanford as teachers were attracting a rich seam of gifted young musicians. This war was devastating to them.

Of those British composers from the RCM who did not survive the war, George Butterworth, Ernest Farrar, Francis Purcell Warren and William Denis Browne are prominent. Butterworth's compositions were rooted in a rural England of pastoral idyll. The composer Gerald Finzi wrote of him that his music "sums up our countryside as very little else has ever done".

Butterworth was highly self-critical, and destroyed the majority of his compositions before leaving for the Front in 1915. What remains include the beautiful pastorate "The banks of green willow", and the song cycle "A Shropshire Lad", selected from the large collection of poems of AE Houseman, with their own narrative of the loss of ordinary men in an earlier war.

Ernest Farrar taught the young Gerald Finzi, who later wrote his Requiem da Camera in memory of his teacher. Much of his music has not dated well, but notable is his Heroic Elegy, dedicated "To Soldiers". Francis Purcell "Bunny" Warren was just 21 when he was reported missing at Mons in 1916 – his body was never recovered. Only a few works survive, but his loss was keenly felt amongst his contemporaries. Parry said of him that this was "a peculiarly tragic case... one of humanity's tenderest possessions was ruthlessly destroyed". Herbert Howells was particularly close to Warren, writing his "Elegy for solo viola, string quartet and strings" in his memory, which was first performed in a Mons Memorial Concert at the Royal Albert Hall in 1917.

Moving, too, are the stories of those composers who survived the war but who were severely affected by it. Prime amongst these is Ivor Gurney. Gurney was both poet and composer; Stanford declared that Gurney was potentially "the biggest of them all". It is likely that Gurney had a mental illness from early in his life, but there is no doubt that his experiences in the war – he is widely considered to have suffered considerably from shell shock – exacerbated his problems, and he spent the last 15 years of his life in psychiatric institutions. He wrote music even when in the trenches, including his song "By a bierside". Both his poetry and his music



Ivor Gurney

Gurney's experience of the war was marred by a series of injuries, including being shot in the shoulder while serving with the Gloucestershire Regiment in April 1917, and gassed in September that same year. Some have speculated this may have had an impact on the severity of his shell shock after the war.

range across the contrasting themes of war and memories of a pre-war English Idyll – witness his largest orchestral works "War Elegy" and "Gloucestershire Rhapsody".

Arthur Bliss found himself strongly rejecting German influences in music – he was furious on returning wounded from the Somme to find "a public vociferously applauding a German soloist". Rejecting much of his pre-war music, written in the Germanic tradition of Brahms, he set out on new paths. Later in life he admitted being troubled by frequent nightmares – dreaming of being stuck in the trenches and doomed to fight on even knowing the armistice had been signed". His large choral work, "Morning Heroes", presaged Benjamin Britten's great masterpiece, the "War Requiem", in its use of war poetry, including Whitman and Owen, interlaced with classical texts.

No discussion of the music of this time can be complete without mention of the earlier generation of Gustav Holst and Ralph Vaughan Williams. Whether or not Holst's famous, asymmetric march "Mars, the bringer of war" is a conscious representation of the new mechanical warfare, its violent and relentless rhythms stand in sharp contrast to the simple folk-oriented harmonies of much contemporary English music. Holst was frustrated that he was rejected as unsuitable for military service. By contrast, Vaughan Williams, then 42, and already a highly successful composer, signed up with the Medical Corps. Although he rarely spoke of his war-time activities, his music was undoubtedly affected. Of his "Pastoral Symphony", completed in 1921, he wrote, "it's really wartime music - a great deal of it incubated when I used to go up night after night with the ambulance wagon at Ecoivres and we went up a steep hill and there was a wonderful Corot-like landscape in the sunset

– it's not really lambskins frisking at all as most people take for granted". "Dona nobis Pacem", written in 1936, echoes Bliss in using Christian texts alongside poems by Walt Whitman. There is no doubt that in this work, Vaughan Williams was cautioning against future conflict.

The Great War was a tragedy for British artists, no doubt, but there were similar losses on all sides of the conflict. The German composer, Rudi Stephan is worthy of particular mention. At his death on the Eastern Front he left behind

a range of works, including orchestral pieces and operas. He was the rising star of the informal *Jungdeutsch* movement, moving on from the late Romanticism of Strauss, and combining influences from Debussy to Berg and Stravinsky. It is a double tragedy that the majority of his manuscripts and works in progress were themselves destroyed in Allied bombing of Worms in 1945.

Others whose early deaths robbed later generations included André Caplet, to whom Debussy had entrusted the orchestration of some of his most popular piano works, including "Clair de Lune", and the Belgian composer, Georges Antoine. But there were further musicians who lived through the conflict and went on to have great influence on the art. Vaughan Williams had travelled to France in 1908 to study with Maurice Ravel. Now they both found themselves deep in the conflict. Ravel was a keen conscript, driving cargo trucks to the Battle of Verdun. His health deteriorated through the war, and he was discharged in 1917.

He wrote his piano work "Le tombeau de Couperin" through the period of war, completing it in 1919. Each of the movements is dedicated to friends who had not survived. On listening, it is a surprisingly uplifting work – Ravel explained that "the dead are sad enough, in their eternal silence".

Mention should also be made of Paul Hindemith. He was an enthusiastic supporter of the war, sure that "the German people

are fighting for a just cause". He was amused by the thought of musicians becoming soldiers. "Bach as a Staff-Sergeant (handing over a pair of oversized boots), that would be OK, but Beethoven practicing rifle drill, Mozart throwing hand-grenades or standing guard in front of a barracks; Schubert as an air force lieutenant and Mendelssohn as an NCO at a vehicle fleet convoy? They are inconceivable." As the war moved on, including the death in action of his father, he came ever closer to the front and its horrors. In 1918, he wrote with joy, "Shuddering, we heard that the Emperor abdicated, that Ebert will become Chancellor and – oh greatest bliss – that there will be cease-fire in the coming days."

Maybe we should end where we started, with Parry. In the words of the Oxford Dictionary of National Biography: "During the war he watched a life's work of progress and education being wiped away as the male population, particularly the new fertile generation of composing talent of the Royal College, dwindled." But Parry urged confidence in the belief that, even in greatest trauma, the "finest results in art" would profit, and that "those who can extract something true and inspiring out of such a welter of wild realities are likeliest to reinvigorate the things that tend to become stale and unprofitable". "If you want to stupefy a genius, the surest way to do it is to keep him in cotton wool". And, despite the knowledge that not all would return, he saluted those who volunteered: "There are a vast number of our best and most gifted ones offering themselves to the same fate. All honour to them, and all anxiety to us!" Further reading is available at www.warcomposers.co.uk

Arthur Bliss

Serving with distinction in the Royal Fusiliers and Grenadier Guards during the war, Bliss's composing career was interspersed with a number of other roles. Notably, he served as the BBC's Director of Music during the Second World War and was appointed Master of the Queen's Music, continuing to compose until late in life.



Unwritten POEMS

Britain's First World War poets changed the way we view military conflict and had a deep impact on the national psyche. Yet the stories of the 15,600 volunteers who signed up to the British West Indies Regiment remain largely unknown. What does it mean to fight for a 'mother country' that refuses to accept you as one of its own? As a collaborative project, Unwritten Poems invited contemporary Caribbean and Caribbean diaspora poets to write into that vexed space, as co-curator Karen McCarthy Woolf explains

Unwritten Poems is part of 14-18 Now's First World War centenary commissions and is a partnership project with BBC Contains Strong Language, the British Council, Nine Arches, and Wrecking Ball Press. It asks Caribbean and Caribbean diaspora poets to respond to the Caribbean engagement in the First World War, and in so doing to think about what it means to be made invisible within a larger international collective memory of that event.

I'm both a co-curator and a commissioned artist for this project, which has culminated in film and radio broadcast outputs, as well as a commemorative anthology that I edited.

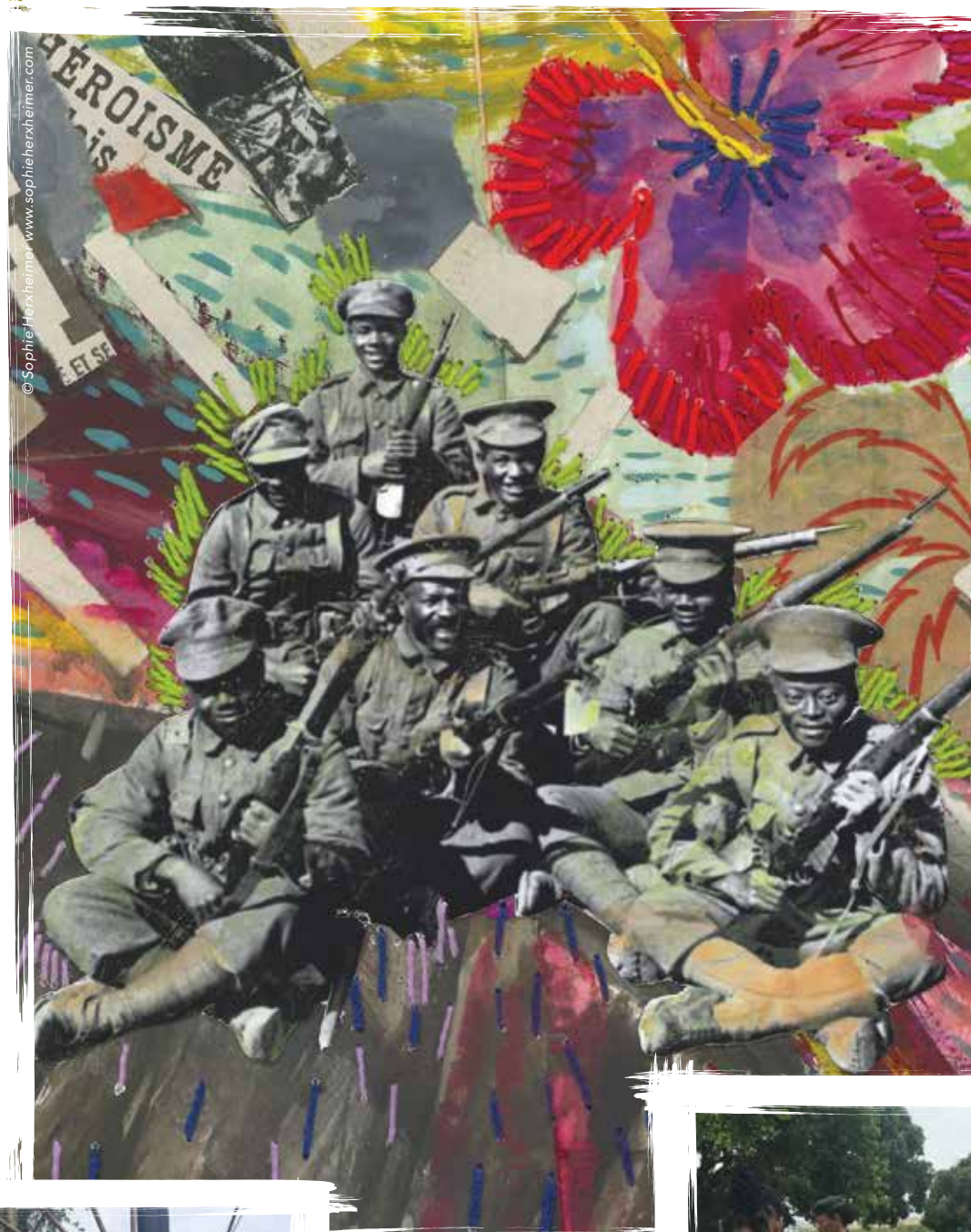
It's been a tough task to write into that space because it's hard to imagine what may have been written – this idea of an unwritten poem and reconnecting to that time, and also to think about how it relates to the myriad global pressures we are experiencing now, where peace is a tenuous and subjective concept. That's the aspiration of the project, though, and it will be fascinating to see how that plays out.

As part of our research and outreach, we travelled to the Calabash Festival in Jamaica, which is the island my father came from, for the first time. I brought with me a letter to my grandmother (who died on Christmas Day 1985) from her church, commending her on her character and referencing her migration from a small country village to

the capital, Kingston. I became fascinated following the trail of that document to try to uncover what life would have been like for her at that time, as a rural labourer in 1918.

In some ways, I think that life working the land wouldn't be too different, although I was also interested in how gang violence as a phenomenon that's part of a war that remains undeclared as a postcolonial legacy is part of the landscape. At the time I visited, her home parish of St Catherine was under a local state of emergency and the location of the church in downtown Kingston was in a no-go area. I recorded a BBC radio documentary *Between the Ears* with my co-curator and producer Sue Roberts about this experience too – thinking about how my grandmother's life connected to that period.

We also held workshops for young, local writers with the Calabash Festival, and I was amazed by the quality and range of the responses that were produced during a day hosted by Jamaica's National Library and Military Museum. We'll be showcasing some of these student poems online, as well as publishing the commissioned poets in an anthology *Unwritten: Caribbean Poems After the First World War*,



Clockwise from left: Ebenezer Baptist Church, the cover of *Unwritten: Poems after the First World War*, students at the National Military Museum, and documents at the Jamaica National Archive

which was launched at the Contains Strong Language festival in Hull in the autumn.

Right now it couldn't feel more important to be thinking about these stories from the First World War, when we're in the 70th anniversary of Windrush. There is a poignant and infuriating continuity between how the British government has dismissed the contributions the Windrush generation made to British society in the immediate post-war era to the present day, and the treatment of Caribbean troops and volunteers in the First World War. When you delve into the history, you realise how little has been learnt. When we should be thinking about celebrating Britain as a diverse, vibrant, multi-cultural space, instead we're looking at illegal deportations. We're looking at walls going up, not coming down. So it feels really important to uncover those stories now.

The First World War poets were writing what has now been termed a poetry of witness: these poems were critical in subsequent understanding of the First World War, they made a deep impression on the British National psyche. And yet, for the Caribbean volunteers who were able to sign up, that sense of wanting to be part of the hero narrative of war was part of it. Of course, there was also this idea of economic opportunity – this idea that you would go, fight for your country, be part of the larger heroic narrative and, as was the case for many of the Caribbean volunteers, transcend challenging economic conditions at home.

We really wanted the project to reflect the geographical distribution of the troops. There were 15,600 troops and around 10,000 of them were from Jamaica, with the remaining third from the other islands. Therefore, we commissioned as far as we could to reflect this across the Caribbean diaspora, and the project covers Granada, Jamaica, St Lucia, and Trinidad and Tobago.

Each island has a strong and individual national identity, but the British West Indies Regiment was pan-Caribbean, as is *Unwritten Poems*. We also wanted to make sure there was a range of ages across the commissioned poets, too: that's why we commissioned two spoken word poets in their early 20s from Trinidad – the age the soldiers would have been. There are also poets whose focus is on making women's stories heard, and we all work in very varied styles: from experimental and more traditional lyric

to narrative historical monologues and other more asymmetric approaches to the experience.

The Caribbean volunteers realised very quickly that they were not treated like the other soldiers: and the project aims to bring these injustices they suffered for the country they had signed up to defend into the limelight. The British government didn't even

want them armed. Imagine having to dig trenches and be at forefront of the auxiliary effort, yet having no weapon with which to protect yourself, being paid less than your fellow white soldiers, being housed in barracks that were inferior to those provided to German prisoners of war. These are the humiliations and injustices the men suffered, along with the brutalities of war that were playing out around people: when you're willing to put your life on the line, you don't expect to be treated like a second-class citizen. Can poetry right a wrong, retrospectively? Well, what is done is done, but in remembering and recording these histories, we can hope to bear witness to an emotional history that's not been captured elsewhere.

Unwritten: Caribbean Poems After The First World War is published by Nine Arches Press www.ninearchespress.com.

A special edition of BBC Radio 3's *The Verb* featuring the poets from *Unwritten: Caribbean Poems after the First World War* is available on BBC iPlayer until 9 December.

Unwritten Poems is co-commissioned by 14-18 Now, BBC Contains Strong Language and the British Council

THE PROPAGANDA MACHINE



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FROM THE DAYS OF ANCIENT ROME RIGHT THROUGH TO THE GREAT WAR AND NAZI GERMANY, PROPAGANDA HAS CONTINUED TO REAR ITS UGLY HEAD. AMID THE CURRENT AGE OF FAKE NEWS, OUR PERCEPTION OF THE INFORMATION WE RECEIVE REMAINS AS SHAKY AS EVER, WRITES ROSS DAVIES

Fake news! Dodgy dossiers. An ongoing power struggle. Living in the 21st century, these are words, which when combined, make for familiar headlines and column inches. But they instead, can be well applied to the days of Ancient Rome and what is arguably the first example of a good old-fashioned political stitch-up.

In around 33BC a prolonged period of civil war and assassination meant the Roman government was in tatters. At the same time, a bitter power dispute had formed between two former allies – Octavian, Julius Caesar’s heir, and Mark Anthony – for control of the Empire.

The latter had set up home in Egypt with history’s ultimate femme fatale Cleopatra, laying claim to the Eastern Roman Empire. Octavian, on the other hand, remained in Rome, where the Senate was based and able to be influenced.

Sensing an opportunity to steal a march, the wily Octavian claimed to have in his possession a document that was Mark Anthony’s last will and testament. In it was purported to be evidence that his enemy planned to leave legacies – including large parts of Roman-held territory in the Mediterranean – to his three children with Cleopatra.

Octavian wasted little time in disseminating the document as widely as possible, convincing the Senate to issue a decree that was posted in the Forum before being dispatched by messengers throughout the empire. Ancient Romans soon made up their mind: Mark Anthony, in the clutches of Cleopatra, had lost his mind and was unfit to govern.

The rest, as they say, is ancient history. The ignominy was too great for Mark Anthony, who along with Cleopatra, committed suicide soon after. In 31BC Octavian became sole ruler of Rome and its first emperor, taking the name of Augustus.

To this day, the contents of Mark Anthony’s will remain a subject of debate. Were there really plans to bequeath a chunk of Roman-held land to his children? It’s a moot point. Octavian’s ploy worked because he was able to tap into the prevailing mood and fears among ancient Romans – anti-eastern prejudices, a suspicion of wealth and riches, and a dislike of powerful women. All boxes were ticked.

It begs the question: What would Octavian have made of Twitter – a tool by which misinformation can spread like wildfire within seconds (in the emperor-in-waiting’s case, it took months)? Perhaps it would have afforded him an even quicker route to the top. What we can be sure of, nonetheless, is that this is one of the earliest brutal exercises in propaganda.

The etymology of the word propaganda comes from the Latin Octavius and his fellow ancient Romans would have used in daily conversation. Taken literally – the propagation of a faith or practice – it holds a neutral meaning, far removed from its negative and political connotations that we recognise today. So, how did we get to our current interpretation of the word?

While using propaganda as a tool to sway the public’s perception has existed since the days of Octavius – and before, doubtless – it is arguably during the First World War when it came into its own as a visual medium.

When war was declared between Britain and Germany in 1914, both sides sought to

drum up as much support for their respective efforts as possible. This, at first, involved a mix of simple slogans and images containing nationalist messages to encourage enlistment, the most famous of which being “Lord Kitchener Wants You”, the boldly lettered advertisement devised by Alfred Leete in 1914.

Soon the propaganda bureau in Wellington House in London was in full swing, and others followed, notable posters including “Fight for the Dear Old Flag” and “Help Stop This”. When it became apparent that the conflict wouldn’t be over within a matter of months, as some had first believed, propaganda took on a more xenophobic and mendacious turn.

This was carried by several UK newspapers of the time. Lord Northcliffe, owner of the *Daily Mail* and *Daily Mirror*, was appointed director of enemy propaganda. His papers mocked the Kaiser as a “father of lies”. In one single report from September 1914, the German king was labelled a “lunatic”, “barbarian”, “madman”, “monster”, “modern Judas”, and a “criminal monarch”.

While not specifically the work of Northcliffe, posters from around the time also portray German soldiers bayonetting and mutilating Belgian babies. In 1917, *The Times* ran a story of Germany corpse factories, in which the bodies of soldiers were being converted into glycerine for weapons and food. Post-war investigations revealed such stories to be utterly false, but these examples of atrocity had already served their purpose.

In the main, British propaganda from the time is seen as being more aggressive – and indeed exploitative – than its German equivalent. Some historians even argue that the discovery by Americans in the aftermath that they had been inveigled into joining the conflict in 1917 by means of deception and misinformation, gave rise to the case for US isolationism in the 1930s.

If some of the propaganda used by the British during the First World War can be seen as clunky and obvious, its use by the Nazis years later was far more advanced and calculated. ♦

The idea of propaganda was included in Hitler's political manifesto *Mein Kampf*, with two whole chapters dedicated to the subject. Despite his rabidity, Hitler knew that the only way to forward Nazism was to systematically exploit the woes of the time felt by ordinary Germans – a poor economy, disenfranchisement and a lack of national identity – and turn them to his advantage.

This strategy was built on what Hitler referred to as the “propaganda of ideas”. After seizing power in 1933, he appointed Joseph Goebbels to head up the Nazis’ Propaganda Ministry. Goebbels, the most intellectual of the Nazi elite, sought to use the new media of radio and cinema to condition German minds.

A film buff whose favourite movies were *Gone with the Wind* and *Snow White and the Seven Dwarves*, Goebbels eschewed negative propaganda for what he deemed to be triumphant works of art, such as the 1934 film *The Triumph of the Will*. Directed by Leni Riefenstahl, the film is recognised as one of the greatest ever propaganda films, utilising a range of groundbreaking techniques from moving cameras to aerial photography and a musical soundtrack.

Visual presentation was also key to Nazi propaganda, with a range of abstract symbols deployed, including eagles, and most infamous of all, the swastika. Even the typeface used for pamphlets – Fraktur Blackletter – was carefully selected by Hitler and Goebbels as a means of conveying drama within what appeared to be basic messages.

Goebbels, who declared that “the propagandist must be the man with the greatest knowledge of souls”, also sought to quash and destroy any information that stood in the way of Nazi dissemination. Book-burning sessions were commonplace, while the Church was silenced. For a while, the only reality Germans were allowed to exist in was Nazism itself.

It's exactly 100 years since the Great War finally ended; 73 since Hitler and Goebbels



“
AS IT BECAME APPARENT THE CONFLICT WOULDN'T BE OVER WITHIN MONTHS, PROPAGANDA TOOK A MORE XENOPHOBIC AND MENDACIOUS TURN

committed suicide in Berlin. This begs another question: Does propaganda still exist?

The obvious answer is yes. Some might rightfully argue that we live in an age of misinformation, where facts have become secondary to bluster and outrage. Social media has seen to it that, from time to time, it feels like we are on the cusp of falling into a cycle of post-truth and doublethink.

If that sounds apocalyptic, take the following example. During the 2016 US presidential election, a social media movement gathered speed claiming that a global paedophile ring, involving senior Democrats, was being run out of a pizza parlour in Washington DC.

The story spread like wildfire on Facebook and captured the attention of Edgar Maddison Welsh, a 28-year-old father of two from Salisbury, North Carolina. As a concerned parent, Walsh proceeded to drive six hours up to the capital before opening fire on the restaurant. Fortunately, no one was injured from the episode dubbed 'Pizzagate', but it conveyed the bombastic and fractious mood that came to define the election and thereafter.

And here's the worrying fact that emerged in the wake of the incident: despite the story being unfounded and debunked in its entirety,

Playing on fears and glorifying the fight were common themes in posters a survey from YouGov and *The Economist* found that 17% of Hillary Clinton supporters and 46% of Donald Trump voters believed elements of the bizarre conspiracy theory to be true.

Such worrying figures suggest that once we are fed misinformation – or as it is more commonly known today, fake news – it is difficult for people to be disabused of the idea that the story is false in its entirety. The die is cast and our mind has a hard time expunging such information.

“This is where things get very interesting, psychologically speaking,” says Professor Stephan Lewandowsky from the University of Bristol. “Findings suggest that very often if someone is informed

that something is false, they may even acknowledge that to be the case, but the misinformation shines through. They are reliant on information they know to be false. In today's age, whereby some would argue the likes of Twitter and Facebook are seen to be echo chambers, emotion is also the driving factor. People are drawn to outrageous stuff.”

As recognised by many, Lewandowsky believes President Trump has done more than anyone in using his Twitter account to spin stories: “In all his utterances, he is the antithesis of Western civilisation,” he says.

Strong words. Trump aside, there is the somewhat ironic argument that Twitter has democratised propaganda by allowing ordinary people to play a part in its very dissemination. Recipients of misinformation have the power to dismiss or spread what we see and read at the click of a finger. How can propaganda be a cancer on the body politic when the people have the power to control it?

It's a valid question, but more pressing is the overriding dichotomy it presents. We now have more information at our disposal than ever before in the history of civilisation, yet the line between what is truth and what are lies seems just as grey as it ever was.

LONDON & UK highlights

LONDON
THE NUTCRACKER
Monday 3 December – Tuesday 15 January, Royal Opera House
See the best of the best perform this classic festive favourite and revel in Tchaikovsky's most famous score.
From £18. www.roh.org.uk/productions

EDINBURGH
HOGMANAY
Monday 31 December, across the city
Celebrate the New Year at any number of fantastic events across the city, such as a Street Party, Concert in the Gardens, Torchlight Procession and Midnight Fireworks display.
Prices vary. www.edinburghshogmanay.com

LONDON
CHRISTMAS AT KEW
Until Saturday 5 January, 5-10pm, Kew Gardens
Enjoy the world's most famous botanical gardens after dark, as Kew lights up in a trail of music and colour.
From £16.50. www.kew.org/kew-gardens/whats-on

PETERBOROUGH
WHITTLESEA STRAW BEAR FESTIVAL
Friday 18 – Sunday 20 January, Whittlesea
Celebrating the ancient tradition of a straw bear dancing through the village street, the three-day festival includes a concert and parade.
Free. www.strawbear.org.uk

LONDON
THE LONDON CLASSIC CAR SHOW
Thursday 14 - Sunday 17 February, ExCel
See some of the finest cars of yesteryear, including special editions and one-offs, race down the indoor 'Grand Avenue' at the ExCel, along



Until Sunday 24 February, The Lowry Galleries, Salford



Friday 18 – Sunday 20 January, Whittlesea



Thursday 14 - Sunday 17 February, ExCel



Until Sunday 17 March, City Art Centre, Edinburgh

with special guests from the world of motorsport.
Price tba. www.thelondonclassiccarshow.co.uk

MANCHESTER
LOWRY & THE PRE-RAPHAELITES
Until Sunday 24 February, 11am-5pm, The Lowry Galleries, Salford
An exhibition celebrating LS Lowry's love of the 19th century artistic movement.
Free. thelowry.com/whats-on

EDINBURGH
ROBERT BLOMFIELD: EDINBURGH STREET PHOTOGRAPHY
Until Sunday 17 March, 10am-5pm, City Art Centre
Photographer Robert Blomfield began his street photography career in Edinburgh and worked steadily across the UK from the 1950s to 1970s.
Free. www.edinburghmuseums.org.uk/whats-on

Long in the MEMORY

The legacy of the First World War still casts a long shadow over the countries that fought a century ago. With memorials in virtually every village the length and breadth of the UK, they act as a constant reminder of the sacrifices made by our ancestors. But the act of remembrance, while solemn, does not have to be conventional. Overseas looks at some of the most interesting and heartfelt memorials around the UK, all of which are well worth a visit

1. Chattri, Brighton (Main image)

On a hilltop just outside Brighton, the Chattri echoes the nearby Royal Pavillion, which served as a military hospital for Indian soldiers during the First World War. Some 800,000 Indian soldiers fought for the British Empire during the war, with the first 345 injured soldiers arriving in Brighton by train in December 1914. The site of the Chattri is dedicated to those Indian soldiers who lost their lives in the fighting and were cremated on this hillside. Only accessible via bridleway, it is well worth the walk for the stunning views over the surrounding countryside.

2a & 2b. Wagoner's Memorial and Eleanor Cross, Sledmere, Yorkshire

This pair of Grade I listed memorials are just metres from one another in the Yorkshire village of Sledmere. The former tells the story of the Wagoners Reserve Corps, a group of 1,217 men from across the county who had the vital job of supplying the trenches with food, ammunition, and equipment. Recruited by Sir Mark Sykes, owner of the Sledmere Estate, the Wagoner's Memorial sits alongside the Eleanor Cross, which commemorates all those from the estate who lost their lives during the conflict.

3. Animals in War Memorial, London

It is not just human life lost in warfare and a memorial on Park Lane unveiled in 2004 remembers the animals that have served in armed forces, from horses to carrier pigeons. Carrying the inscription 'They had no choice', the memorial is a vivid depiction of the huge variety of working animals that have played a part in wars throughout history.

4. Coventry War Memorial, Coventry

Remembering the 2,587 Coventrians who died in the fighting between 1914 and 1918, this war memorial stands at 90ft tall and

is a striking art deco design by local architect TF Tickner. The memorial contains the Chamber of Silence within, which lists the names of all Coventry soldiers killed in the two world wars and the Gulf War, open to the public on Remembrance Sunday every year.

5. Welsh National War Memorial, Cardiff

Unveiled in 1928, this memorial pays tribute to the Welsh soldiers, sailors and airmen who died in the First World War. A bronze statue of each service stands holding a wreath up to a statue of Victory at the centre of a sunken court, surrounded by a colonnade, which includes both Welsh and English inscriptions. A further plaque was added in 1949 following the Second World War.

6. Bevan's War Memorial, Northfleet, Kent

A seated depiction of Britannia, this memorial commemorates the workers of Bevan's Cement

Works who died during the First World War and is made from, appropriately, cement. No longer the site of a cement works, the memorial was moved in 1969 to make way for a rearrangement of the works, and a planning application was submitted to move it again in 2011 as the site changed use once more.

THE THANKFUL VILLAGES

Even though virtually every settlement up and down the country lost young men during the First World War, there were a tiny number in which every soldier returned alive, they are called the Thankful Villages. Fewer than 40 settlements across the UK, none in Scotland and Northern Ireland, were spared the loss that almost every other community in the country suffered.

Compare this good fortune with the fate of the 'Pals Battalions', which were formed in local recruitment drives across the UK, so that friends and neighbours could serve together, rather than with strangers. The Somme offensives of 1916 saw some of the heaviest losses of the war, such as the Accrington Pals, or the 11th Battalion, East Lancashire Regiment, which saw 250 killed and 300 wounded of the 700 Accrington Pals who took part in the attack on Serre, in the space of just 20 minutes. The devastation to whole communities meant that further Pals Battalions were not sought.



Christmas at the Club

Celebrate at your home-away-from-home with our special festive packages!

Get into the festive spirit with mulled wine and mince pies at our Christmas Eve drinks reception, followed by a screening of a classic Christmas movie. The Bar will be open and an optional supper will be served in The Restaurant. Make sure to save some room, as on Christmas

Day the celebrations start at midday with a sparkling drinks reception and a traditional three-course lunch, including half a bottle of wine, coffee, and mince pies. If you choose to stay with us for three nights, after a delicious Boxing Day breakfast, your package includes a tailor-made winter walk around the area, led by one of our Blue Badge guides.



To book a two or three-night package at the clubhouse, contact reservations@rosl.org.uk or +44 (0)20 7408 0214 x217. Package elements can be booked separately, and are also open to members and their guests not staying at the

clubhouse. For lunch bookings only, contact rosldining@graysonsrestaurants.com or +44 (0)20 7629 0406. For tickets to just our Boxing Day Walking Tour, contact membersevents@rosl.org.uk or +44 (0)20 7016 6906.

	DOUBLE/TWIN	SINGLE
Two nights	From £305pp	From £355pp
Three nights	From £380pp	From £465pp

Member offers

NEW YEAR'S CELEBRATION HAMPER

Celebrate with a loved one from the warmth and comfort of your clubhouse bedroom this New Year's Eve. For just £55 per hamper, you can enjoy a midnight celebration for two to bring in 2019, including: Half a bottle of Champagne Gadget Brut with two flutes; home-made chutney; home-made chocolate truffles; cheese board and crackers for two.

MEMBER EVENT DISCOUNT IN 2019

Members can make the most of the clubhouse in 2019

by receiving a **75% discount** on meeting room hire on Mondays and Tuesdays. Whether it's a business conference, birthday party, or even a wedding celebration, members can enjoy one of ROSL's private spaces with prices starting from just £51, but to take advantage you must be quick!

The offer applies to bookings made for Mondays and Tuesdays throughout 2019, but must be booked before the end of December 2018. Contact the Conference and Banqueting Team on +44 (0)20 7016 6907 or sales@rosl.org.uk



INTRODUCE A FRIEND TO ROSL

Would you like to bring a friend or family member along to any of these events? If so, you can make use of our Guest Pass, which will allow you to book a second bedroom when staying at the clubhouse for a non-member friend to try out

the club's facilities, usually a member-only benefit. Available on Friday, Saturday and Sunday nights until February 2019, quote 'guest pass' when booking. Please note only one guest pass is available per member.

ANNUAL MUSIC COMPETITION

As you read this, the 2019 ROSL Annual Music Competition is open for applications and candidates all over the Commonwealth are busy preparing their videos for the first round of judging, which will happen at the start of January 2019, in preparation for our semi-final and section final rounds in February and March.

This will be the third year of judging the initial round by video, and while like many things it has its pros and cons, it allows applicants from a wider geographical range to apply and see whether they get through to the final rounds, helping the competition to

further its reach into the Commonwealth. It also allows them to have as many goes as they like at their video before submitting the one they are happy with. There are still strict rules though! Each film must be shot live, with a single camera angle and for solo pianists we must be able to see their hands!

Many people ask what the judges (all high-level industry professionals) are looking for when we listen to the hours of music making throughout the competition. The answer varies according to the discipline, but some things do not change. We are seeking exceptional technique and

control of either instrument or voice, and consistency of that technique throughout all the performances. In the singing categories, we expect a mastery of whichever languages they choose to perform in (and in general it will be several different ones) and in the chamber music categories we hope to see a group of musicians performing with one common purpose and voice, while maintaining excellent ensemble in the group.

Above all of that, we are most excited to hear musicians who have something special to say, and are able to define that clearly and engagingly in their

performances. It is this quality that always marks the winners of the ROSL competition.

As ever, there are four solo categories, two chamber music ones, and a special evening for non-UK Commonwealth musicians. The evenings have a great atmosphere, with exceptional music making, and wine for everyone at the end, to debrief and to meet the musicians. A true showcase of what makes ROSL so special.

With new members prices from 2019 I urge members to come along if you haven't before, and support the next generation of amazing young musical talent.

Closing date for entries to the ROSL Annual Music Competition 2019: 3 Jan 2019

Competition evenings

Princess Alexandra Hall, ROSL
ROSL Solo Wind and Brass Prize
Tuesday 12 February 2019, 7pm
ROSL Singers Prize
Tuesday 19 February 2019, 7pm
ROSL Solo Strings Prize
Tuesday 26 February 2019, 7pm
ROSL Solo Keyboard Prize
Tuesday 5 March 2019, 7pm
ROSL Strings Ensembles Prize
Tuesday 12 March 2019, 7pm
ROSL Mixed Ensembles Prize
Tuesday 19 March 2019, 7pm
ROSL Over-Seas Awards Evening
Thursday 21 March 2019, 7pm

Gold Medal Final, Queen Elizabeth Hall, Southbank Centre
ROSL AMC Gold Medal Final
Thursday 30 May 2019, 7pm



DECEMBER

LONDON GROUP
CHRISTMAS DINNER

*Wednesday 5 December,
12.30pm, Over-Seas House*
Get into the festive spirit with the London Group's Christmas Lunch. Including drinks reception, three-course festive lunch with wine and coffee, musical entertainment, and a free prize draw, you're bound to be leaving bursting with Christmas spirit (and turkey!). See separate posters for more details.
£50 for London Group Members. £55 for guests.



CONSONE QUARTET
ALBUM LAUNCH

*Wednesday 5 December, 7pm,
Over-Seas House*
Winners of the 2016 ROSL Ensemble Prize, period instrument quartet Consone focuses on classical and early romantic repertoire. They will be presenting their debut album of Haydn and Mendelssohn, released in the autumn of 2018 on the Ambronay Label. The programme will include a selection of Haydn and Mendelssohn and guests are invited to join the quartet for a wine reception.
£6. £4 Friends of ROSL ARTS.



CHRISTMAS
CLUBHOUSE CAROLS

*Thursday 6 December, 6.30pm,
Over-Seas House*
Gather around the Christmas tree this December with ROSL members and staff to sing some classic Christmas carols and festive songs together. With a mince pie and mulled wine, this club favourite event promises to get you into the festive spirit early.
Free. RSVP is necessary.

CHRISTMAS QUIZ

*Thursday 6 December, 8pm,
Over-Seas House*
After our Christmas carolling we'll be carrying on the festivities with our annual Christmas Quiz. Create your own team of up to six people, or be placed in a team when you arrive, to compete for a series of prizes.
£6. £30 for a team of six.



INCOGNITO EXHIBITION
AND SALE LAUNCH

*Tuesday 11 December, 6pm,
Over-Seas House*
Following the immense success of the 2016 exhibition, ROSL is proud to once again stage the charity art exhibition and sale – Incognito. Join us for the launch of the exhibition and sale with the opportunity to acquire a potential masterpiece for only £50. We have invited friends, members and artists from around the world to create a 'postcard' artwork, which will be exhibited anonymously in Over-Seas House and online, and the artist name will only be revealed after the artwork is purchased. Proceeds from the sales of work will go to ROSL Golden Jubilee Trust (Charity No. 306095) to support ROSL's education and development projects.
Free.



CHRISTMAS
AT THE CLUB

*Monday 24 – Wednesday 26
December, Over-Seas House*
Celebrate at your home-away-from-home with our special festive packages! Get into the festive spirit with mulled wine and mince pies at our Christmas Eve drinks reception, followed by a screening of a classic Christmas movie. The Bar will be open and an optional supper will be served in The Restaurant. Make sure to save some room, as on Christmas Day the celebrations start at midday with a sparkling drinks

reception and a traditional three-course lunch, including half a bottle of wine, coffee, and mince pies. If you choose to stay with us for three nights, after a delicious Boxing Day breakfast, your package includes a tailor-made winter walk around the area, led by one of our Blue Badge guides.

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	DOUBLE/TWIN	SINGLE
Two nights	From £305pp	From £355pp
Three nights	From £380pp	From £465pp

BOXING DAY
WALKING TOUR:
WALKING IN
THE FOOTSTEPS OF
THE SUFFRAGETTES

*Wednesday 26 December, 1pm,
Over-Seas House*
Walk off that extra serving of turkey you probably shouldn't have had with our traditional Boxing Day walking tour. This year, in honour of the centenary of Women's Suffrage, our guide will be bringing to life the colourful characters who brought about this monumental piece of legislation. Beginning at the club, the walk encompasses the Mayfair, St James's and Westminster areas, and takes walkers from the beginning of the suffrage movement through to the victory of equal voting rights for men and women in 1928.
£20.





JANUARY

LONDON GROUP VISIT: BACKSTAGE TOUR OF THE NATIONAL THEATRE

*Wednesday 9 January, 12pm,
National Theatre*

The Theatre, opened in October 1963, is described as some as an example of mid-20th century modernism in its building designed by Denys Lasdun. We will have a tour to explore the backstage life of the theatre. It creates over 20 new productions every year; and makes all its sets, props and costumes inhouse; and has around 1,000 employees. It has three permanent theatres and a company of 150 actors. We will see preparations for the shows, including set building and props making in the workshops. Its most successful production was *War Horse* first performed in 2007.

£12. £14 for guests. London Group members only.

THE EFFECT OF FEMALE SUFFRAGE ON UK POLITICS SINCE 1919

*Thursday 17 January, 6pm,
Over-Seas House*

In December 1918, the Representation of the People Act came into force, tripling the electorate to 21.1 million, largely by enfranchising women for the first time – but only those aged over 30 who were married or owned property. Our London Group Chairman, Dr Edmund

Marshall, himself a former MP, will examine the effects female suffrage had on subsequent politics, including the numbers of women elected to parliament and local authorities, and those appointed ministers. Did the inclusion of women voters alter the balance of support for the main parties? Did the issues of politics change with the gender balance?

Free. Open to London Group members and overnight guests.



FEBRUARY

ART FUND TALK: SEVEN KEYS TO MODERN ART BY SIMON MORLEY

*Thursday 7 February, 6.30pm,
Over-Seas House*

Renowned author, artist, and art historian Simon Morley talks about his new book, *Seven Keys to Modern Art* (Thames & Hudson, 2019) in the latest Art Fund talk. In the book, he examines 20 well-known but little-understood works of art – including Henri Matisse's *The Red Studio* (1911) and Yayoi Kusama's *Phalli's Field* (1965) – in terms of seven key perspectives: history; biography; aesthetics; experience; theory; criticism; and the market. Following the talk in the Princess Alexandra Hall, a book-signing by Simon and a reception follow.

£18.

ANNUAL MUSIC COMPETITION, SOLO WIND AND BRASS PRIZE

*Tuesday 12 February, 7pm,
Over-Seas House*

This is the first concert of our 67th Annual Music Competition. The musician judged to be the winner of this section will walk away with £5,000 and return to compete in the Gold Medal Final in May 2019. Our last two Gold Medal winners have come through this section, James Buckle on bass trombone and Jonathan Radford on saxophone. Could it be three in a row? Join us to be the first to hear these wonderful musicians.

**£16 general admission.
£12 members and Friends
of ROSL ARTS. £5 students.**



LCMS CONCERT SERIES: RAPHAEL WALLFISCH & JOHN YORK

*Sunday 17 February, 6.30pm,
Over-Seas House*

In the second of our collaborations with the London Chamber Music Society, the famous cello-piano duo of Raphael Wallfisch and John York present a fascinating concert pairing striking 19th century and early 20th century works. Their own arrangement of Brahms's F minor Clarinet Sonata is balanced with Schumann beautiful *Romances* from the late 1840s. The first of Martinů's cello sonatas, composed in 1939, is paired with Rebecca Clarke's passionate *Rhapsody* from 1923 – commissioned by Sprague



Coolidge, its manuscript languished in the USA Library of Congress for many years until being rediscovered in the 1980s. **£22. £15 Friends of ROSL ARTS/LCMS members.**

ANNUAL MUSIC COMPETITION, SINGERS PRIZE

*Tuesday 19 February, 7pm,
Over-Seas House*

An audience favourite, this concert promises some dramatic and emotive singing as each of the talented musicians compete for the prizemoney and a place in the Gold Medal Final. Previous winners of this section include Jean Rigby, mezzo-soprano in 1981; Susan Chilcott, soprano in 1986; Adele Paxton, mezzo-soprano in 1991; Jonathan Lemalu, bass-baritone, in 2000; Lucy Crowe, soprano in 2002; Jonathan McGovern, baritone in 2010; and Morgan Pearse, baritone in 2013. It has been over five years since a singer won the competition, could this be the year?

**£16 general admission.
£12 members and Friends
of ROSL ARTS. £5 students.**





LONDON GROUP: INDUSTRY, IMMIGRATION, AND INEQUALITY IN THE VICTORIAN EAST END

Thursday 21 February, 6pm, Over-Seas House
In the last decades of the Victorian era, East London was often referred to as “darkest London”, and was a place for respectable citizens to avoid. Dominated by the working classes, which consisted of poorest native English population and immigrants from Ireland, Russia, Poland and German, Spitalfields, Whitechapel, Bethnal Green, and The Old Nichol were regarded as some of the worst slums in the country. Mr Tim Potter will explore the lures of

industry work, which led people to flock from the countryside and abroad to the overcrowded streets of the Victorian East End, and the growing gap between the rich and poor. **Free. Open to London group members and overnight guests.**

ANNUAL MUSIC COMPETITION, SOLO STRINGS PRIZE

Tuesday 26 February, 7pm, Over-Seas House

Recent strings winners who went on to win the Gold



Medal are the wonderful Emily Sun violin in 2016 and Sean Shibe guitar in 2011. One performer from this concert will be selected to compete in 2019 for the same title and a chance to win the full prize of £20,000. There is so much to play for, as the section winner is determined by their live performance, so expect some fantastic performances from these young musicians. **£16 general admission. £12 members and Friends of ROSL ARTS. £5 students.**



LONDON GROUP OUTSIDE VISIT: THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

Thursday 28 February, 2pm, Royal Institute of British Architects, 66 Portland Place
We will have a guided tour of the Grade II listed headquarters to hear about the history and design of this landmark building, which offers insight into the architecture profession, and RIBA's role in championing great architecture and its life for the last 84 years. It has an exhibition gallery, a café and a bookshop all open to the public. **£12. £14 for guests. London Group members only.**

CONTACT DETAILS AND BOOKING INFORMATION

Visit www.rosl.org.uk/events or call +44 (0)20 7408 0214 for more information on the full programme of events and to book your place

LONDON GROUP

For London Group members, their guests, and ROSL members staying at Over-Seas House. To join, speak to the Membership Team on +44 (0)20 7408 0214 x214/216 or email membership@rosl.org.uk. **No booking is required for talks.** To book outside visits, send a cheque payable to 'ROSL' and a stamped, addressed envelope to Maureen Howley, London Group, Over-Seas House, Park Place, St James's Street, London, SW1A 1LR. The London Group is a voluntary organisation and cannot take bookings by email or telephone. Confirmation is sent approximately ten days in advance. Cancellations and refund requests must be made at least two weeks before the event. Contact howleymaureen@hotmail.com.

SOUTH OF FRANCE

FOR DISCERNING TRAVELLERS

The colours of Provençal lavender, pastel-painted villages, and golden sands against the brilliant azure of the Mediterranean, have drawn royalty, celebrities and artists to the South of France for more than a century – including Monet, Renoir, Picasso, Chagall and Matisse, who famously remarked: “When I realised that every morning I would see this light again, I couldn't believe how lucky I was.”

Today, the allure of the South of France is undimmed, and it is easier than ever to visit, with flights from many local airports, TGV high-speed rail connections from Paris, and a direct Eurostar train from London to Avignon and Marseille. Whether you are looking for fine dining or a relaxed al fresco dinner overlooking the sea, fine art in one of the many excellent museums, or wine tasting amid the rolling vineyards and olive groves of the Luberon or the Languedoc – our experts would be delighted to create the perfect tailor-made holiday to the South of France.

Prices are per person and include flights, return private transfers or car hire, accommodation with breakfast, Kirker Guide Notes and the services of the Kirker Concierge.



PROVENCE

Crillon le Brave ***** Superior

A sublime haven in the heart of Provence, Crillon le Brave is the perfect destination for a relaxing break. Just 25 miles from mediaeval Avignon, the property occupies part of a 16th century hilltop hamlet amid the vineyards of the Côtes du Ventoux. There are wonderful views of the surrounding countryside from 32 Provençal bedrooms. There is a heated outdoor swimming pool, a small spa and an exceptional kitchen with a terrace overlooking the serene, picturesque valley.



3 nights for the price of 2 until 30 June
- price from £780, saving £195

VENCE

Château St. Martin ***** Deluxe

This Relais & Châteaux hotel is located in the hills outside Vence with spectacular views towards the Mediterranean. There are 36 junior suites, each with a private terrace, and six Provençal style villas located in the private gardens. There is a heated swimming pool, a Michelin-starred restaurant and a luxurious Sisley spa.

4 nights for the price of 3 until 8 June (excluding Fri & Sat)
- price from £1,358, saving £343

NICE

La Pérouse ***** Superior

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. This most attractive hotel has 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 £797
5 nights for the price of 4 until 13 July and 17 August onwards
- price from £989, saving £176

THE LUBERON

Couvent des Minimes Hotel & Spa ***** Deluxe

A member of Relais & Châteaux, this beautifully restored 17th century convent is located on a hillside amongst lavender fields, orchards and olive groves close to the hamlet of Mane. There are 46 extremely comfortable bedrooms and a swimming pool in the terraced gardens. Chef Jerome Roy prepares exceptional cuisine using local produce and the spa uses local products from the famous L'Occitane range.

4 nights for the price of 3 all year
- price from £1,094, saving £230

ST. PAUL-DE-VENCE

Le Mas de Pierre ***** Deluxe

Just outside historic St Paul de Vence, this Relais & Châteaux hotel is an elegant retreat set in five acres of gardens. Enjoy modern facilities including a spa and an outdoor heated pool, alongside traditional Provençal style in the five 'bastide' buildings. There are 48 rooms, all with private terrace or balcony, and a gastronomic restaurant.

4 nights for the price of 3 until 30 June - price from £1,198, saving £290

MOUGINS

Le Mas Candille ***** Deluxe

This beautiful Relais & Châteaux hotel and spa, imaginatively converted from a Provençal farmhouse, is located close to the centre of mediaeval Mougins on a hill above Cannes. It is set in a mature and tranquil park, with 46 rooms, wonderful views and exceptional cuisine. The Michelin-starred 'Le Candille' serves delicious Provençal dishes in the sumptuous dining room or in the shade of the orangery. There are two outdoor swimming pools.



4 nights for the price of 3 until 5 July - price from £989, saving £205

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