

OVERSEAS

THE JOURNAL OF THE ROYAL OVER-SEAS LEAGUE

R-SEAS

HOUSE

OVER-SEAS LEAGUE
WORLD HEADQUARTERS

A LANDMARK YEAR

ROSL celebrates the centenary of its Royal Charter
and 70 years of the Annual Music Competition





150 Royal Albert Hall

To celebrate the 150th anniversary of the iconic venue we present the

ROYAL ALBERT HALL LIMITED EDITION



The ROYAL ALBERT HALL grand pianos are limited to only eight pianos and are available as 1 model D 274cm and 7 model B 211cm and are equipped with

SPiRiO | r, the most modern technology Steinway currently has to offer.

Steinway Hall London W1U 2DB For more information or to arrange a private appointment at our London showrooms, please call: 0207 487 3391 info@steinway.co.uk


STEINWAY & SONS



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' organisation, we've been bringing like-minded people together since 1910.

OVERSEAS EDITORIAL TEAM

Editor

Mr Mark Brierley: editor@rosl.org.uk;
+44 (0)20 7408 0214

Design

zed creative: www.zedcreative.co.uk

Advertising

charlotte@parkwalkmedia.com
renata@parkwalkmedia.com

ROYAL OVER-SEAS LEAGUE

Incorporated by Royal Charter

Patron HM The Queen

Vice-Patron HRH Princess Alexandra KG CVO

President

The Rt Hon The Lord Geidt GCB GCVO OBE QSO PC

Chairman The Hon. Alexander Downer AC

Deputy Chairman Anne Wilkinson

Hon Treasurer Richard Harbord FCA

Over-Seas House, Park Place, St James's Street,
London SW1A 1LR; +44 (0)20 7408 0214;

Fax +44 (0)20 7499 6738; info@rosl.org.uk;
www.rosl.org.uk

CENTRAL COUNCIL

Anjola-Oluwa Adeniyi, Paul Arkwright CMG,
Ruth Bala, The Hon. Alexander Downer AC,
Nabeel Goheer, Richard Harbord FCA,
Alistair Harrison CMG CVO, Anthony Teasdale,
Susan Walton, Helen Prince,
Atholl Swainston-Harrison, Anne Wilkinson

Director-General

Dr Annette Prandzioch: +44 (0)20 7408 0214 x201;
patodirectorgeneral@rosl.org.uk

Director of Education Projects

Margaret Adrian-Vallance MBE:
+44 (0)20 7408 0214 x307; mvallance@rosl.org.uk

Artistic Director

Geoff Parkin: +44 (0)20 7408 0214 x325;
gparkin@rosl.org.uk

General Manager

Warren Miller: +44 (0)20 7408 0214 x203;
wmiller@rosl.org.uk

Director of HR

Sarah Banner: sbanner@rosl.org.uk

Membership

+44 (0)20 7408 0214 x214; membership@rosl.org.uk

For more contacts visit www.rosl.org.uk/the-team

Print Gemini Print Group: +44 (0)127 346 4884

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



WELCOME



“Many good things to come in this anniversary year”

During 2022, the Royal Over-Seas League celebrates the Centenary of the granting of our Royal Charter. It is wonderful to have received the warm message of congratulations from our Patron, HM The Queen, included in this edition of *Overseas*.

As Director-General of ROSL, our Royal Patronage is incredibly important. It is part of what makes us an institution, with a part to play both in UK society and internationally, and so much more than just a clubhouse. We are governed by a Royal Charter with a mandate of promoting international friendship in the Commonwealth and around the world. The ties we forge and maintain, through our people-to-people connections, and our music and arts programme, has always been an important part of the ROSL DNA. I am certain that ROSL's convening power will continue to be an important positive force over the decades to come.

The other anniversary that falls this year is that of our Annual Music Competition, which has now been running 70 years. To mark this occasion, we have launched an exciting Arts Patron Scheme. In addition to the ROSL Foundation, this is another way in which we are securing this eminent competition, and our work in supporting young musicians, for the future. I hope many of you will consider becoming a Patron.

Now that we are on a more positive pathway away from the pandemic, I hope many of our Overseas and UK Country Members will be able to visit the Clubhouse and experience the improvements we have introduced. The Art Deco dining room is also set to reopen in the first half of this year, and an elegant afternoon tea will be an option. We look forward to more Public Affairs events, the Africa and Transatlantic discussion groups and this year's ROSL Annual Lecture which will be by eminent historian Andrew Roberts, on a topic close to ROSL's history! So, many good things yet to come in this anniversary year.

Dr Annette Prandzioch
DIRECTOR-GENERAL

6

“Following her accession to the throne in 1952, Queen Elizabeth II has been the longest serving Patron of ROSL, visiting consistently during her reign”

WELCOME

3 From the D-G

Dr Annette Prandzioch outlines the importance of ROSL's Royal patronage with its mandate of promoting international friendship in the Commonwealth and around the world

100 YEARS OF OUR ROYAL CHARTER

6 ROSL's royal connections

Not only have we enjoyed several monarchs as Patrons, many other members of the Royal Family have also played a role in ROSL's history for decades. We look back in the archives at the many and varied

means of support the Royal Family has given to ROSL

12 Charting history

This year marks the 100th anniversary of our Royal Charter. But what is a Royal Charter? How does this unusual set-up for an organisation work and what does it mean for the governance of ROSL?

14 At the helm

Former ROSL Director-Generals Dr Diana Owen, Major General Roddy Porter, and Robert Newell share their experiences of leading an organisation with such close and long-standing royal connections

70 YEARS OF THE AMC

18 The rising stars of classical music

We look back at seven decades of ROSL's Annual Music Competition: from its beginnings as the Music Circle, to the venues it has seen and the people who have been involved in putting it together, sung and unsung

22 Where are they now?

Overseas asks former prizewinners Melvyn Tan, Gina McCormack, Robert Plane and Jonathan Lemalu about their time in the Annual Music Competition and what it did for their careers

26 In accord

Ryan Corbett became the first accordionist since 1993 to win the Gold Medal Final when he triumphed last year. He tells *Overseas* about the experience and what he plans to do with the prize money

30 Behind the music

ROSL ARTS Co-ordinator Cerys Beesley takes you behind the scenes of the Annual Music Competition to explain just what goes into putting on an international competition that draws competitors from all over the world

NEWS AND EVENTS

32 Muse

Ahead of the launch of ROSL's latest exhibition, Muse, Art Historian Ruth Millington tells *Overseas* about how she has been uncovering the hidden stories behind art history's masterpieces

36 News & views

ROSL Vice Patron HRH Princess Alexandra attends a champagne recital featuring 2016 AMC Gold Medal winner Emily Sun and 2011 Keyboard winner Ashley Frippi; ROSL and the London Sinfonietta collaborate on student workshops and ROSL ARTS launches a new Patrons scheme

40 ROSL around the world

News from our branch network globally, as well as dates for upcoming events near you

42 Event highlights

ROSL plays host to a number of events to celebrate the launch of Ruth Millington's new book including a Life Drawing class and Q&A with Sue Tilley, Lucian Freud's muse

43 Events calendar

Upcoming dates for your diary, featuring a number of key dates from this year's Annual Music Competition

From the EDITOR

When an organisation reaches the age the Royal Over-Seas League has, significant anniversaries seem to come along like buses. You wait years for them and then two arrive at once! In 2022, ROSL will celebrate the centenary of the granting of its Royal Charter by King George V, as well as 70 years of the Annual Music Competition (AMC).

To celebrate both, this issue of *Overseas* is filled with features that focus on ROSL's long association with the Royal Family, including contributions from both our Patron HM The Queen and Vice Patron HRH Princess Alexandra. We also look back on the many successes of the AMC and its musical alumni, as well as looking forward to see how things are shaping up for the future.

On page 6, we delve into the archives to uncover the rich history of royal patronage stretching back to the earliest days of ROSL's formation, while on page 11 HM The Queen sends a personal message to ROSL members. On page 12, Abi Millar finds out more about the history of Royal Charters and how they differ from other types of organisation.

Former Director-Generals recollect their encounters with royalty on page 14 and comment on what it means to them to head an organisation with such close connections to the Royal Family.

Meanwhile, on page 18, the ROSL ARTS team also take a trip down memory lane to find out more about the people and places associated with the AMC over the years, including the competitors, the judges and the venues. ROSL Vice Patron HRH Princess Alexandra sends her own personal message to ROSL on page 21, while three former AMC competitors look back on their time at ROSL on page 20. Bringing things right up to date, 2021 Gold Medal winner Ryan Corbett *accordion* talks us through his musical upbringing on page 26.

As always, I hope you enjoy the issue. This is my last as Editor, it has been a pleasure keeping you all informed, and hopefully entertained, over the past five years about ROSL's activities and the issues affecting society today. Thank you.

Mark Brierley

editor@rosl.org.uk



ROSL'S ROYAL CONNECTIONS

ROSL has been lucky enough to count members of the Royal Family amongst its supporters from the very earliest days of its formation. More than 110 years later, we are proud to still receive their patronage via HM The Queen and HRH Princess Alexandra

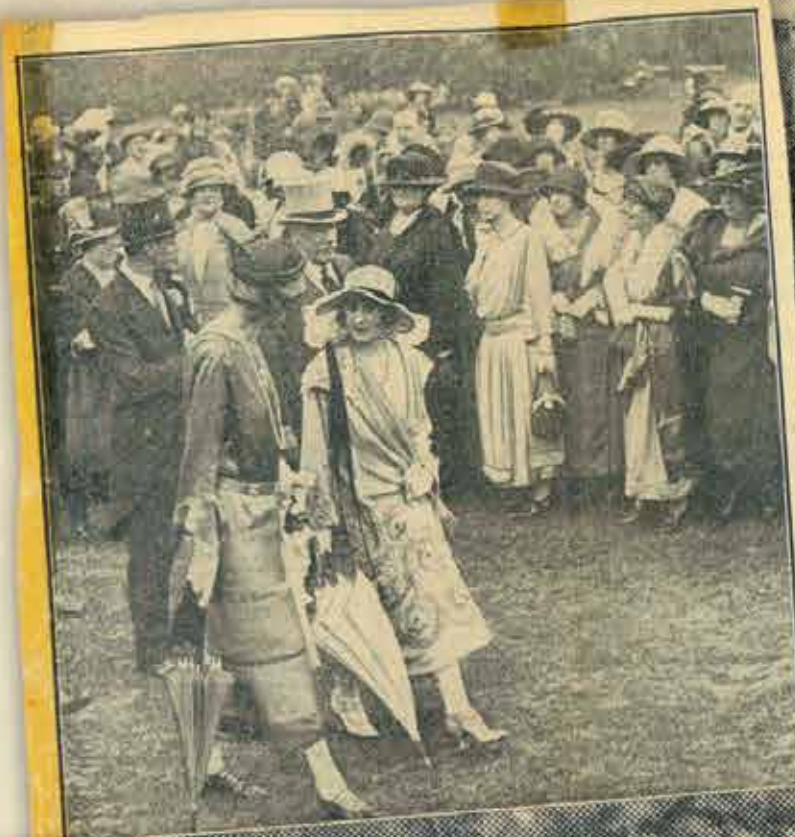
ROSL's connection to the Royal Family predates the granting of our Royal Charter in 1922, and even the clubhouse itself, which was purchased in 1921. As early as 1915, at the height of the First World War, members were supporting soldiers around the world through their fundraising efforts. Above, ROSL Founder Sir Evelyn Wrench can be seen alongside Queen Alexandra, presenting the first of an incredible 350 planes purchased for the Royal Flying Corps by members from around the world, many of which were named after the branch from which the funds came.

At this time, George V the son of Queen Alexandra, was ROSL's first Patron. He was followed by George VI and Queen Elizabeth II, who still holds

the post today, ably assisted by Princess Alexandra as Vice Patron. Before his accession to the throne, George V, then the Duke of York, can be seen attending a ROSL garden party alongside the Duchess of York, later Queen Mary (opposite, top left).

Just a few years later in 1921, the Prince of Wales, later King Edward VIII, then Duke of Windsor, can be seen at the opening of Over-Seas House, our clubhouse home, alongside Lady Des Voeux, wife of Evelyn Wrench (opposite, top right).

ROSL was again heavily involved in supporting the war effort, hosting service men and women from around the world at the clubhouse, as well as being used by the BBC to broadcast letters from loved ones to soldiers posted overseas. Right, George VI and Queen Elizabeth can be seen meeting service women at Over-Seas House. 📍



Clockwise, from top left: ROSL Founder Evelyn Wrench with Queen Alexandra, presenting the first of 350 planes purchased for the Royal Flying Corps; The Duke and Duchess of York arriving at the Overseas League garden party; the Prince of Wales opening Over-Seas House, with Sir Ernest Birch and Lady Des Voeux; King George VI and Queen Elizabeth meeting service women at Over-Seas House



1. The 1960 visit was a highlight of ROSL's Golden Jubilee year; 2: In 1970, to mark our Diamond Jubilee; 3 and 4: In 1980, to mark our Platinum Jubilee; 5, 6, 7 and 8: In 1990 following refurbishment works, taking time to meet many of our musicians and artists; 9 and 10: 1992 ROSL Commonwealth Gala Concert at Lancaster House

Following her accession to the throne in 1952, Queen Elizabeth II has been the longest serving Patron of ROSL, visiting consistently during her reign, meeting with members and staff, and viewing the work of ROSL's young artists and musicians.

Princess Alexandra has been involved for many decades alongside the Queen, frequently supporting ROSL's musicians. She has been heavily involved with the Annual Music Competition over the years, often handing out the prizes at the Gold Medal Final, but has also done so much more for the organisation. Below she can be seen on a visit to ROSL's former Edinburgh clubhouse.



A ROYAL PORTRAIT

'King George VI and Family', by Scottish portrait and figurative painter George Harcourt RA (1868–1947), hangs in the Members' Drawing Room at Over-Seas House, London. The canvas depicts a timid young Princess Elizabeth standing beside sister Margaret and seated mother HM Queen Elizabeth with father King George VI standing, dressed in Royal Navy uniform holding a newspaper in his right hand, his left poised on a nearby table.

Harcourt's style of painting gave him a reputation among colleagues, but also secured him a good income as a portraitist of the British upper class. Born in Dunbarton, Scotland, he studied at the Herkomer School of Art, Bushey, and exhibited at the Royal Academy from 1893. He was also well known abroad, winning medals at the Paris Salons and the Amsterdam International Exhibition.

HM The Queen has remarked in the past that it is one of her favourite family portraits.



The wider Royal Family have been just as consistent in their support. Above you can see Prince Philip, who often accompanied the Queen during her visits, the Queen Mother visiting in 1969, as well Princess Margaret visiting in 1981, during a major refurbishment of the clubhouse and its facilities. Prince Edward attended a ROSL event in 2002, the year of the Queen's Golden Jubilee. Prince Charles can be seen in ROSL's courtyard, greeted by former Catering Director Tony Hamner at a reception for The War Widows Association.

These represent just a fraction of the support given by the Royal Family throughout ROSL's history, for which we are all hugely grateful. Long may it continue!

Opposite page: A message from HM The Queen congratulating ROSL on the 100th Anniversary its Royal Charter.



ROSL Platinum Jubilee Afternoon Tea

This year our Patron Her Majesty The Queen, will become the first British Monarch to celebrate a Platinum Jubilee after 70 years of service. To mark the occasion ROSL will be hosting a special Afternoon Tea from Thursday 2 to Sunday 5 June, 3pm – 5.30pm.

The sumptuous savoury menu includes traditional favourites such as smoked salmon and cream cheese sandwiches and roast cauliflower, carrot and hummus. The patisserie includes a salted caramel and chocolate tart and, of course, a Queen Elizabeth II Sponge. All complemented with a selection of tea, coffee, and an optional glass of bubbles!

Due to high demand over the special Bank Holiday weekend, spaces need to pre-booked through www.rosl.org.uk/events

Extend your weekend

Join The HandleBards in the ROSL Garden on Monday 6 June for a bicycle-powered, laugh-out-loud production of Shakespeare's Twelfth Night!

Duke Orsino is in love with Lady Olivia, but she won't have anything to do with suitors. Viola is shipwrecked and believes her twin brother Sebastian to be dead. Meanwhile, a bunch of Olivia's servants plot to make a fool out of her pompous butler, Malvolio. There's drunkenness, frivolity, and cross-dressing aplenty. Tickets available at rosl.org.uk/events

A whole host of commemorative events organised by The Royal Family will also take place over the Bank Holiday, including Party at the Palace (4 June) and a Platinum Pageant (5 June). Why not combine a trip to the capital with an overnight stay at your home from home?

Luxury accommodation to kick-start your London experience. To book visit www.rosl.org.uk/accommodation



WINDSOR CASTLE

I am delighted to congratulate the Royal Over-Seas League on the occasion of the Centenary of the grant of your Royal Charter by my grandfather, King George V.

Under the Royal Charter, this historic institution has ably promoted international friendship across the Commonwealth and around the world, forging connections and promoting music and the arts.

I send my warm good wishes to all ROSL members for this very special anniversary year.

ELIZABETH R.



Charting history

This year marks the centenary of our Royal Charter. But what is a Royal Charter? How does this unusual set-up for an organisation work, and what does it mean for the governance of ROSL?

March 3rd 2022 marks an important anniversary for ROSL. A hundred years ago to the day, the Over-Seas League (as it was then called) was granted its Royal Charter of Incorporation by King George V.

A special governance document, which gives an organisation certain rights and privileges, a Royal Charter is a real accolade. They are generally only awarded to organisations that can show pre-eminence in their field, and there have been little more than a thousand granted since the Norman Conquest.

However, the term may seem a little obscure outside of legal circles. What are we actually celebrating on 3rd March and what has our Royal Charter meant for the governance of the club?

What is a Royal Charter?

In effect, a Royal Charter gives an organisation an independent legal standing, so that it has the same rights and powers as an individual. As a legal 'person,' the organisation can enter into contracts, sue and be sued, own property, incur debt and so forth.

That means the individual members don't have liability for debts incurred (or owed), and if the organisation were to be dissolved, the debts would vanish too. In other words, ROSL is incorporated in much the same manner as a large company, although the incorporation occurred via a different mechanism.

How are they granted?

Royal Charters are granted by the king or queen. Although they don't require parliamentary approval, they do need to go through the Privy Council, a body made up from senior politicians from the House of Commons and the House of Lords. Their job is to deal with

government business that falls outside the remit of a specific department.

Once an organisation is incorporated by Royal Charter, it is self-regulating and independent, and doesn't have to answer to the Privy Council when it comes to its everyday affairs. In ROSL's case, governance comes from the Central Council in combination with the Director-General and senior leadership team. However, if ROSL wanted to amend its charter it would need approval from the Queen.

While Royal Charters are granted at the discretion of the monarch (via the Privy Council), there are a couple of rules that must apply. Firstly, the charter must not be exercised against the public good or in violation of the common law. Secondly, it must not infringe the rights of an individual.

Can they be revoked?

A Royal Charter is legally binding, and may only be withdrawn through a proper legal process. In practice, no charters have been revoked since the time of Charles II, although a handful have been subject to *scire facias* proceedings, in which a person brings a legal case against it. The last of these was the Eastern Archipelago Company, which was incorporated in 1847 before the charter was ruled fraudulent in 1853.

How long have Royal Charters been around?

The history of the Royal Charter dates back to 1066, when the very first royal charter was granted to the town of Tain in Scotland. This charter, granted by King Malcolm III, confirmed Tain as a safe place where people could claim the protection of the church, as well as exempting merchants from certain taxes. Although this charter is no longer in existence, Tain can with some

justification claim to be the oldest Royal Burgh in Scotland.

In 1155, King Henry II granted another charter to the Worshipful Company of Weavers, which formed an important part of the burgeoning textile trade. Over the course of the next century, Royal Charters took off in earnest: the Universities of Cambridge and Oxford were granted theirs in 1231 and 1248 respectively, with their individual colleges following suit. Royal Charters are still used to establish universities today.

Between the 14th and 19th centuries, monarchs granted charters to a wide range of guilds, livery companies, schools, universities, benevolent institutions and municipalities. Recipients included the likes of The Fishmongers Company (1603), The Spectacle Makers Company (1629), the Worshipful Company of Parish Clerks (1639), and the Society for the Propagation of the Gospel in Foreign Parts (1701).

The idea was to create public or private corporations, and to define their privileges and purposes.

How have Royal Charters changed over the years?

Before the 19th century, Royal Charters were routinely used to create chartered companies. This was one of only two ways a company could be incorporated, the other being an act of parliament, and gave rise to many for-profit ventures with shareholders.

The British East India Company (1600) is an important, if uncomfortable, example. Formed to trade in the Indian Ocean region, it eventually rose to account for half the world's trade and ruled the beginnings of the British Empire in India. It was the largest of many chartered companies that were used for trade, seafaring and colonisation.

In the Victorian era a series of Companies Acts came into force, including the Joint Stock Companies Act of 1844. This enabled companies to become incorporated (become a single legal entity) through a process of registration, removing the need for commercial enterprises to acquire a Royal Charter.

Since then, Royal Charters have mostly been reserved for professional institutions and charities, as a means of

enshrining their independence. According to the Privy Council, these bodies must "demonstrate pre-eminence, stability and permanence in that particular field". While the necessary criteria have changed over time, chartered bodies are now required to fulfil a wider public interest function. They must not exist solely to advance the interests of their own members.

Around 750 Royal Charters remain in existence today, with some famous examples including the Bank of England (1694), the British Red Cross (1908) and the BBC (1926). Broadly speaking, chartered bodies fall into four categories – public bodies, charities, universities and colleges, and professional institutions.

A well-publicised Royal Charter was granted in 1913, when a body called the 'Recognition Panel' was set up to take control of press regulation. This was a response to the Leveson Inquiry, which exposed the failings of the British press.

Why was ROSL granted a Royal Charter?

ROSL was founded in 1910 by Sir Evelyn Wrench. Wrench, a journalist who believed deeply in the

Commonwealth, had long hoped to make a more personal contribution to the unity of the British Empire. He established the Over-Seas Club with a view to furthering international understanding – "promoting an enduring multi-racial fellowship pledged to the support of the Commonwealth and to the service of others and humanity at large".

By the time the Royal Charter was granted in 1922, the world was recovering from the double blow of World War I and the Spanish flu. It was a challenging period, with echoes of the turbulent times we are witnessing today, and Wrench's mission statement must have resonated deeply with many.

Skip ahead to the present day, and ROSL's Royal Charter enables it to fulfill its aims without any outside intervention. Its members continue to support arts and education projects all in the name of international friendship. That's as true today as it was a hundred years ago, underscoring exactly why the royal charter was granted.

Around 750 Royal Charters remain in existence today, with famous examples including the Bank of England and the British Red Cross

As a proud Royal Welch Fusilier, Major General Roddy Porter relished leading another organisation so closely connected with the Royal Family

The history of the Royal Over-Seas League reflects the ebb and flow of British fortunes in peace and war. It is a microcosm of how our nation has fared and how international relations have developed, particularly since the birth of the Commonwealth in 1949 and its subsequent flourishing. When I applied for the role of Director-General in 2011, I was enthralled by that history's telling, especially through the pages of Adele Smith's excellent account.

One constant since 1916 has been Royal patronage, both in our Patron and Vice Patron, cemented, of course, by the granting of a Royal Charter in 1922 and the 'Royal' designation in 1960. As D-G, I was immensely proud of this heritage and judged our connection with Her Majesty The Queen and HRH Princess Alexandra to be our most vital interest. As a proud Royal Welch Fusilier (the Monarch has been the Regiment's Colonel-in-Chief since 1689) it was a joy to take the helm of another organisation so closely connected with the Royal Family.

Having planned and participated in many Royal occasions in the Army, it was a pleasure, immediately upon employment, to take on the execution of our participation in the Queen's Golden Jubilee celebrations, so well planned by my predecessor, Robert Newell. The Jubilee, despite the dreadful weather, introduced me to everything that is so unique about ROSL – our love of the

Monarch and all things Royal, our great passion for the Commonwealth (it was wonderful to meet so many Members from Commonwealth countries so early in my tenure), and the centrality to our identity of the finest classical music, played, especially, by the day's rising stars from across the Commonwealth.

One encounter of those early months stands out as an example of what all this means

to me in practice. I was invited, at short notice that year, to jump on an aircraft and visit New Zealand, the main (but not only) purpose being to participate in an important Golden Jubilee Concert by ROSL NZ musicians to be hosted by the Governor General, who turned out to be Lieutenant General Sir Jerry Mateparae. We had a lovely connection. As the Commanding Officer of his Regiment, he had sent soldiers under his command to serve with the UN in Bosnia in the 1990s, and as a Company Commander in my Regiment, I had served alongside those soldiers in our attempts to improve conditions in that blighted land. Connections – the Monarchy, Commonwealth, ROSL, music, the military.

It is heartening to see ROSL is flourishing, despite the times, and to witness again the close association with the Royal Family; Princess Alexandra recently attended a wonderful concert given by Emily Sun and Ashley Fripp. We cannot be sure what the future holds, but our Royal patronage and ROSL's extraordinary heritage will remain as a lodestar to guide this unique and dearly loved institution on its journey.

MAJOR GENERAL RODDY PORTER MBE
ROSL D-G 2011–17

AT THE HELM

We speak to former ROSL Director-Generals about leading an organisation with such close and long-lasting royal connections and asked what it means to them, plus they share anecdotes of their encounters with royalty over the years

Backstage at the Queen Elizabeth Hall: Princess Alexandra and Dr Diana Owen with Emmanuel Bach, 2018 Annual Music Competition Strings Prize Winner. Below: Major General Roddy Porter welcomes Princess Alexandra in 2014, a keen supporter of the competition

Diana Owen counts afternoon tea with long-standing Annual Music Competition supporter Princess Alexandra as one of her favourite memories

I have been privileged to have met all of the senior royals in my various roles and it was at ROSL that I enjoyed the most personal encounter.

In Stratford-Upon-Avon the President of the RSC was the Prince of Wales, and Her Majesty The Queen was the Patron, as at ROSL. Prince Charles visited often, most memorably in 2016 during the celebrations to mark the 400th anniversary of William Shakespeare's death. Memorably Prince Charles took to the stage of the RSC during a gala performance and hilariously followed a stunning line-up of RSC actors practising Hamlet's famous *To Be or Not To Be* soliloquy. Earlier in the day, I showed Prince Charles around New Place, Shakespeare's final home, which resembled a muddy building site rather than one of the

most important places in the world associated with Shakespeare. Prince Charles was unfailingly good humoured with warm words of encouragement for everyone. When Prince Charles presented my OBE in 2018, he asked if the project was now finished!

One of my favourite memories was the day I took tea with HRH Princess Alexandra at Buckingham Palace, just the two of us, discussing ROSL and the news of the day. Princess Alexandra is a lifelong supporter of the Annual Music Competition and it was a great pleasure to introduce her to the finalists and guests at the annual event. While we waited for the royal party to arrive at the Queen Elizabeth Hall, various gifts of flowers were left for her by loyal fans who attend every event at which she is present, one of

whom always brought the same bouquet.

On two occasions when I was introduced to Prince Philip, he delighted in being provocative, declaring that of course Shakespeare didn't write the plays.

At ROSL, the Patron, HM The Queen is ever-present, especially in the fabulous family painting in the Drawing Room. It is one of the great treasures of ROSL and I was horrified one day to be told by a ROSL member that water was dripping through the ceiling. The drips multiplied and spread across the room and so we climbed on to the big table and removed the painting from the wall and carried it to the other end of the room, out of harm's way - it didn't fit through the doors.

DR DIANA OWEN OBE
ROSL D-G 2017–20





Robert Newell welcoming
HM The Queen to Over-Seas House

One of Robert Newell's first jobs as the newly installed GM was to prepare for The Queen and the Duke of Edinburgh's visit in 1980

The granting of a Royal Charter to the Royal Over-Seas League in 1922 heralded the start of a century of close links to the Monarch and the Royal Family, which has meant so much to ROSL members throughout the world ever since.

Shortly after I joined the League as GM at the end of 1979, which was quite a contrast to my former working life in Kenya and Iran, I was told to prepare for a visit to Over-Seas House by the League's Royal Patron, The Queen, who was to be accompanied by the Duke of Edinburgh. It would be to mark the League's 70th anniversary. To organise a Royal visit was quite a baptism of fire, but one about which I felt immensely proud and grateful, as I was to have the honour of presenting the staff. It was a wonderful occasion at which the Duke endeared himself to the staff by making them roar with laughter when he wondered what item of ROSL clothing the women staff wore to match the League tie worn by the men! This Royal occasion for the League was followed by many more over my 12 years as

GM and my 20 years as Director-General. The last occasion was at the ROSL Centenary Reception in 2010 at the magnificent St James's Palace which was attended by Her Majesty, the Duke of Edinburgh and ROSL Vice Patron Princess Alexandra, along with League members from all over the World.

Our wonderfully supportive Vice Patron first became involved in the 1950s when Patron of the then Twentieth Century Group, a forerunner of the Younger Members and she has enthusiastically supported ROSL and in particular its music and arts endeavours ever since.

It has been an immeasurable honour and privilege for the League, its members and staff to have had three Monarchs as Patrons, The Queen, George VI, and George V. It has given its membership, myself and the staff enormous pleasure, and placed it in a very special and prestigious position in

It was a wonderful occasion at which the Duke endeared himself to the staff by making them roar with laughter

Commonwealth and club circles. ROSL has held many special events for members to celebrate Royal occasions. During my time the highlights were; the wedding of Prince Charles and Diana with a dinner dance for members in 1981; The Queen's 40th

Anniversary of accession in 1992 with a concert at

Lancaster House featuring musicians from around the Commonwealth; the Golden Anniversary in 2002 with a reception in Kenya (where she had become Queen) with a beacon-lighting by Prince Edward; the wedding of Prince

William and Catherine Middleton in 2011 with a lunch party for members; and the Diamond Anniversary in 2012 with a party for members on board the river cruiser, the *Queen Elizabeth*, which was included in the official River Pageant.

**ROBERT NEWELL CVO
ROSL D-G 1991-2011**

SAVE
50%



STOP!

PUT THE KETTLE ON. SLOW DOWN.

Ever wondered what would happen if you decided to stay in bed all day?
Or switched off the phone, sat on a bench and stared into space?



The world would carry on.

And you'd feel a lot better for stepping off the merry-go-round.

Slow down. Have fun. Live well.

Get a year of inspiration for just £27.

"I've been a member of the Idler tribe for almost two years. It's been a tremendously rewarding ride! I'm a big advocate and have converted a number of friends to the Idler clan," Mark

SIX ISSUES OF THE IDLER FOR JUST £27

Plus FREE copy of *An Idler's Manual* by Tom Hodgkinson, worth £8.95



70 YEARS OF THE AMC

From its beginnings as the Music Circle, to the venues it has seen and the people who have been involved in putting it together, sung and unsung

The Annual Music Competition began its life as the Festival of Commonwealth Youth. Presented as a series of concerts by The Music Circle, a group of active and passionate members founded by Lady Jessica Forbes in 1947. However different the make-up of the competition is nowadays, its objectives largely remain the same. As was quoted in the 1952 issue of the Overseas Journal, *"the object of the Festival is, firstly, to attract attention to the outstanding youngsters selected to appear in the series, and, secondly, to demonstrate the all-the-year-round policy of the Music Circle to offer help, advice and encouragement to all young musicians and music-students."*

Substituting the words Music Circle for the ARTS Team, you will find that now, 70 years later, we are still providing mentorship, support and guidance to fantastic young musicians that come through the competition and it is this enduring relationship that makes us unique in the classical music world.

In 1952, the competitive element of the festival began, and prizes were awarded by specific country

categories, rather than our instrumental sections that we know and love today. It is in our Overseas Awards where we pay homage to the original festivals by awarding special prizes to musicians from Commonwealth countries. The first prize (which is now referred to as the Gold Medal) was then called the Forbes Medal. It was awarded in 1952 to a young Australian violinist by the name of Robert Cooper, who eventually became the Concert Master of the Royal Opera House. Interestingly in 1980 our Gold Medal was awarded to violinist Peter Manning, who also went on to become long-term Concert Master at the Royal Opera House.

The early recitals took place in the Hall of India and Pakistan, as well as in our concert hall on the floor below, which was then known as St Andrew's Hall. Many were broadcast live on the BBC World Service during the 1950s. As the Festival became more established, more funding was secured to ensure future competitions. When Audrey Strange MBE was appointed as the first Director of Music in 1962, the festival grew in strength and stature. The final of the



Clockwise from top left: more recent winners preparing for the Gold Medal final: Huw Wiggin 2014, Ashley Fripp 2011, Sean Shibe 2011, Mathilde Milwidsky 2017, Ben Schoeman 2009.



Opposite page, clockwise from top left: 1952, Lady Jessica Forbes (centre), adjudicator Harriet Cohen (left) and Peter Stone, South African Medal Winner (right); Jacqueline Du Pré receiving her prize from Sir Lennox Berkeley in 1961; 1962, Lady Jessica Forbes (left), Sir Lennox Berkeley (seated) with winners Ruth Little and Roy Malan; 1980, Peter Manning with Dame Eva Turner; 1952, Robert Cooper receives the Forbes Medal from Sir Arnold Bax O.M. Master of the Queen's Music

competition first moved to Wigmore Hall, courtesy of funding from the Arts Council and then to the Queen Elizabeth Hall, Southbank Centre in 1975, where it largely remained for over 40 years, with a few happening at Cadogan Hall during the QEH refurbishment, and most recently, the Princess Alexandra Hall, Over-Seas House, due to the pandemic. The past 40 years has seen the competition grow immeasurably, renamed as the Annual Music Competition in 1985, once Roderick Lakin MBE succeeded Audrey Strange to become the first Director of ARTS in 1984. Each year, we receive more and more entries, and the prizemoney has also grown, not least thanks to the generosity of our ROSL members. What was once £10 for the top prize in 1952, is now a generous £15,000 for our Gold Medal winner.

Geoff Parkin who has been the Artistic Director since 2016, continues to shape ROSL ARTS into an outstanding and unparalleled programme. It offers our

musicians an artistic 'home' to provide support and opportunities in a challenging industry. Those who are regular concert goers at the club, partial to our Edinburgh Festival Fringe programme or attend any of our supported concerts at other UK international festivals know the calibre of young talent that our competition attracts. Many musicians have become familiar faces at ROSL, valuing our guidance and mentorship, as well as concert opportunities long after their prizemoney has been spent.

In recent years ROSL prizewinners including; violinists Emily Sun, Mathilde Milwidsky and Michael Foyle; saxophonists Huw Wiggin and Jonathan Radford; singers Helen Sherman, Siân Dicker and Njabulo Madlala; pianists Ben Schoeman, James Baillieu, Ashley Fripp and Florian Mitrea; and ensembles, the Marmen Quartet, A4 Brass and Mithras Trio, continue to be amazing international ambassadors for the competition, coming back to serve on judging

What was once £10 for the top prize in 1952, is now a generous £15,000 for our Gold Medal Winner



Clockwise, from top:
A4 Brass 2018, Emily Sun
2016, Florian Mitrea 2018,
Mithras Trio 2019

Opposite page:
Message from HRH Princess
Alexandra congratulating
ROSL on the 70th year
of the Annual Music
Competition

panels, giving lessons to our visiting ROSL/Pettman New Zealand Scholars and providing us with a brilliant roster to invite back for concerts at the club and beyond. They have always been and continue to be the best calling card to publicise our competition and ARTS programme, and long may it continue.

Looking ahead to the next 70 years

The pandemic has been particularly tough for young musicians, losing out on work, performing, and collaboration opportunities, as well as missing out on bringing their artistry to live audiences. Now that musicians can perform live to our audiences at Over-Seas House, we have also enjoyed being able to facilitate them delighting our worldwide audience online, and enabling our young musicians to perform to more people than ever before.

Following each competition, we continue to

Following each competition, we continue to maintain strong links with our prizewinners, offering further paid performance opportunities both in the UK and internationally

maintain strong links with our prizewinners, offering further paid performance opportunities both in the UK and internationally. Recently, ROSL has organised performances at Lichfield Festival, Buxton International Festival, Lake District Summer Music Festival, and Cambridge Summer Music Festival amongst others.

This competition is a fantastic showcase of what makes the Royal Over-Seas League unique and needed in these uncertain times. A belief in promoting youth, exceptional talent, and the promotion of the arts as a way of bringing humanity together to make the world a better place.

We can't wait to see what the next 70 years will hold.

WATCH THE RISING STARS OF CLASSICAL MUSIC
For more details and to book tickets for the section finals, turn to page 43 or visit rosl.org.uk/events



Many congratulations to the Royal Over-Seas League as you celebrate 70 years of the Annual Music Competition.

It has been my great pleasure over the years to watch many of the talented young musicians perform and go on to have distinguished careers in music.

I wish the best of luck to all those musicians competing this year and send my warmest good wishes to all ROSL members who support this work.

Alexandra

WHERE ARE THEY NOW?

After 70 years, ROSL is proud to have played a part in the early careers of some of today's most highly acclaimed and well respected musicians. Overseas asks four former prizewinners about their time in the Annual Music Competition and what it did for them

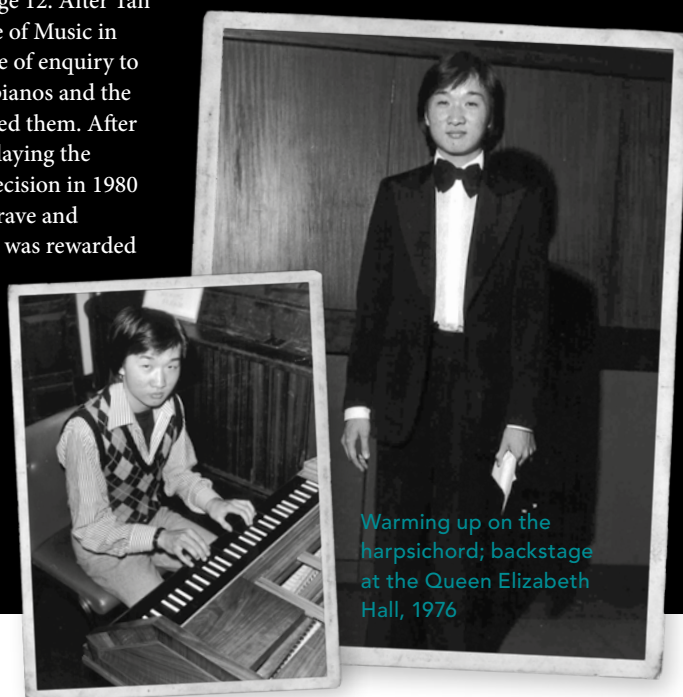
Melvyn Tan

Harpsichord – Gold Medal winner 1976

“ROSL still holds many fond memories for me. As a Prizewinner I was offered my first BBC live recital in front of an audience, which subsequently led to many other recitals and broadcasts, which continue to this day, I am happy to say! Just before the initial national lockdown in February 2020, I was lucky enough to come and perform again in that very hall I played in all those years ago for the competition. Many happy memories!”

Melvyn Tan was born in Singapore in 1956, and came to England to study at the Yehudi Menuhin School at age 12. After Tan enrolled at the Royal College of Music in 1978, he broadened his scope of enquiry to include the sounds of early pianos and the playing styles that conditioned them. After winning the AMC in 1976 playing the harpsichord, Tan took the decision in 1980 to specialise in fortepiano, brave and forward-looking at the time, was rewarded by rapid professional progress over the following decade. Tan then began exploring works on the modern concert grand piano and has performed as concerto soloist with such prestigious ensembles as the London Philharmonic Orchestra, the Academy of

St Martin's in the Fields, the Hong Kong Philharmonic Orchestra, the Royal Liverpool Philharmonic Orchestra, Stuttgart Radio Symphony Orchestra, Salzburg's Camerata and Mozarteum orchestras, Melbourne Symphony, and on tour with the Australian Chamber Orchestra. More recently, Tan has made regular appearances with the Singapore Symphony Orchestra and with the London Chamber Orchestra, recording Mozart's Piano Concerto No. 12 and Beethoven's Piano Concerto No. 2 on the orchestra's LCO Live label.



Warming up on the harpsichord; backstage at the Queen Elizabeth Hall, 1976

With 1984 Gold Medal winner Nicholas Cox and Lady Barbirolli



Gina McCormack

Violin – Strings Prize winner 1984

“Being asked to write a few lines about my experience as a prizewinner of the ROSL Music Competition in (whisper it) 1984, prompted a trawl through the many boxes of concert programmes and press cuttings that I have kept ever since I started performing at the age of 13, and it certainly makes fascinating reading. I won the Strings Section, the Overseas prize (I came originally from Cape Town) and the prize for the best woman competitor. The latter made me smile, as in 2021 we are seemingly still trying to redress the gender imbalance in the music business, yet here was I being specifically rewarded back then for being a woman! I was performing in the finals with pianist Nigel Clayton and, remarkably, he and I are still recital partners to this day. That must be some sort of a record. The overall winner that year was clarinettist, Nicholas Cox (former principal clarinet in the Royal Liverpool Philharmonic Orchestra), Vanessa Lataarche won the Accompanists' Prize (she is now head of keyboard at the RCM) and the Ensemble winners were the Auriol String Quartet, led by Stephen Bryant (now leader of the BBC Symphony Orchestra), a quartet I actually joined as leader myself a few years later. The prizes were awarded by none other than legendary cellist Jacqueline du Pré, in the advanced stages of her battle with MS, and I shall never forget her beaming grin as she handed me my cheque.

“ROSL has always looked after its prizewinners, both with concert opportunities and career advice. Former Arts Director, Roderick Lakin, (whose first competition was in 1984), was really influential in introducing me to so many useful people and giving me concerts all over

the place – I even spotted a programme of a Gala concert at St James's Palace and a reception at Clarence House, hosted by the Queen Mother, where, when the official guests had left, I do remember drinking a very strong dry martini cocktail she had herself mixed for us, and then cheekily asking whether I might meet the corgis! And no, I was not forcibly removed from the premises. HRH actually introduced me to two of them, and I will never forget seeing her equerry holding the bowl of leftover cocktail sausages, a starched white napkin over his arm, while she fed each of them in turn.

My career thus far has taken the scenic route: it has spanned solo work, chamber music, orchestral leading and teaching (currently at the RNCM in Manchester), with a special leaning towards quartets: leading the Auriol Quartet for four years, the Sorrel Quartet for 13 years, the Maggini for two years and most recently the Brodsky Quartet, for another two years. From recitals at Wigmore Hall to the pit of Sadlers Wells, playing for Matthew Bourne's wonderful ballet shows. From Late Beethoven with the Brodskys

at King's Place to salon pieces in the star-spangled lounges of cruise liners. From the Mendelssohn Concerto with the Hallé Orchestra to coaching amateur players at Benslow Music. In between all of this, it has been a delight to be invited to serve on the ROSL Jury a number of times, where the



standard has risen so much that I doubt I would be let into the second round these days! Keeping my connection with the ROSL has always been important to me – something to do with the scones in the Drawing Room or my Colonial past, as well as the music! – and when I can, I also try to attend the Competition Finals, which is arguably one of the most enjoyable social occasions of the musical year, organised by the unflappable Geoff Parkin, and quite the perfect arena for talent-spotting. Old alumni mix with the most recent prizewinners, all feeling part of the same family. One meets everyone from agents to composers to critics, and it is a fantastic evening to catch up with old friends. In fact, in my recent side-hustle as concert promoter, I have just booked past winner, violinist Mathilde Milwidsky, whom I first heard at the finals a few years back, to play in a concert series in Scotland that I help organise. So the ROSL family continues across the generations. I will always be grateful to the League for the fantastic support they have given to so many of us artists over the past 70 years. Congratulations on a fabulous milestone, and here's to the next 70 years!”

Robert Plane
Clarinet – Gold Medal winner 1992

“I remember the rounds of my particular ROSL Music Competition, 30 years ago exactly, as a whirlwind of excitement, trying to keep on top of the repertoire demands of each next stage! I was in the middle of a patch of trial work at Welsh National Opera at the time, and I was only able to take part in the first round after my pianist, Sophia Rahman, persuaded Roderick Lakin (then Director of Arts) to add me on at the end of a day of auditions, when I couldn’t make my original slot. How fortuitous that turned out to be! The final stages of the competitions are always such a melting pot of future illustrious musicians and reads like a *Who’s Who* of the music scene. The Kreutzer Quartet had won the Ensemble Prize the year before me and ROSL immediately partnered me up with them for performances of the great clarinet quintets at lovely festivals, a dream come true for me. The competition was a huge boost to my orchestral career too. I suddenly found myself as guest-principal with the BBC SO in Elgar 1 at the Proms, a whole new level of experience. The most special thing about ROSL for me has been the long-term nature of the relationship and support. I have fantastic memories of tours to New Zealand



Princess Alexandra
congratulates Robert
and Sophia Rahman



and Sri Lanka in the years since the competition, both trips working in close collaborations with local musicians, forging international artistic bonds. ROSL unites musicians of all generations. Last year’s EdFringe at Over-Seas House brought me together with the wonderful Solem Quartet, competition winners some 22 years after me, for a performance of Mozart’s Clarinet Quintet. You’re never forgotten about by the amazing ROSL ARTS team, and I’m forever grateful to have shared such incredible musical, and social, experiences over so many years.”

Robert Plane’s hugely varied career has seen concerto appearances in Europe, Asia,

and the US, with performances of the Mozart Clarinet Concerto in Madrid with the City of London Sinfonia, Beijing with the BBC National Orchestra of Wales, and in the US with the Virginia Symphony. He made his BBC Proms debut at the Royal Albert Hall in 2011 with Simon Holt’s double concerto *Centauromachy*. Exploring a wide range of repertoire and commissioning new works, highlights of past seasons have included Piers Hellawell’s *Agricolas* with the Ulster Orchestra and RTE Symphony Orchestra, Finzi with the Zurich Chamber Orchestra, Christian Jost with the Dortmunder Philharmoniker, and Stanford with the Bournemouth Symphony Orchestra.



Afternoon
rehearsal at
the 2000 Gold
Medal Final



Jonathan Lemalu
Bass-baritone – Gold Medal winner 2000

“I was studying at the RCM when I entered the ROSL competition and distinctly remember auditions at ROSL Headquarters in Green Park, and in particular, how welcomed and encouraged I was made to feel during the process. Reaching the finals was a thrill in itself, and winning the overall prize catapulted my name on the national scene as one to watch, giving me genuine credibility, and further performance opportunities, which was hugely beneficial. I recently joined the panel of the Gold Medal Final at Cadogan Hall and continue to be amazed at the high level of musicianship and talent on display. The ROSL competition is without doubt one of the UK’s premiere launching pads for young careers. I’m very proud to be a small part of this huge legacy”

New Zealand’s Grammy award winning bass baritone Jonathan Lemalu continues to be in great demand on the global stage as an

opera singer, concert performer, recitalist and recording artist. His critically acclaimed performances of the leading bass-baritone roles from Mozart’s *Die Zauberflöte*, *Don Giovanni*, *Le nozze di Figaro* and *Idomeneo*, Handel’s *Saul*, *Orlando*, *Rinaldo*, *La Resurrezione*, *Samson*, *Jeptha* and *Belshazzar* have taken him to the Metropolitan Opera in New York and on tour to Japan, The Royal Opera House, Glyndebourne Festival, Lyric Opera of Chicago, Salzburg Festival, Bayerische Staatsoper, Theater an der Wien, English National Opera, Cincinnati Opera, Opera Australia, Hamburg Staatsoper, BBC Proms and music festivals in Edinburgh, Styriarte, Gstaad, Tanglewood and Ravinia under the baton of such conductors as Sir Andrew Davis, Sir Simon Rattle, Sir Charles MacKerras, Zubin Mehta, Nikolaus Harnoncourt, Sir Roger Norrington, Rene Jacobs, Vladimir Jurowski and Ivor Bolton.



celebrate the Platinum Jubilee

AT THE ROYAL OVER-SEAS LEAGUE

Thursday 2 to Sunday 5 June 2022

AFTERNOON TEA 3.00PM - 6.00PM
FROM 22.50 PER PERSON

ALFRESCO MENU 12.00PM - 8.00PM
FROM 12.50 PER PERSON

Pimm’s, summer cocktails and English sparkling wine served daily

SATURDAY 4 JUNE

ROSL will show a live screening of the BBC concert from Buckingham Palace, which brings together the world’s best entertainment to celebrate the most significant and joyous moments from The Queen’s seven decade reign.

OVERNIGHT STAYS WELCOME

PRE-BOOKINGS ONLY PLEASE
MEMBERS ONLY OR BY INVITATION
ROSL.ORG.UK/EVENTS | +44 (0)20 7408 0214



ACCORDION

2021 Annual Music Competition Gold Medal winner Ryan Corbett, *accordion*, tells *Overseas* about his musical education, how it was competing, and what he plans to do with the prize money

When did you first become interested in making music and when did the accordion become your instrument of choice?

I first became interested in making music when I was around four, when we got a piano at home. It was just one out of the newspaper that cost about £20, and £40 to get it tuned. I didn't have a teacher or anything, it was just sort of messing about back then. Then when I was seven, I started getting lessons on violin and piano. I played both of those and enjoyed them, but when I was around ten, I was loaned an old accordion from a family friend. It didn't really work, my brother would have to pull one side of it, while I tried to play the other end! We played it once or twice and then put it back in the box, but then we were due to see these friends on holiday again the next year, so I thought I better try to learn a tune on it! Although it wasn't still really working, I became more interested in it.

Not long after, I got another small accordion that worked a bit better. At that stage, I was still in Primary School and they were having 'Scottish Afternoons' where they would have pupils read out poems, perform songs and play Scottish music. I told the teacher I could play accordion, even though I couldn't, so I had to learn something for that pretty quickly!

I played more and more traditional Scottish and Irish music, by listening to recordings and copying what they were doing. I didn't have a teacher at that stage, but enjoyed that more than practising the piano and violin. I don't know if it was because I was doing that for teachers and this was just in my free time, enjoying myself. It didn't feel like work, it was just enjoying myself playing.

As a result of that, I ended up playing it more. A few years later when I was 14, I started getting lessons from Djordje Gajic, the local accordion teacher in Glasgow. He's from Serbia, but studied in Russia and has lived in Glasgow for 25 years. We're very lucky to have a classical accordion teacher of that standard in the UK, never mind Glasgow where I'm from. He introduced me to a more diverse repertoire of classical and traditional music from other cultures.

When I was 15, I got a new classical accordion with the freebass system on the left-hand, so as opposed to only being able to do

oompah oompah bass and chords, I could now play all the individual notes. From there, I kept learning with him and still do!

Over the course of Secondary School, accordion became more and more prominent for me. I was at Douglas Academy, a local music school for five years, then for my final year, I went to St Mary's School in Edinburgh to do an extra year. By that point, I was already quite set on accordion. It was a given.

How has learning the accordion over more popular instruments influenced your education and career? Has it given you more opportunities or limited them?

There's definitely some duality to it. You could say that it helps you stand out in some competitions, but at the same time, you can only enter about five percent of the competitions that pianists can enter. With regards to the amount of people playing it, the classical accordion as an instrument is quite new to the UK. In other countries, where it is more developed and more well known, it is fairly popular among young people to play. Its growing involvement in contemporary music is encouraging people to teach it more. I do see a bright future for it being played more in the UK, and although you could

complain about the stereotype of telling someone you play accordion and them asking if you busk in Paris or something, it is actually a pleasure to be able to introduce people to something that they might not have heard before. You would hope that people would still listen to what you're doing, rather than just being interested because of the novelty of it!

Why did you decide to enter the ROSL Annual Music Competition and how was your experience of competing?

I first heard about it a few years ago because my teachers' ex-pupil Paul Chamberlain got to the Keyboard Section Final. I entered it for the first time in 2020 and got the Keyboard Section Final as well but didn't win it. But I was encouraged to come back again in 2021.

It was an amazing experience, the clubhouse is such a nice setting for the competition. I was always made to feel very comfortable and relaxed. It was such a warm atmosphere, especially with the audience there, it feels more

Ryan Corbett at a glance

Music schools attended
Music School of Douglas Academy (Milngavie), St Mary's Music School (Edinburgh), Royal Conservatoire of Scotland (Glasgow)

Awards
Allie Cullen Prize for most outstanding performance at the Glasgow Music Festival, the Directors' Recital Prize at St Mary's Music School, second prize at the International Accordion Festival in San Vincenzo (Italy), third prize at the Akkordeonwettbewerb in Klingenthal (Germany), and third prize at the Harbin International Accordion Art Week (China) where he was the youngest competitor to be placed.

Instrument
Ryan plays a Bayan Spectrum classical accordion made by Bugari Armando in Castelfidardo, Italy. This was made possible by the generous support of private sponsors, the John Mather Trust, and Dewar Arts Awards.

Performance highlights
Ryan has given solo concerts at the Berlin Philharmonie, Jesus-Christus-Kirche Dahlem, University of Glasgow, Perth Concert Hall, Edinburgh Festival and Edinbach Festival. He performed an all-Baroque programme at Bachcelona Festival and gave two concerts in this year's Lammermuir Festival. His experience as a concerto soloist includes performing Václav Trojan's *Fairytales* concerto at the Queen's Hall, St Mary's Cathedral, and the Royal Conservatoire of Scotland. This year he recorded Bach's fourth keyboard concerto with the Berliner Symphoniker as part of the Piazzolla centenary celebrations and he looks forward to performing as a soloist with the National Youth Orchestra of Scotland in June 2022.



The Annual Music Competition is quite different to other competitions in the way ROSL keeps the relationship with its alumni going

like a concert than a competition. It's not too daunting. There were always nice discussions to be had amongst the other competitors and staff in the offices as well, it was great to get to know everyone.

You are only the second accordionist to have won the competition in its 70-year history. How does it feel to be in such rarefied company?

It one way, it would be nice if more accordionists keep winning it! But it is nice to be able to present the instrument on a platform like that. The Annual Music Competition is quite different to other competitions in the way ROSL keeps the relationship with its alumni going. I'm really looking forward to coming back for more performances and getting to meet more people.

What do you plan to do with the £20,000 prizemoney, particularly the £5,000 professional development fund?

After the Section Final I upgraded my car to a Ford Focus! But in terms of the professional development fund, I have been speaking with Geoff Parkin about it, I would like to record a CD in the next year or two. It would be a classical recital CD with a mix of transcriptions of music written originally for other instruments, and original accordion repertoire.

What plans do you have once you have completed your studies?

I'm in my final year of undergraduate study at the Royal Conservatoire of Scotland here in Glasgow, and I'm now at the stage where I have to decide what to do next. I'm not quite sure, but I will speak to Geoff again and see what he thinks. The options are to stay in Glasgow and do a Master's, or to do the same at the Royal Academy of Music in London. Those are the only two places in the UK where you can study accordion. The other option is to take a year out from studying and focus on performing more. I quite like the idea of moving down South, I like the amount of stuff that is going on in London. But I'm still not sure, time will tell.

What advice do you have for other musicians considering entering the Annual Music Competition?

I'd say go for it. No matter what stage in the competition you get to, it's a great platform to play for experts and get their feedback. Anything like that is a good tool to make you work towards something. It's motivation to carry on.

WATCH THE STARS OF THE FUTURE

For details of this year's upcoming Section Finals of the Annual Music Competition, turn to page 43 or visit rosl.org.uk/events. The Gold Medal Final will be held on 7 July at Wigmore Hall and tickets will be available from their website.



THE ACCORDION

Invented in Berlin in 1822 by Christian Friedrich Ludwig Buschmann, this set out the basic form of the accordion as we know it today, although variations exist on the basic design in several cultures.

In fact, free reed instruments have existed as far back as the Chinese Sheng, which was invented some 2,000 years ago.

The name accordion comes from the German 'akkord', which means musical chord, or concord of sounds.

As well as classical, and the Irish and Scottish folk music that Ryan grew up playing, the accordion is also a popular part of the folk traditions of Cajun, Klezmer, Musette and Chanson, Tango, Zydeco, Conjunto, Tejano, and Norteno music.

The accordion is the official instrument of San Francisco, California.

Although popular in classical music today, its folk tradition saw it mostly played amongst the working classes. At its peak in Russia, the city of Tula was producing more than 700,000 per year by 1874.



THE PASS IT ON PLEDGE

When you're finished with your copy of Overseas, please don't throw it straight into the recycling, pass it on!

We're encouraging our members to spread the word, so if you know any non-members that might enjoy reading the articles and the great window they provide into the world of ROSL, please pass it on to them.

If they end up becoming a member, you could even be entered into our prize draw to win a hamper from Davy's if they mention you on their application, as part of our 'Propose a Friend' scheme.

www.rosl.org.uk/proposeafriend



ROSL
ROYAL OVER-SEA LEAGUE
ESTD 1910

Behind the music

ROSL ARTS Co-ordinator Cerys Beesley takes you behind the scenes of the Annual Music Competition to explain just what goes into putting on an international competition that draws competitors from all over the world

As the music-focused Arts Co-ordinator here at ROSL, the Annual Music Competition is a big part of my year, from marketing our competition to prospective musicians, to selling our members tickets on the door for the section finals, it's a big project that is one of my favourite parts of the job. As with everything over the past couple of years, the AMC has been a bit different for everyone involved, but what I loved about the 2021 competition was that we were able to hold the section finals in front of our brilliant audiences again, after a year of our musicians playing to empty spaces.

As I write this, we are preparing for the submission deadline of the 70th Annual Music Competition, which will be the fourth competition I've administrated here at ROSL. Currently, we are waiting for all the entries to come in, receiving panicked emails and phone calls asking for help with uploading videos, asking for clarification on our terms and conditions. It's going to be an exciting year; expect some brilliant music making and some more wonderful young musicians to be joining the illustrious list of ROSL prizewinners.

Before we welcome our members into the Princess Alexandra Hall for the live section finals, in February and March, we have about five months of marketing to prospective candidates, answering enquiries and helping the musicians through the process of applying. Once submissions close, our Artistic Director Geoff Parkin gets to work going through each application with his panel, listening to every entry, selecting the semi-finalists to progress to the live rounds.

Once the semi-finalists have been selected, I have the task of communicating the results to all our applicants and then timetabling them for their live semi-final day, assisting with travel and accommodation arrangements for our overseas competitors, and continuing to be their communications liaison for any and all enquiries, which tend to increase as the live rounds creep closer. Box office and ticket sales become a big part of my day-to-day job, upselling the competition to as many potential audience members as I can, as we like to ensure that we have a full hall for our

musicians, so they can soak up the atmosphere and make the most of their performances.

As the second week of February arrives, you will see the ARTS Team out of our office more than usual. Every Monday for six weeks, you will find us outside the Princess Alexandra Hall, as we welcome our semi-finalists into the building. It's a big operation, shepherding them back and forth from the warm-up room to the concert hall and back again.

Our section final days are always exciting, the piano is tuned in the morning to make sure it's perfect for the evening's performance and then the finalists arrive for a quick run through

If you see any young people looking lost, probably holding instruments, we would be very grateful if you could please direct them towards the concert hall!

After the semi-finals take place, I wait for the panel to deliver their final adjudication and then set about informing all our participants. I set a rehearsal schedule, check their final repertoire with them, and

quickly congratulate our finalists on our social media channels.

Our section final days are always exciting, the piano is tuned in the morning to make sure it's perfect for the evening's performance and then the finalists arrive for a quick run through in the hall. I pull the evening's audience programme together, usually sell some more tickets and prepare a stage management list so I can make the changeovers between the musicians as seamless as possible. As the evening draws closer, with programmes designed, printed and folded, we prepare to welcome our audiences into the Princess Alexandra Hall.

This music competition is such a special part of life here at ROSL, and with 70 years of competitions, I am so thankful to be a part of continuing the legacy of the Annual Music Competition.

© Kaupo Kikkas

The Gold Medal Final will be returning to Wigmore Hall this year

AMC EVENT HIGHLIGHTS

The ROSL Annual Music Competition has been showcasing the best young classical music talent for 70 years. In our platinum year, celebrate with us as we gather to hear some brilliant music and award over £75,000 of prize money.

Tuesday 15 February
Solo Wind, Brass & Percussion

Tuesday 22 February
Solo Singers

Tuesday 1 March
Solo Keyboard

Tuesday 8 March
Solo Strings

Tuesday 15 March
String Ensembles

Tuesday 22 March
Mixed Ensembles

Tuesday 29 March
Overseas Final

Thursday 7 July
Gold Medal Final,
Wigmore Hall

All February and March dates will be at Over-Seas House. To book tickets, visit www.rosl.org.uk/events.

The Gold Medal Final will take place at Wigmore Hall, one of the world's great concert halls. Tickets will be available at www.wigmore-hall.org.uk

MUSE

Ahead of the launch of ROSL's latest exhibition, *Muse*, Art Historian Ruth Millington tells Abi Millar about how she has been uncovering the hidden stories behind art history's masterpieces

When we think about an artist's muse, a specific type of image may come to mind. Perhaps it's a *Girl with a Pearl Earring* – the Vermeer muse fictionalised in film as the artist's maid and mistress. Perhaps it's Lizzie Siddal, the pre-Raphaelite model who appears, floating helplessly downstream, in Millais's *Ophelia*. Perhaps it's one of the many lovers Picasso immortalised on canvas.

Chances are, we're thinking of a beautiful young woman who piqued the attention of a powerful male artist. It's an uneasy image, reinforcing the kind of archaic sexual politics we generally hope society has grown out of. The myths around male creative genius, nourished by female sexual passivity, have undergone a long-due reckoning in recent years, to the point that we may shy away from using the word 'muse' at all.

"Accounts have been told, mainly by men, about the male artistic genius and how artists need a muse," says Ruth Millington, Art Historian and Author of the upcoming book *Muse*. "I think a lot of narratives picked up on this idea, and it's been cemented in popular culture as well. The most problematic aspect for me is this idea that the muse is always a younger woman, she's always submissive, she's always passive. She's chosen by the artist, and really, she has no agency."

As Millington argues in her book, which is published by Penguin in April, these ideas are due a rethink. In reality, many muses were far more than models – they influenced the artists they worked with in multi-layered ways. Some gave emotional support, while others offered practical help, and many were unspoken contributors to the artists' best ideas.

"The idea of the book is to reclaim the word from this stereotype of the passive, younger princess," she says. "The main point I want to make is that muses have been active agents who have changed our history, and

they have held huge influence over the artists they have collaborated with. I don't think that story has been told enough."

As Millington points out in her introduction, the original muses were far from passive objects. Quite the converse – they were Ancient Greek goddesses, who were framed in epic poems as divine forces of inspiration.

"You'll have a poet and they'll ask the muses for help in telling us the story," says Millington. "They'll say, speak to me Muse,

tell me the story, so they're channelling the inspiration of the muse through them. And there's this idea that the muse holds this power. By the time of Picasso, the concept of the muse as being a divine agent was flipped on its head, and instead became framed as something a great male artist possesses."

The development of the myth, she says, was something of a 'slow burn' across time and history. Around the Renaissance, paintings of muses gradually changed from paintings of divine goddesses, to paintings of generic young women with their clothes falling off. By the time of the Pre-Raphaelite Brotherhood, artists began to take particular women as their muses, and by the 20th century the sexist perception of muse as model had really taken hold.

Even as the myth took shape, however, it was never truly representative of reality. The *Girl with a Pearl Earring* is more likely to have been the artist's daughter than his mistress. Lizzie Siddal, the pre-Raphaelite muse, was an artist and poet in her own right, while Gustav Klimt's muse, Emilie Flöge, was a fashion designer who influenced his trademark style.

"It's likely she is the woman pictured in *The Kiss* with him," says Millington. "They were companions for 25 years – she had a fashion store in Vienna that he used to go into, and she introduced him to all her fashions, as well as her clients who went on to become models and muses as well. She's been written out of many narratives."

As for Picasso, well, we can't let his obvious predation slide, given that he referred to women as "either goddesses or doormats", and started his affair with Marie-Thérèse Walter when she was just 17 years old. Hannah Gadsby put it best in her explosive 2018 standup show *Nanette*: "Our mistake was to invalidate the perspective of a 17-year-old girl because we believed her potential was never going to equal his." ♦



RUTH MILLINGTON,
IN HER OWN WORDS

I am an Art Historian, Critic and Author, based in Birmingham (UK).

As an Art Historian, I specialise in modern and contemporary art, researching overlooked muses and artists, including women, working-class, outsider and self-taught painters.

After completing a Master's in art history at the University of Oxford, I spent five years working for museums and galleries across the UK, including the Ashmolean Museum of Art and Archaeology, the Estorick Collection of Modern Italian Art, and the renowned art dealership Connaught Brown.

I also manage the careers service at Sotheby's Institute of Art, advising students and graduates on successful careers in the arts.



Even here, though, a compelling counter-narrative emerges if we look past Picasso's self-mythologising and take his muses on their own terms. One of them, Dora Maar, was an accomplished commercial photographer and radical leftist who introduced the artist to her politics.

"Everybody knows Dora Maar as the *Weeping Woman*, and often that portrait is seen as symbolic of the ways Picasso treated women," says Millington. "We tend to see pictures of muses as just a straight reading of the romantic situation between an artist and a muse, but that painting is more about politics."

Look closely at the *Weeping Woman*, and you will see small planes silhouetted in each of her eyes, alluding to the bombing of Guernica during the Spanish Civil War. *Guernica*, painted the same year, is another political protest painting, and Maar was heavily involved in its creation.

"*Guernica* is in black and white, and there's even a light bulb at the top of the painting, which is exactly like one you'd find in a darkroom," says Millington. "Dora Maar photographed the process of its creation, and she also found the studio for him to paint in. It was the headquarters to one of the political groups she belonged to."

In a bid to foreground these kinds of stories, Millington's book looks at 29 muses, from Renaissance times to the present day. She concludes with a manifesto for the muse, teasing out what the word might actually mean if we go beyond our preconceptions.

While we're accustomed to thinking about romantic muses, the book draws our attention to the myriad forms the relationship can actually take. It is divided into seven sections: other artists as muse, self as muse, family muses, performing muses, romantic muses, muses who've inspired movements, and muses who've been held up as political messages.

Each muse has his or her own story, pitched somewhere between biography and thinkpiece. In many cases, this means engaging with the big themes – race and sexuality as well as gender.

"Race particularly comes into the section on muses as messages," says Millington. "I interviewed quite a few muses, including a black performer from New York, and he was talking about how important it is for people like him to be held up as muses. So throughout the book, there are concepts that hold it all together, but each muse has brought

something very different to the relationship and also got something very different out of it."

The idea for the book first emerged when Millington was commissioned to write an article about muses in art history. Already a prolific blogger, with a focus on overlooked narratives in art, she had always wanted to write a book, but needed a subject that was worth spending the time on.

"In this article, I was told not to use the word muse – we called them art legends, rather than muses," she recalls. "I had been researching the character of Ophelia, and this idea of maybe reclaiming her narrative, and had also written about *Girl with a Pearl Earring*. I thought, there's such a difference between how we see the muse in popular culture, and the truth behind it. So all these ideas came together and I thought, this is the book I've got to write."

The most problematic aspect for me is this idea that the muse is always a younger woman, she's always submissive, she's always passive

Drafted over the course of the pandemic, the book is an accessible and thought provoking read for anyone interested in art, or indeed human relationships. As well as poring through academic journals, Millington tried to find as much primary source material as possible – diaries, journals, letters between the artists, and muses.

She also interviewed a number of contemporary artists and muses, including Lucian Freud's muse 'Big Sue' Tilley, and the fashion photographer Tim Walker, who has worked with Tilda Swinton.

"He gave me an interview about their time together, taking photographs of the Mexican jungle," says Millington. "I'd say all their stories are really surprising as well, because while we think of muses as being really serious, what came out through the book is that a lot of muses had great fun being with the artist."

The hardest chapter to write, she remarks, was the one on Frida Kahlo, who notoriously used herself as a muse. Here, the difficulty lay in saying something new when there had been so much ink spilled on the subject already.



"The interesting point for me was that she originally wanted to be a doctor," says Millington. "She was on her way back from medical school when she was in that famous accident, which put her into bed for almost a year, and that's when she started painting self-portraits. The angle I take in her chapter is that she's acting as a sort of doctor, so looking at herself beneath the skin and trying to heal herself through art. I really enjoyed writing that chapter, although it was a struggle."

Another favourite chapter concerns the contemporary Chinese-born photographer Pixy Lao, whose photo series *Experimental Relationship* (2007 to present) concerns her relationship with her boyfriend, Moro. As well as being five years younger than Lao – something of a taboo in Chinese cultures – Moro is Japanese, leading to what Lao describes as a 'love-hate relationship'.

"All the photographs of him are really playful, including one where he is dressed up as a piece of sushi on the bed," says Millington. "I interviewed both of them, and they're definitely playing with both gender expectations as well as ideas of culture and race. So that was a really fun one to write and do interviews for."

At the time of writing, Millington is working with ROSL on our upcoming Muse exhibition, timed to coincide with the publication of the book. The exhibition will showcase six illustrations by the Syrian artist Dina Razin, who illustrated the book, as well as Millington's manifesto.

There will also be a selection of artists and muses from the book, including a photograph of Francis Bacon's unlikely muse George Dyer (an East End burglar), and photographs by Pixy Lao (including the one of Moro dressed as sushi on the bed). What is clear is that despite all the cultural baggage attached to it, 'muse' doesn't need to be a dirty word.

"We're reclaiming this idea of the muse as an active and empowered agent, so it's a celebratory exhibition," says Millington. "I think in the writing of this book, I realised how unbalanced narratives are in art history. There's just so much that needs redressing, reclaiming and retelling."

The exhibition at ROSL launched in February as a preview to the book launch on 7 April. Copies will be available at the launch and online thereafter. For more details, see page 42.

LET THE LEAGUE BE YOUR LEGACY

Continue to support your home from home in the heart of Mayfair by bequeathing a gift to ROSL in your will. Your generosity will give young people around the world an education, it will give talented young musicians, artists and writers the chance of a career, and it will safeguard the future of your beautiful Grade I listed clubhouse.

To discuss email legacy@rosl.org.uk or call +44 (0)20 7408 0214

Tania Dolvers Photography London



ROSL
ROYAL OVER-SEAS LEAGUE
ESTD 1910

NEWS & EVENTS

The latest from our clubhouse; branches; and art, music, and education projects



A ROYAL PERFORMANCE

ROSL champagne recital attended by HRH Princess Alexandra

2016 Annual Music Competition Gold Medal winner, Emily Sun and 2011 Keyboard Prize winner Ashley Fripp performed a programme of Debussy and Strauss, warmly appreciated by Princess Alexandra and ROSL Members. Below, our D-G Dr Annette Prandzioch and Artistic Director Geoff Parking welcome our Vice Patron



On 9 November, ROSL hosted a champagne recital featuring 2016 Annual Music Competition Gold Medal winner Emily Sun violin and 2011 Keyboard Prize winner Ashley Fripp piano, in the presence of ROSL Vice Patron HRH Princess Alexandra.

Greeted by ROSL Chairman Alexander Downer AC, Director-General Annette Prandzioch, Vice Chair Anne Wilkinson and Artistic Director Geoff Parkin, Princess Alexandra was then invited into her namesake hall, where all our concerts and recitals take place.

In a packed Princess Alexandra Hall, Alexander Downer, former Australian Foreign Minister and High Commissioner to the UK, welcomed our royal guest and assembled audience, before extolling the good work done by the ROSL Foundation and ROSL ARTS department over many years in supporting young musicians from around the world like Emily and Ashley, who

hail from Australia and the UK, respectively.

It was then the turn of this exceptionally talented duo to take to the stage to perform a programme of Debussy and Strauss. Such was the level of their playing, the audience's appreciative applause was enough for Emily and Ashley to return to the stage twice at the conclusion of the recital to take a bow.

As Princess Alexandra made her way out of the hall, she spoke to members and shared her appreciation for the wonderful performance they had all just witnessed, before heading upstairs to the Bennet-Clark Room to meet with the musicians.

Meanwhile, the audience enjoyed champagne in the hall and had a chance to chat with the musicians, as well as members of the ROSL ARTS team.

It is thanks to the kind support of members, who donate via rosl.org.uk/supportus, that we are able to continue to support early career musicians and visual artists like these. Special thanks must also go to Princess Alexandra for her long-standing support and patronage of the ROSL ARTS programme. She has regularly attended the Annual Music Competition over the years, handing out the prizes and meeting the winners, much to the delight of the competitors. The

prestige she brings to our work means we continue to attract the future stars of classical music year after year.

Watch the full performance on ROSL's YouTube channel.

“As Princess Alexandra made her way out of the hall, she spoke to members and shared her appreciation for the wonderful performance they had all just witnessed

ROSL Composition Award sponsors composition days in Waltham Forest schools

ROSL and the London Sinfonietta collaborated on three one-day workshops with GCSE music students to support them to develop and enhance their composition skills. The workshops, funded as part of the inaugural ROSL Composition Award, were led by experienced Composer and Workshop Leader Hannah Conway, and also offered

an opportunity for ROSL composition winners to hone their skills in sharing their experience and collaborating with young people. The workshops took place at Frederick Bremer School, Waltham Forest with Dominic Wills, Winchmore School, Enfield with Michael Small, and Woodside High School, Haringey with Alex Paxton.

They were all supported by London Sinfonietta musicians. Each workshop saw the group take a piece by their respective ROSL composer and use it as stimulus for their own compositions. Dominic Will's group were inspired by the lemur calls in his piece *Indris*, Michael Small's group looked at antiphony and physical spacing of musicians

to alter the sound inspired by his piece *Antiphon*, and in Alex Paxton's session the group took elements of chaos and calm from his album title track *Music for Bosch People*. Claire Danso, Head of Music at Woodside High School said of the day "The students really benefited from the team's musicianship, professionalism and encouragement. The atmosphere was dynamic and buzzing! The Headteacher loved it too. Personally, I would like to inform you that the workshop was active, engaging and so cohesive! The team were so supportive and passionate about music. The students really got a lot out of the experience and enjoyed the active learning sessions. Brandon is listening to Alex's album as we speak!"



Staff changes

ROSL said goodbye to Chief Finance Officer Alexis Corzberg in December, who has been instrumental in helping steer the organisation through difficult financial waters during the Covid pandemic. We thank Alexis for her efforts and wish her the best for the future.

Taking her place, Julie Barker (pictured) joins us as Director of Finance, bringing with her experience from other London clubs. Please join us in welcoming Julie to the team.

Head of Communications Mark Brierley also bid farewell to ROSL in January after nearly five years at the club. A new Editor will be taking over as custodian of *Overseas* in the coming months, keep an eye out for more news in future issues.

Elsewhere, Gerard McCann has been promoted to Deputy Director of Food and Beverage and will now assist Director Serge Pradier and Executive Chef Elliot Plimmer in the smooth operation of ROSL's catering. Many congratulations to Gerard.



Support Us

To allow ROSL to continue funding art and music education projects in the UK and around the Commonwealth, please consider donating at www.rosl.org.uk/supportus



ROSL ARTS launches new Patron scheme

As well as receiving a whole host of exclusive benefits, members will be supporting future generations of musicians and visual artists around the Commonwealth

We are pleased to announce the launch of our new ROSL ARTS patrons scheme, allowing members to directly support the crucial work that our ROSL ARTS team carries out to support the careers of promising young musicians and visual artists.

Replacing the existing "Friends of ROSL ARTS" scheme, this new programme has a range of tiers from which donors will enjoy various benefits, while allowing the ROSL Foundation to claim Gift Aid on their donation, maximising the support ROSL can offer, and ensuring we can safeguard and grow our leading arts programmes into the future.

Your donation will directly support projects including our Annual Music Competition, and prizewinning concerts around the UK and

worldwide, Artist Residencies and exhibitions, our photography and composition awards, as well as our international work in Antigua and Barbuda and Kenya.

Benefits include tickets to Music Competition finals, private tours of our exhibitions and exclusive Patrons events. Our top tier, ROSL ARTS Director's Circle, includes an invitation to the exclusive VIP reception in the interval of the Gold Medal Final of our Annual Music Competition, which is regularly attended by HRH Princess Alexandra.

Becoming a Patron is easy. You can either join using the members portal online, or feel free to contact the ROSL ARTS team directly on roslarts@rosl.org.uk or 0207 4080214 x 213/219.

- £75+ (BRONZE PATRONS)**
- Exclusive annual ARTS supporters concert with champagne reception
 - Quarterly ARTS Newsletter (featuring interviews with ROSL alumni, special articles etc.)
 - Monthly ARTS email
 - Acknowledgement of your donation online and in print

- £150+ (SILVER PATRONS)**
- As above plus:
- Ticket for a ROSL Annual Music Competition section final
 - Early invitation to ARTS Exhibition private views (4 or 5 per year)
 - Private exhibition tour with Visual Arts Curator

- £500+ (GOLD PATRONS)**
- As above plus:
- 2 tickets for a ROSL Annual Music Competition section final
 - 2 complimentary tickets to the Gold Medal Final
 - Reserved seats to ARTS events in the PAH

- £1,000+ (ROSL ARTS DIRECTORS CIRCLE)**
- As above plus:
- Invitation to the exclusive VIP reception at the ROSL AMC Gold Medal Final
 - Invitation to an exclusive Directors Circle private recital and lunch with renowned ROSL alumni (additional fee payable)

Patron donations are made annually, with the benefits designed to be arranged within the year of your donation.

ROSL around the world

AUSTRALIA

Western Australia

In October, the ROSL WA Prizewinners Concert at WAAPA (ECU) was held, at which prizes were awarded, including for Composition, Art Song, Improvisation, Chamber Music, Bach and Early Keyboard. The *Henousia Cantata* composed by Klearhos Murphy certainly deserves to be in repertoires of choirs and orchestras everywhere. Tony Howes

NEW ZEALAND

On 8 December, we held our final Musical Concert for the year. It was held in the distinguished St Barnabas Church in Fendalton. Performing for us we had pupils from the Specialist Music Programme at Westburn School, including our 2021 Scholarship winner, the young pianist, Michael Khor. They put the audience into the Christmas spirit by singing and performing items with their Christmas headgear. They were followed by a young soprano, Maddie Glossop, who sang excerpts from *The Secret Garden* and *Fame*, ending with a rendition of *Feliz Navidad*. Our final performers were violinist Rose Light and pianist Gabriel Baird, who ended our concert with *O Holy Night*. Judith Leckie

Upcoming meeting:

9 March, 10am at Holly Lea we have a speaker, Edmund Bohan, whose topic is "40 Years of Opera on the world stage". \$5.

CANADA

British Columbia

Once health restrictions are lifted in British Columbia, we will look for opportunities for members to get together. In the meantime, best wishes for 2022. Elizabeth Murray Alexander

UNITED KINGDOM

Sussex

The next meeting of the Sussex group will be held on Wednesday 2 March. It will be a lunch incorporating the AGM and a speaker. Time and venue to be notified. For further information please contact the new secretary Mike Beaman, email: beaman_mw@yahoo.co.uk or, 01903 367039 Mike Beaman

London Group

Greetings for 2022 to all London Group members! The London Group has continued with a pattern of quarterly Talks and Walks, which have proved very popular with members. We have enjoyed "A History of London Docks", "Samuel Johnson's London", and "The Bloomsbury Set". The absorbing talks, presented by Tim Potter, incorporate history, socio-economic issues, architecture, key individuals, and so much more. The Walks that follow focus on a specific part of London: the 'nooks and crannies' and hidden gems that we would otherwise pass by without a second glance. We will seek to continue with this pattern of events during 2022. Please keep an eye on the ROSL Events calendar, where we will advertise events as we organise them. Anne Wilkinson



Clockwise, from top left: the London Group continues with its quarterly Talks and Walks; Australia - the ROSL WA Prizewinners Concert; New Zealand – pupils from the Specialist Music Programme at Westburn School perform at St Barnabas Church in Fendalton



CONTACTS

- British Columbia:**
Liz Murray
evmurray@telus.net
+1 604 922 1564
- Calgary:**
Madeleine King
madeleine.king@telus.net
- Christchurch:**
Judith Leckie
jrleckie@xtra.co.nz
- Ireland:**
Palmer Carter
palmercarter@eircom.net
- New South Wales:**
Contact tba
membership@rosl.org.uk
- Ontario:**
Ishrani Jaikaran
www.rosl-ontario-canada.ca
rosl.ont@sympatico.ca
+1 416 760 0309
- Queensland:**
Contact tba
membership@rosl.org.uk.
- South Australia:**
Graham Beckett
secretary@roslsa.org.au
www.roslsa.org.au
- Switzerland:**
Jo Brown
+334 5040 6631
- Tasmania:**
Stephen Jones
stephenj1@primus.com.au
+61 (0)613 558 95
- Taunton:**
Contact tba
membership@rosl.org.uk
- Victoria:**
Keir Watt
www.rosl.org.au
rosl@alphalink.com.au
+61 (0)3 9654 8338
- Sussex:**
David Kay
sussex.branch@rosl.org.uk
- Western Australia:**
Anthony Howes
+61 (0)8 9450 6050

To celebrate the launch of Ruth Millington’s new book *Muse*, ROSL will play host to a number of events in the run-up to its release on 7 April

Muse exhibition at Over-Seas House
17 February – 10 April
Muse is a curated group exhibition of works discussed in Ruth’s book, showing work by contemporary artists Sunil Gupta, Kim Leutwyler, Pixy Liao and Nilupa Yasmin alongside contextual work loaned from The Estate of Francis Bacon and a set of book illustrations from Dina Razin.



Muse tells the true stories of the incredible muses who have inspired art history’s masterpieces. From Leonardo da Vinci’s studio to the covers of *Vogue*, Art Historian, Critic and Writer Ruth Millington uncovers the remarkable role of muses in some of art history’s most well-known and significant works. Delving into the real-life

relationships that models have held with the artists who immortalised them, it will expose the influential and active part they have played, and deconstruct reductive stereotypes, reframing the muse as a momentous and empowered agent of art history.

Life Drawing and Q&A with Sue Tilley, Lucian Freud’s muse
17 March, 6.30 – 8pm
A unique opportunity to draw Lucian Freud’s muse Sue Tilley, who posed for some of the artist’s most iconic paintings. Followed by Q&A



Artist’s Muse Panel Discussion with Sotheby’s Institute of Art
31 March, 6.30pm
Sotheby’s Institute of Art presents a panel discussion about the role of the artist’s muse in the modern world.

Muse Book Launch by Ruth Millington
7 April, 6.30pm
Meet Editor Mireille Harper, Illustrator Dina Razin and Author Ruth Millington as they discuss the story behind *Muse*.

MEMBER-LED ACTIVITIES

ROSL BOOK GROUP

The ROSL Book Group usually meets in person at the Club, and on Zoom when necessary, on Wednesdays, once a month, to discuss primarily novels. The discussion starts at 6pm, but we meet beforehand for a drink and a chat and afterwards for dinner (optional) at 7.30pm.

23 Mar – *Death in Venice* by Thomas Mann
27 April – *The Human Stain* by Philip Roth
25 May – *Lord of the Flies* by William Golding

ROSL BRIDGE CLUB

Meets every Monday 2 – 4pm. We play ACOL at intermediate and advanced levels and have a tutor, Ingar Kofoed Hansen, who is a professional international player. We pay £10pp each week to cover Ingar’s fee and some of us meet for lunch in the Brabourne Room at 12.30pm.



A six-week course will start on Monday 7 March at 11am. The cost, payable in advance, will be £120. Players could join the afternoon session members for lunch. No experience is needed, and if you do play, but have not played for some time, you may find the course a useful revision of the ground rules.

ROSL BACKGAMMON CLUB

Meets on Wednesdays 2-4pm in the Drawing Room and for lunch (optional) at 12.30pm in the Brabourne Room.

ROSL THEATRE & OPERA GROUP

We go regularly to the theatre, opera, ballet and modern dance. We will be seeing *Wuthering Heights* in February, and *Small Island* in March, both at the NT. We also go to Glyndebourne twice a year in summer and autumn.

GET INVOLVED

Please contact Eve at E.Mitleton-Kelly@mitleton-kelly.org.uk

DATES FOR YOUR DIARY

Go online to get full details and book your next event at www.rosl.org.uk/events

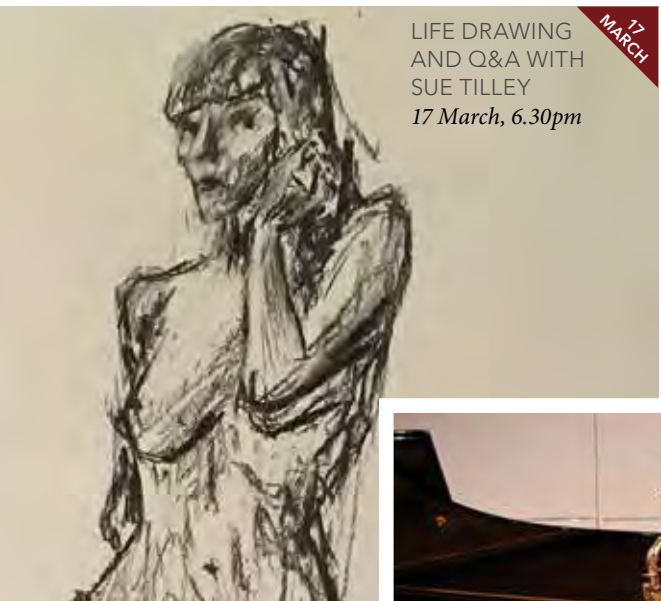


AMC
KEYBOARD FINAL
1 March, 7pm

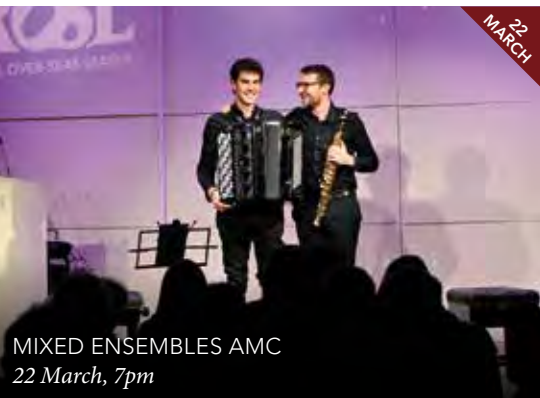
LONDON
GROUP WALK
8 March, 1pm

STRINGS SECTION
FINAL AMC
8 March, 7pm

STRING AND KEYBOARD FINAL AMC
15 March, 7pm



LIFE DRAWING
AND Q&A WITH
SUE TILLEY
17 March, 6.30pm



MIXED ENSEMBLES AMC
22 March, 7pm



MMSOL PIANO
DUETS WITH PAVEL
KOLESNIKOV AND
SAMSON TSOY
24 March, 7pm



OVERSEAS
FINAL AMC
29 March, 7pm

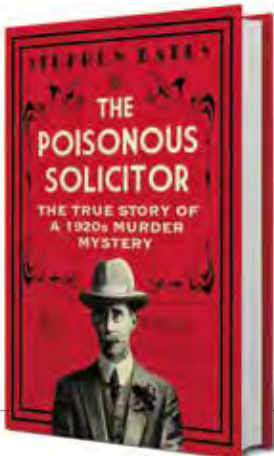


ARTIST’S MUSE
PANEL DISCUSSION
WITH SOTHEBY’S
INSTITUTE OF ART
31 March, 6.30pm

MUSE BOOK
LAUNCH BY
RUTH MILLINGTON
7 April, 6.30pm



MATHILDE
MILWIDSKY
3 May, 7pm



BOOK TALK:
*THE POISONOUS
SOLICITOR* BY
STEPHEN BATES
20 April, 6.30pm

YOUNG ARTISTS
SERIES: MIKELEIZ-
ZUCCHI DUO
26 April, 6.30pm

RBA RISING
STARS EXHIBITION
OPENING
28 April 6pm

THE
NATIONAL
GALLERY

The Credit Suisse Exhibition

RAPHAEL

9 April – 31 July 2022

Book now • Members go free

CREDIT SUISSE 

Partner of the National Gallery

With additional support from
The Thompson Family Charitable Trust

Raphael, Braccio Altoviti (detail), about 1515, National Gallery of Art, Washington, DC. Samuel H. Kress Collection 1943.4.33 Image courtesy of the Board of Trustees, National Gallery of Art, Washington, DC.