

OVERSEAS

THE JOURNAL OF THE ROYAL OVER-SEAS LEAGUE

(see PHILANTHROPY). [Gk *philanthrōpos* human being]
philanthropic /,fɪlən'thrɒpɪk/ *n.*
 low men; benevolent. □□ *philanthropique* (as PHILANTHROPY)
philanthropy /fɪ'lænθrəpi/ *n.*
 1 a love of mankind.
 2 practical benevolence, *n.*
 esp. charity on a large scale.
 □□ **philanthropism** *n.*
philanthropize *v.tr. & intr.*
lanthropia *f.* Gk *philanthrōpic*
philately /fɪ'lætəli/ *n.* the collection of postage stamps. □□ *philatelic*
philately /fɪ'lætəli/ *n.* the collection of postage stamps. □□ *philately*
philately *f.* Gk *ateleia*

PHILANTHROPY
 Do we need to redefine
 modern giving?



ROSL
 ROYAL OVER-SEAS LEAGUE

“If I am to play my best, there is no way but steinway.”

LANG LANG

STEINWAY ARTIST



PHOTO: ROBERT ASCROFT, COURTESY SONY CLASSICAL

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STEINWAY & SONS

The Royal Over-Seas League is a self-funded Commonwealth organisation that offers clubhouse facilities to members, organises Commonwealth art and music competitions and develops joint welfare projects with specific countries.

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“Our commitment to nurturing the young artists, writers, and musicians of the future”



From the London clubhouse, it is just possible to spot the daily throng of tourists watching the Changing of the Guard at Buckingham Palace, a must-see for many visitors to London. Across Green Park, ROSL is also seeing its own changing of the guard, with the departure of Director-General Roddy Porter in August, and the process of appointing his successor well under way.

I would like to take this opportunity to thank Roddy for his years of service to ROSL. We are all grateful to him and can enjoy his legacy every day in the beautiful surroundings of his renovations at the London and Edinburgh clubhouses.

He will be a hard act to follow, but the search to find his successor is rapidly gathering momentum. Until then, members can expect the same excellence from ROSL they always have done, with exciting upcoming events such as Shakespeare in the Garden and a Canada 150 concert in September.

I too, will be on hand and look forward to getting to know some of you better at the Chairman's Dinner in November, which will feature a performance by bass trombonist James Buckle, this year's Gold Medal winner at the Annual Music Competition Grand Final in Cadogan Hall. He and all the other performers played beautifully, and were enthusiastically received by the audience, including guest of honour, and ROSL Vice-Patron, HRH Princess Alexandra.

To celebrate the 65th year of the Annual Music Competition, a series of concerts will be held at the end of October, featuring finalists, past and present. Our long-standing commitment to supporting the arts is one of the defining facets of ROSL and I know the new Director-General, whomever it may be, will share our commitment to nurturing the young artists, writers, and musicians of the future.

Sir David Brewer
CHAIRMAN

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“Using the power of music to bridge divides, connect communities, and heal the wounds of war”

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From the EDITOR

When I first applied for the role of Editor at ROSL a few months ago, it was the combination of championing the arts and supporting humanitarian projects that really attracted me, something unique in clubland. As I've settled into my new role this year, I have learned a great deal about ROSL's altruistic mindset and the complexities of philanthropic giving. It's more than just donating money; it's giving time, expertise, or whatever you have to offer.

With this in mind, Margaret Adrian-Vallance and I look at some of ROSL's donors, ask what they have contributed and why they got involved (page 22). While much of our support goes to musicians, through the scholarships and prizes awarded as part of the Annual Music Competition, a Dutch charity, Musicians Without Borders, has turned the tables and are the ones providing the support. On page 26, Abi Millar speaks to Laura Hassler, its Founder and Director, about using music to heal the wounds of war.

Of course, there are also pitfalls to avoid with charitable giving. Ross Davies discusses the prospect of uber-wealthy philanthropists' activities adversely impacting the natural flow of democracy with David Callahan, Founder of Inside Philanthropy, on page 34. Should these wealthy patrons be stepping in where the state would normally have a say?

But who's to say the state spends its aid budget wisely? Elly Earls looks at the potential for the government to waste aid spending by attempting to protect the national interest, lessening the benefits the money provides (page 30).

Still, we can't underestimate the good that philanthropic giving has done; supporting those less fortunate around the world, plus music and the arts here in the UK. I took a trip on the Thames Clipper through Central London to see just what public art is available for everyone to enjoy along its banks (page 40). I also look back at some of the women involved in organising and adjudicating at the Annual Music Competition over the years, giving their time to help support the musicians of the future (page 15).

The Grand Final, held in June, was just one of the many event highlights this summer, which also included a series of Indian-themed events celebrating 70 years of Indian independence and our long-established Edinburgh Festival Fringe programme in August. The next few months promise to keep the bar high, with the 65 Years of ROSL ARTS Music Festival in October, plus a series of events celebrating Canada's sesquicentennial year. Head to the events section on page 42 for full details of these and more.

Mark Brierley
editor@rosl.org.uk

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ROSL NEWS

The latest from our clubhouses, branches, and art, music, and humanitarian projects

Art up our street

For this year's Mayfair Art Weekend, ROSL ARTS joined our creative neighbours in Mayfair & St James's to celebrate what artistic opportunities the historic area has to offer. Eilidh McCormich reports

ROSL ARTS celebrated the opening of our latest exhibition 'Young Masters at ROSL' in the London clubhouse on Thursday 29 June with a crowd that included many of the fantastic exhibiting artists. Opened just in time to join in Mayfair Art Weekend from 30 June until 2 July, the weekend saw over 60 exhibition spaces open their doors and host special events that are all free to the public, as a way to further share the creativity of this historic district. This was the first time ROSL took part in the busy weekend, one that has grown since its founding in 2014. Originally launched as Brown's

London Art Weekend, it was re-launched for 2017 with a new partner in The Royal Academy of Arts.

ROSL ARTS welcomed visitors through the door with a late drinks opening on Friday 30 June for Gallery HOP! and a very popular talk to close the weekend on Sunday 2 July, which looked to celebrate and discuss gender issues around art. Timed to coincide with the inaugural presentation of the Young Masters Emerging Woman Art Prize, the talk attracted an engaged audience who posed some interesting questions and ideas. The panel discussion was moderated by Susan Mumford,

“
Over 60
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district

Founder of the Association of Women Art Dealers, and included Jean Wainwright, Art Historian, Critic and Professor of Contemporary Art, and Photography at the University for the Creative Arts; Catherine Loewe, Founder of the arts platform Loewe Contemporary; Marine Tanguy, CEO at artist agency MTAart, as well as Cynthia Corbett, Gallerist and Founder of The Young Masters Art Prize. Although the subject was much too vast to cover in an hour, the conversation that was initiated was certainly worth addressing.

Tearing ourselves away from our beautiful clubhouse, the rest of Mayfair and St James's was abuzz; green balloons had popped up to signify the presence of art and draw in an audience to the many creative spaces this most central of London locations offers. The Royal Academy entertained the crowd as the colourful courtyard hosted live music and workshops for young and old. Galleries and designer shops were visibly keen to welcome everyone through the doors as they promoted free events, as well as playful workshops. It has been a fantastic experience connecting with our creative neighbours and being able to share our own creative output with a new, wide audience, as well as our culturally engaged members.





SNAPPED READING

Director of ROSL NZ Lyn Milne (second from left) visits the Wanaka Travel Club, and meets (L-R) Gladys Cross, Lynne Fegan and Betty George. ROSL member David Chapman enjoys his copy of *Overseas* on a visit to Da Vinci's Vineyard in Milan. Send in your 'Snapped Reading *Overseas*' pictures to editor@rosl.org.uk.

CHELSEA FLOWER SHOW

An astonishing 150 members entered the ballot for the Chelsea Flower Show this year. As the world's most prestigious flower show got under way, the lucky ballot winners experienced first-hand the best in garden design. Highlights at the

show included the 2016 winner of Best Fresh Garden; James Basson's re-creation of a stunning Maltese landscape; and Birmingham City Council's quirky take on the wonderful world of Rowland Emmett, a cartoonist and inventor.



NEW MEMBERS' RECEPTION

The Royal Over-Seas League extended the hand of friendship to new and prospective members in our New Members' Reception. The night was a perfect chance for new joiners and guests to get a flavour for what our club can offer: from delicious

samplings of Davy's Wine, to the exhilarating ROSL ARTS performance by our vocal Annual Music Competition winner, Nicholas Mogg. We extend our thanks to all the staff and members who did a wonderful job in showcasing the true breadth of what ROSL stands for.

For all upcoming events see PAGE 42

STAFF CHANGES

The London clubhouse has welcomed two new faces since our last edition. Naomi Taylor (left) started as the new Head of Membership. Naomi has a wealth of membership

experience having worked at the Institution of Engineering and Technology, the Royal Aeronautical Society, and the Institute of Physics. As well as her membership background, she also has a degree in music and is a double bassist. Naomi is looking forward to blending

both her passion and professional experience at ROSL and is keen to drive ROSL's membership forward. Christine Andrews (right) joins ROSL as the new Arts Coordinator, specialising in music. Having previously worked in music education and outreach, she is already

off to a running start, helping to organise the Annual Music Competition Grand Final, the Edinburgh Fringe Festival programme, as well as the upcoming celebration of ROSL Arts 65th Anniversary taking place in October.

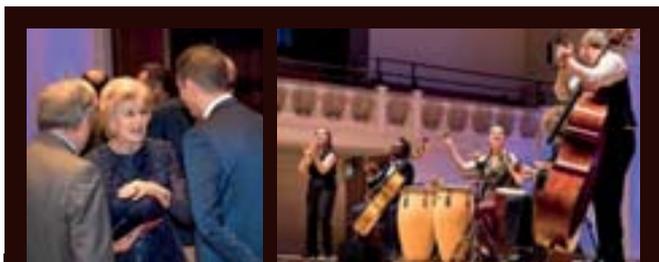


More images online

Visit our  Facebook page and the ROSL website to see more photos of ROSL events, including the Evelyn Wrench Lectures. Get daily news updates on the ROSL website and by following us on  Twitter.

News & views

ROSL NEWS

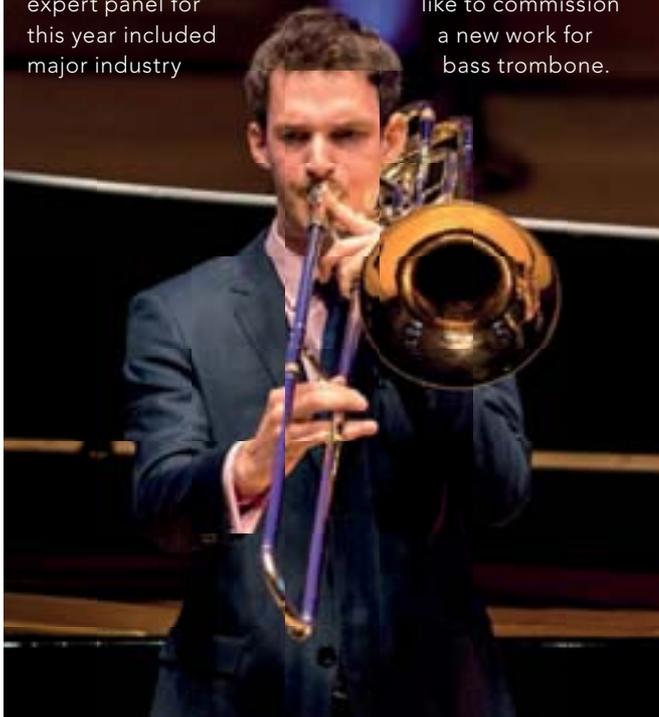


AMC GRAND FINAL

We are thrilled to announce bass trombonist James Buckle as winner and gold medallist of the 2017 ROSL Annual Music Competition. In its 65th year, James was the first ever winner on a brass instrument. Competing against other section final winners pianist Dominic Degavino, baritone Nicholas Mogg and violinist Mathilde Milwidsky, James performed an exceptional programme of *Bozza*, *Mozart* and *Schumann*. In a departure, the expert panel for this year included major industry

figures such as Oliver Condy, Editor of *BBC Music Magazine*, and Thorben Dittes, Director of Gateshead's Royal Northern Sinfonia.

Following performances from our two ensemble winners, B-L Piano Duo and Kabantu, HRH Princess Alexandra presented prizes to all the winners from this year's competition. In addition to his gold medal prize, James was also the first recipient of the Bhumgara Gold Medal Scholarship, from which he would like to commission a new work for bass trombone.



YOUNGER MEMBERS' VISIT TO SPENCER HOUSE

Our younger members spent a Sunday afternoon visiting Spencer House, one of the few private palaces ever built in London, and learning about its extensive history. The House was a pioneering example of neo-classical architecture upon its completion in 1766 and became one of the most fashionable places to gather up until the late 19th century. After their stroll through the lavish staterooms, members returned to the London clubhouse garden to enjoy an al-fresco lunch in the early summer sunshine.



HOUSE OF LORDS AFTERNOON TEA

Our President, Lord Luce, kindly invited members to join him for afternoon tea at the House of Lords with unbeatable views of the River Thames and London Eye. With the spectacular London skyline as a backdrop, members ate, and listened to his thoughts on the current uncertainty in politics and joined him in passing on our best wishes on to Major-General Roddy Porter, as he stepped down from his position as Director-General.

CHAIRMAN'S LUNCH & AGM

It was wonderful to see so many members from across our branches attend this annual club event. Starting off with lunch, members were then treated to an insightful and pertinent talk by Claire Foster-Gilbert on living in a post-trust society. Claire, who is the Director of the Westminster Abbey Institute, touched on politics, the media, and the importance of integrity.



EAST MEETS WEST: ROSL'S INDIAN SUMMER BALL

Upon entering the London clubhouse, guests were instantly transported to India as they walked under the mehndi pavilion, through the flower garlands and out into our garden during the hottest day of the year so far. With a cool glass of champagne in hand, members were immersed in India's rich history with traditional folk stories told by Peter Chand. The lavish three-course dinner was interrupted by a thrilling flash

mob from our Bollywood dancers, after which they invited members to learn a few of the moves with them. For those who preferred a more relaxed after-dinner activity, world renowned sitar player, Johnathan Mayer, performed in the bar until the end of the night.



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



BATTLEFIELD TOUR: FROM THE SOMME TO CAMBRAI

This year's tour took members from the muddy trenches of the Somme in 1916 to the horrific sacrifice of the battles of Arras and Cambrai. The first day saw the group visit the Canadian memorial at Vimy Ridge. The visit was a perfect way to begin the trip and highlight the sheer sacrifice not just of all the men from the UK, but men from all over the British Empire.

Historians cite the battle as playing a large part in Canada's national psyche, just 50 years after confederation, a fact not lost on the group so close to the country's 150th anniversary.

Day two focused primarily on the Somme and supporting offensives, where members were taken to some of the largest memorials in France, including the Thiepval Memorial. Over 57,000 people were casualties of this battle. On the third day, members advanced into 1917 by examining the

battles of Bullecourt, Monchy and Cambrai. Standing in the fields where these trenches used to be, members were told of how the British barely kept hold of this part of the Hindenburg Line. The highlight of the day was eating lunch whilst sitting in the shadow of the Mark IV tank, *Deborah*. Only three of her eight crew survived the Battle of Cambrai.

On the way home, members had a chance to round the tour off with a visit to Wellington Quarry, which focused on the battle of Arras. Exploring the tunnels was an eye-opener, with carvings on the wall from soldiers who were bored waiting to go over the top, still visible. The most chilling part was standing at the bottom of one of 57 tunnel exits, where Wilfred Owen's famous line "I am the enemy you killed, my friend" hovered overhead.



TROOPING THE COLOUR

The pomp and ceremony at Trooping the Colour was another club favourite this year, with over 200 members entering this year's ballot in the hope of celebrating Her Majesty's birthday in style. More than 1,600 soldiers and 300 horses took part in this historic celebration of the Monarch's official birthday, with a military spectacle full of gallantry from several regiments of the British and Commonwealth armies.

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

CommonTies across the Commonwealth

Younger member Jackie Yu Hon Lam reports on the ROSL-Commonwealth Secretariat collaboration designed to bring young people together from across the globe



On 25 May 2017, the ROSL Younger Members' (YMs) Group in partnership with the Commonwealth Secretariat Youth Division collaborated on a CommonTies event, which brought together young people from across the Commonwealth right to the heart of the Royal Over-Seas League.

Coming from a Hong Kong and Canadian background, I have always valued the importance of the Commonwealth throughout my life; it is the main reason I joined ROSL. Ever since I've been on the YMs' Committee, I've made it my duty to put the Commonwealth back into the YMs' Group.

This year, I was so happy that I

had the opportunity to bring ROSL and the Commonwealth Secretariat together for the very first time to do an event on youth. The theme for the event was to help young people connect, engage, and contribute to the Commonwealth and its accredited organisations. Nearly 100 students and young professionals gathered at ROSL where it became a melting pot of conversation, friendship and international community.

I was very proud to be able to represent ROSL during the opening remarks and it was wonderful to have the opportunity to talk about our place in the Commonwealth. We then split off into different workshops on a variety of topics from gender to environmentalism. Leading a workshop on volunteering and the arts, I found it enormously useful to get such a diverse group of people into one room so that we could share experiences, challenges and tips about youth development in the Commonwealth.

Seeing people from all walks of life coming together throughout the building, it really felt like the Commonwealth was truly at the heart of the club. It has always felt

like a home away from home and getting so many people into the clubhouse really helps to promote that unique aspect of the organisation. It was also a good opportunity to introduce some of the excellent development programmes that ROSL undertakes, such as ROSL ARTS and the humanitarian and educational projects. Similarly, the Commonwealth Fair at the start of the programme gave a range of Commonwealth organisations the opportunity to promote their activities and converse with a wide audience.

For those in attendance, the overwhelming benefit was the opportunity to socialise and network with people from diverse backgrounds sharing the same goal of youth development and connecting young people. It was inspiring to see people swapping stories and making connections to take out into the world and build lasting ties of friendship. From the feedback I received, it seems that the CommonTies event was a resounding success, events like this help introduce the work of ROSL to a new audience and I look forward to similar events in the future.



A melting pot of conversation, friendship and international community



THE TRAVELLING BAND

Recipients of the Pettman scholarship, New Zealand's Aurelian Piano Trio, have toured the UK performing and receiving tuition from the best Britain has to offer. Christine Andrews followed their progress to every corner of our green and pleasant land

ROSL ARTS supports many musicians across the Commonwealth, through our Annual Music Competition as well as our scholarships. Each year, we work with our New Zealand branch to run the Pettman/ROSL International Chamber Music Scholarship.

The 2016 scholarship winners were The Aurelian Piano Trio, comprising three musicians, Delvan Lin (piano), April Ju (violin) and Matthias Balzat (cello), studying at the University of Auckland and the University of Waikato, they perform a vast range of piano trio repertoire. Each year, the scholars visit one of the major UK summer schools as part of their visit; this year's partner school was the Lake District Summer Music Festival.

The Aurelian Trio arrived in London on 21 July for a month of performances in venues across the country, including our own headquarters in London and at our famous Fringe series at the Edinburgh clubhouse. The musicians had the opportunity to perform at some of London's most prestigious venues including St-Martin-in-the-Fields and St James's Piccadilly where they performed trios by Beethoven, Shostakovich and Ravel.

It was incredibly important that the visiting musicians had the opportunity to see as much of the UK classical music scene as possible, so ROSL ARTS planned a programme that stretched across the country. Stopping off in Windermere for the Lake District Summer Festival, the trio had the chance to watch other musicians perform (including our own Annual Music Competition Ensemble winners Kabantu), study with the world-renowned tutors, and perform their own concert.

Crossing the border, one of the main events of the Aurelian Trio's visit was their trip to Edinburgh to perform as part of ROSL's contribution to the Edinburgh Festival Fringe, in August. Over four days, the musicians had a chance to perform as both an ensemble and as soloists, as well as enjoy the creative events the city had to offer.

Upon their return to London the trio had time to experience some of the music events that are unique to the capital, including the famous

BBC Proms, where they saw Malcolm Sargeant's 500th Prom. This was the first time any of the musicians had been and it certainly was an inspiring evening for the trio.

Their trip was jam-packed and flew by incredibly quickly, the young performers are now back in New Zealand but I'm sure we will be seeing a lot more from these incredibly talented musicians!

Applications are now open for our 2017 scholars, for more information please see visit www.rosl.org.uk/pettman.



Where you are

ROSL NEWS

1. New ROSL member Frederick Russell-Rivoallan attends Canada Day celebrations at the Paris residence of HE Lawrence Cannon, Ambassador of Canada to France

2. Mr Jason Ronald OAM, President ROSL Victorian branch; Dr Di Bresciani OAM; HE The Hon. Linda Dessau AC and Mr Anthony Howard at Government House, Melbourne



ROSL BRANCHES

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

AUSTRALIA

South Australia

Museum visit

Thursday 14 September, David Roche Foundation House Museum
Following a welcome by Robert Reason, Senior Curator at the museum, there will be a guided tour of Fermoy House, David's residence, crammed with objects collected over his lifetime.
\$17.

Annual dinner

Friday 20 October, The Pavilion, Vaile Gardens
With the past Governor of South Australia, Rear Admiral Kevin Scarce AC CSC RAN (Ret), as guest speaker, join members for the annual dinner and hear him deliver the evening's speech, which will cover 'The Nuclear Debate, a Royal Commissioner's Insight'.
Price tba.

CANADA

British Columbia

Annual reception and recital
Mid-September

This year's reception will feature the first ROSL BC Emerging Musician laureate, oboist Kristen Cooke. The date will be confirmed with members.

Price tba.

Contact Liz Murray (evmurray@telus.net) for details.

Ontario

Annual lunch

Thursday 26 October, 12pm, Royal Canadian Military Institute
Guest speaker Hugh Brewster, a member, historian and writer, will discuss the 150th anniversary of Canada's confederation and the 100th anniversary of the Battle of Vimy Ridge.
Price tba.
Guests welcome.

Christmas lunch

Tuesday 5 December, 12.30pm, Public Schools Club
Major Reno Elms of the Salvation Army will deliver this year's Christmas message.
Price tba.

Tasmania

Spring garden walk and lunch

Thursday 28 October, 12pm, Cascade Function Centre
A garden walk and lunch is planned for members and guests.

Price tba. Please RSVP to Stephen Jones (stephenj1@hotmail.com.au) by 13 October.

Christmas lunch

Wednesday 6 December, 12pm, Derwent Sailing Squadron
Get into the festive spirit with your fellow members.
\$40. Please RSVP to Robert Dick (gradick1@gmail.com) by 29 November.

3. ROSL's Bournemouth branch and the Salisbury branch of the English-Speaking Union jointly celebrate HM The Queen's birthday with a garden party attended by Director of ROSL ARTS Geoff Parkin



NEW ZEALAND

Christchurch

Morning tea

Wednesday 13 September, 10am,
Holly Lea Village

Head to Holly Lea Village to enjoy hearing Lyn Holland speak about 'Being in Court as a JP' over morning tea with other members and guests. **\$7.**

Morning tea

Wednesday 11 October, 10am,
Holly Lea Village

Hear from Bronwyn Bijl, who will speak on the topic of the 'The Piano' at our regular monthly meeting. **\$7.**

Morning tea

Wednesday 8 November, 10am,
Holly Lea Village

Join fellow ROSL members and guests for our monthly morning tea gathering with a guest speaker (tba). **\$7.**

Christmas lunch

Wednesday 13 December, 12pm,
Double Tree

Head to Double Tree for our annual Christmas gathering. **Price tba.**

Southland

Monthly meetings

Wednesday 6 September,
4 October, 1 November, 10am,
Club Southland

Speakers tba.
Price tba.

UNITED KINGDOM

Bath

Monthly coffee mornings

Wednesday 13 September,
11 October, 8 November,
10.30am, Abbey Hotel

The long-standing monthly meetups continue.

For more details contact Harry Penberthy (harry.penberthy@yahoo.co.uk)

Bournemouth

Weekly coffee morning

Thursday 7, 14, 21, 28 September,
5, 12, 19, 26 October,
2, 9, 16, 23, 30 November,
10.30am Mayfair Hotel

Get to know fellow members at this regular event, now at a new location, the Mayfair Hotel, Bath Road, Bournemouth. **£3.**

All ROSL and ESU members and their guests welcome.

Lunch

Wednesday 11 October,
Marriott Highcliff Hotel

Spend the afternoon enjoying lunch and listening to the guest speaker.

Price tba.

St Cecilia's Day concert

Friday 24 November, 2pm,
St Peter's Church, Bournemouth

Join Bournemouth branch members in celebrating St Cecilia's Day, the patron saint of music, at a concert featuring pianist Dominic Degavino.

Guests will include the Lord Lieutenant of Dorset and the Mayor of Bournemouth.

Price tba.

Christmas lunch

Wednesday 6 December, Marriott Highcliff Hotel

Sign up for this popular festive lunch and raffle.

Price tba.

Cheltenham

Quarterly dinner

Wednesday 20 September,
Matchams at the Everyman Theatre

Join fellow members for a two- or three-course dinner at the usual meeting spot.

£19.95 two courses.

£17.50 three courses.

Edinburgh

Coffee morning

Saturday 2 September, 10.15am,
Over-Seas House Edinburgh

Speaker Robert Brechin looks back on his 40 years as a vet. **£5.**

Coffee morning

Saturday 7 October, 10.15am,
Over-Seas House, Edinburgh

Join fellow members and listen to speaker Jim Moir discuss bird photography. **£5.**

Coffee morning

Saturday 4 November, 10.15am,
Over-Seas House, Edinburgh

Paul Geisler speaks on the topic of 'In the footsteps of Martin Luther'. **£5.**

Members' lunch

Monday 27 November, 12.30pm,
Over-Seas House, Edinburgh

Enjoy a lunch at the clubhouse with fellow Scottish members and the Council. **£30. Guests £35.**

VOLUNTEER VACANCIES

If you would like to become involved with your local branch, helping to put on events and keeping in touch with members in your area, or equally, anyone who would like to set up a branch with nearby members, we are happy to give you a helping hand to get things up and running. Currently, we have the following vacancies:

Branch Secretary, ROSL West

We seeking a new branch secretary for ROSL West, which takes in much of the area around Bath, Bristol and Exeter. If you live in the area and would like to get involved, please email rosl.west@gmail.com.

Member Representative, Editorial Board

Would you like to have your say on the future direction of Overseas magazine? We are looking for someone full of ideas to join our editorial board and attend quarterly planning meetings at the London clubhouse, where we discuss future content. To get involved, email editor@rosl.org.uk.

Where you are

ROSL NEWS

ROSL Western Australia Branch members and guests attended a dinner at the Government House Ballroom in Perth to celebrate HM The Queen's birthday



Glasgow

Lunch

Friday 13 October, 12.30pm,
The Western Club

A two-course lunch, followed by a talk from John Ramsay on 'How Elgin lost his marbles'.

£25. Call William Agnew on +44 (0)141 884 8342 for further details.

Christmas lunch

Friday 8 December, 12.30pm,
The Western Club

A three-course festive lunch.
£30. Call William Agnew on +44 (0)141 884 8342 for further details.

Taunton

Coffee mornings

Wednesday 6, 13, 20, 27 September,
11, 18, 25 October, 8, 15, 22, 29
November, The Boathouse

Friendly, informal gathering; potential members and guests welcome.

Pay for you own refreshments.

Lunch

Wednesday 4 October, 11am,
Somerset College, Taunton

Two-course lunch and talk from our designated charity, St Margaret's Hospice on 'Making each day count'.

£16. Guests welcome.

Lunch

Wednesday 1 November, 11am,
Somerset College, Taunton

Two-course lunch and talk from Jane Ferentzi-Sheppard, on 100 years of the House of Windsor'.

£16. Guests welcome.

West Cornwall

Musical evening with the St Aubyn Singers

Thursday 28 September, 7.15pm,
Trewgainton Tearooms

Choral concert followed by a finger-food buffet, with wine and soft drinks.

£6. Guests welcome.

ROSL in Africa

Thursday 19 October, 2.45pm,
Carbis Bay Hotel

Enjoy a talk from Margaret Adrian-Vallance on ROSL's humanitarian work in Africa, followed by Cornish cream tea.

£6. Guests welcome.

St Helena

Thursday 16 November, 2.45pm,
Carbis Bay Hotel

Listen to a talk from Phil and Sonia Andrews on St Helena, followed by Cornish cream tea.

£6. Guests welcome.

West Sussex

Branch lunch

Wednesday 4 October, 12.30pm,
Windsor Hotel, Worthing

Two-course lunch with coffee.

£19.50. Guests £20.50.

Call Marilyn Archbold on +44 (0)1444 458 853 for details.

Branch lunch

Wednesday 8 November, 12.30pm,
Windsor Hotel, Worthing

Two-course lunch with coffee.

£19.50. Guests £20.50.

Call Marilyn Archbold on +44 (0)1444 458 853 for details.

Christmas lunch

Wednesday 6 December, 12.30pm,
Windsor Hotel,

Worthing

Two-course lunch with fundraising raffle.

£19.50. Guests £20.50.

Call Marilyn Archbold on +44 (0)1444 458 853 for details.

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Keeping in touch

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

The Grande Dames of the AMC

They say behind every great man stands a great woman. In the case of the Annual Music Competition it could be said behind every great musician stands a great woman. Mark Brierley looks back at the women who have helped make it such a success over the years

For the past 65 years, the ROSL Annual Music Competition (AMC) has been rewarding the best and brightest young musicians the Commonwealth has to offer. Many have gone on to have stellar international careers and have maintained their connection with ROSL long after taking to the stage for their first auditions at Over-Seas House, all those years ago.

What is often forgotten is the huge organisational and logistical challenge it is each year to bring musicians from all over the world together to practise, audition, and perform in section finals, all culminating in the Grand Final. It is thanks to the hard work of the ROSL ARTS team, currently led by Geoff Parkin, and the team of professionals and industry experts who generously give their time as adjudicators.

Looking back over the past six and a half decades at some of those people who have played their part in turning the AMC into the internationally renowned competition it is today, it is heartening to see so many women have been involved, particularly given the egalitarian principles on which Sir Evelyn Wrench founded the Royal Over-Seas League.

Here, we look at just three of the innumerable women who have been involved over the years, far too many to mention, from its founding by Music Circle member Jessica, Lady Forres in 1947 to its continued championing by HRH Princess Alexandra today. ▶





Audrey Strange MBE

Audrey Strange, a retired professional soprano, served as Director of Music from 1962 to 1982, over which time she grew the Annual Music Competition considerably in scope and stature. For her efforts, she was appointed MBE in 1983. However, the growing size and complexity of the AMC did present some logistical challenges, as Lady Myriam Barling, who worked as Audrey’s assistant and eventually became Director of Arts herself, recalls one particular day of auditions.

“There were a few rooms behind the then St Andrew’s Hall, which were used by the Music and Arts Department as ‘warm up’ rooms during the competition. We had several options, but a stationery cupboard - it was a big one, so not exactly a broom cupboard! - was used if we were really pushed for space. The last slot before lunch was given to a flautist hailing from New Zealand. She could not be found, however, so Audrey, I and the rest of the adjudicators retired, during which time, the flautist emerged from the cupboard, asking if she would be heard soon?

“There were no hard feelings, the adjudicators heard her next and Amanda Hollins went on to win the Stella Murray Memorial Prize and play Messiaen’s *Le Merle Noir* at the Queen Elizabeth Hall in the 1980 competition.”

Having sung during the war as part of the Entertainments National Service Association (ENSA), entertaining the troops, Audrey met many of the musicians and performers who would go on to serve as adjudicators at the AMC in later years.

Lady Evelyn Barbirolli OBE

One such connection was Lady Evelyn Barbirolli, who had met Audrey during their ENSA days. Travelling the length and breadth of the country performing to boost wartime morale, those who contributed as part of ENSA needed a make-do-and-mend attitude to life on the road. One such story, which has passed into legend, is an occasion when Lady Barbirolli arrived at a venue to perform for the troops, but found there were no music stands. As an

oboist, she had to pin her sheet music to the curtain, only to find it disappear upwards as the curtain rose at the start of the performance. The consummate professional, she was able to improvise with the audience none the wiser.

She began her career at a time when orchestras were largely male, save for harpists, first playing oboe as part of the Drury Lane Orchestra and then the Covent Garden touring company, where she met her future husband, conductor Sir John Barbirolli.

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(L-R): Lady Evelyn Barbirolli deep in conversation with HRH Princess Alexandra following 1979's Grand Final at Queen Elizabeth Hall; Jessica, Lady Forres, founder of the AMC, looks on from the side of the stage as the winners are announced in 1962; it's all smiles as Audrey Strange presents the awards in 1982 alongside Dame Eva Turner

Over the years, she played with the New York Philharmonic and Hallé Orchestra, and taught at the Royal Academy of Music.

Current Director of ROSL ARTS, Geoff Parkin, fondly recalls his first encounter with Lady Barbirolli, who served as Chair of the adjudication panel at the AMC from 1981 to 2002, after a long day of auditions. "I think it was probably in 2001, in the then St Andrew's Hall. My clarinet quartet drove down from Manchester to perform in front of the panel of Roderick Lakin, Dame Thea King, and Lady Evelyn Barbirolli. My abiding memory of the audition was Lady Evelyn remaining fast asleep throughout, although she did wake as we were leaving to say it had been lovely! Sadly, we didn't progress to the next round!"

Dame Eva Turner DBE

Probably the most widely known musician to have served on the adjudication panel over the years is Dame Eva Turner, a dramatic soprano whose roles in Italian and German operas earned her international renown. After studying at the Royal Academy of Music, she began her stage career with the Carl Rosa Company, before moving to La Scala, finally retiring from performing in 1948. Many of her recordings from her peak during the 1920s and 30s are still available today.

Following her retirement, she taught for many years, first in Oklahoma, then later as Professor of Singing at the Royal Academy of Music. Her encouragement of students such as Dame Kiri Te Kanawa led many to go on to have successful careers in their own right, as was the case with her involvement at ROSL.

A warm, conscientious, and dedicated chair of the adjudication panel from 1980 to 1984, she continued her involvement with the AMC well into her 90s. By all accounts, she worked very hard to support the musicians each year, offering encouragement as they came off stage, projecting her voice as she spoke, just as she did when she sang.

The photo that most colourfully demonstrates that commanding stage presence and theatricality is her hand gesture in the example on page 15 from 1982, as Dame Eva stands on stage at the AMC Grand Final just as the end of the Falklands War is announced.

These three represent just a tiny snapshot of the calibre of women involved in making the competition what it is today. Many others, such as Joan Kemp Potter, Patricia Stammers, Joan Davis and Dame Myra Hess, to name just a few, have all played their part. Long may this tradition continue as the AMC heads towards its 70th anniversary and beyond.

Mark Brierley would like to thank Lady Myriam Barling for her kind cooperation.

Q&A

WOMAN *of the* WORLD

Long-time ROSL member
Maureen Howley
discusses her career
at the Foreign Office
and life at the club



Q. *You have been posted all over the world when working for the FCO, how did you get into that line of work?*

A. I joined the Foreign Office as a member of the Secretarial Branch. When I left school, there were basically three options open to females: teaching, nursing or secretarial work. I wanted to see the world, so having seen an advert in the *Telegraph*, replied and after an interval of a few months, found myself on a plane to Bahrain via Beirut. This was a pretty unknown part of the world but we lived on a Royal Naval Base, the work was very interesting and there was lots of sea and sand! The day I arrived, the temperature was around 110 degrees with 99% humidity.

Q. *What were some of the most memorable times?*

A. I subsequently had postings to Jordan, a fascinating country, and could travel easily to Damascus, Beirut and on to New Delhi. I worked on the Law of the Sea Conference with visits to Geneva and Caracas, and did temporary duty in Bangkok.

The office had a scheme whereby you could transfer to the Executive Branch, so, after a period in London, I went to Cape Town, followed by Warsaw and Atlanta, Georgia, where I did both consular and administrative work. As a result, I have made many friends and acquaintances over the years, and it is amazing many of us still get together for reunions. In fact, earlier this year, I brought two

groups of colleagues to the club to meet for lunch as it is such an ideal location.

One occasion I remember, HRH The Prince of Wales took part in a charity polo match in Palm Beach, Florida. I went down from Atlanta to help with the local arrangements for his visit. He was then flying on to Chicago and the motorcycle escort accompanied him and his party to the airport. They lined up, hoping to have a photograph with him but he boarded the aircraft and left. So, they got a photo with me instead!

One aspect of consular work was prison visiting and, while in Atlanta, we had a call to inform us that a British citizen had been found guilty of murder at a trial in Miami and was on Death Row.

The Miami Police had failed to inform the British Consulate of his arrest so this was the first anyone knew about it. I wrote to the prisoner for confirmation of his claim to British citizenship and arranged to visit him. I had previously been to County and State prisons but entering Death Row was another matter, numerous security doors and checks and, as is normal, the prisoner was shackled. The prisoner has subsequently had retrials, appealed but remains on Death Row.

After Atlanta, I then worked as an Overseas Conference Officer for some years, travelling around the world to G7 Summits, European Council meetings, CHOGMs and ministerial bilateral visits



(Clockwise from top left): Standing in for HRH Prince of Wales in Miami Beach; on a visit to the Great Wall of China; and the Kremlin in winter



IT WAS HARD WORK, LONG HOURS, LOTS OF TRAVELLING, ARRANGING TRANSPORT, TRYING NOT TO LOSE BAGGAGE AND LOOKING AFTER A DELEGATION. ALWAYS CHALLENGING

overseas. It was hard work, long hours, lots of travelling, arranging transport, trying not to lose baggage and looking after a delegation, sometimes totalling 50 people. Always challenging.

In one typical year, my diary recorded visits to Russia (Moscow and Nizhriy Novogorod), a NATO Summit at Noordwijk on the Dutch coast, Berlin, a Commonwealth meeting in Malta, bilateral meeting in Chartres, Budapest, a ministerial visit to Delhi, Calcutta, Lahore, Islamabad, Karachi and Dacca.

When I left my home in Birmingham I had little idea what the future would hold and, ironically enough, in my very last job I was part of a team organising a G8 Summit in... Birmingham!

Q. Were there any drawbacks to this globetrotting work life?

A. In the FCO today, there are women in many of the senior positions both at home and overseas, but today people are probably unaware of the then Civil Service rule that required any woman to resign upon marriage. As a result, many women who joined the FCO in my era had to give up their career or remain single. I know that our Families Association fought for years to improve the lot for spouses and children.

Q. How did you first hear about ROSL and what made you become so involved in the club's activities?

A. I decided to become a member of ROSL when I was working

for the FCO Association: Graham Archer had invited me to several discussion group evenings, so I approached the then-Director-General about Associate Membership and, as I liked the club's facilities and social programme, I joined. Years earlier, I had stayed a few times when I needed to be in London but at some point I transferred my allegiance to the English-Speaking Union.

Life in the Diplomatic Service did enable one to achieve some social skills (hopefully to remember names or faces) and to survive a reception without running out of conversation. I found that ROSL was a very welcoming environment, a diverse group of members from different backgrounds, and I felt

very much at home here. So it was a privilege to be asked to join Central Council, which in turn led to EXCOM. I have witnessed a total transformation of the club premises with the most attractive garden and the uplifting of the public areas. I have also tried to attend as many of the events organised by ROSL and similarly by the London Group, as possible. The latter then asked me if I would take over the running of their visits programme which had proved very popular and I do try to ensure that we do not clash with any organised in-house.

Q. What would you say to anyone thinking of becoming more involved?

A. The problem that all organisations face today is the lack of volunteers and most people dread the thought of committee membership. But hopefully a few people will come out of the woodwork and continue the tradition of volunteering in the future.

Q. What else have you done to keep active and engaged in retirement?

A. I believe there is a saying that if you want something done then ask a busy person. I have been a volunteer for a few years at the London Wetlands Centre in Barnes, which is very much part of our local community. I joined our local NADFAS in Putney and organised their annual visits both in the UK and overseas, and this again has brought me many local friends. I have also been helping with visits for the Putney Society, so I have developed a great deal of knowledge on the sights of London and its wonderful buildings and institutions. My reward is the pleasure these visits give to other people.



OF SOUND MIND

Music psychologist and younger member Sarah Sauvé delves into the conventions of classic music performance and asks how the Annual Music Competition measures up

Since becoming a member of ROSL, perhaps my favourite event, or rather series of events, has been the Annual Music Competition (AMC). I am a pianist myself, studying at Memorial University of Newfoundland with Tim Steeves, before crossing the pond almost four years ago to begin my research career in music psychology. Music psychology, you might think, sounds interesting but may ask yourself what is it? Spanning a wide range of topics, here I will focus on three questions that may have crossed your mind, as they did mine, as we enjoyed this year's AMC.

First, and I've heard this one out loud several times, how on earth do the judges manage to choose a winner? The judging of music competitions is a branch of

performance science that investigates the reliability of judges' ratings of performances. Unfortunately, the existing research is not on the judges' side. Studies have found that gender, time of day, and especially order of performance affect competition scores, where men who perform last in the evening get the best scores. A surprising piece of research shows that people who saw only video of a competition were better at identifying the winner, compared with amateurs and professionals who heard only the recording or the full audio-visual performance. It seems that we are very biased by what we see. Though we can't test the effect of visual performance on the results of the AMC, I have researched to see if men had an advantage over women and if performers playing

last had an overall advantage, using multiple linear regression, which tested whether gender and performance order predicted each competitor's result as a winner or not. Fortunately, neither gender nor performance order were good predictors of winning any of the semi-finals in the AMC this year, so we've clearly had excellent judges. Still, I certainly don't envy them.

Emotional reaction

Second, how is it that music can make us feel so strongly, to the point of sometimes even getting goosebumps? This is a fast-expanding area of research, as it has implications for marketing, crowd management and therapy, among others. Recent research in Sweden has identified eight different ways in which music could

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HOW IS IT THAT MUSIC CAN MAKE US FEEL SO STRONGLY, TO THE POINT OF SOMETIMES EVEN GETTING GOOSEBUMPS?

cause emotional reactions in listeners. The research community's next job is to test these in controlled conditions so we can really understand what's going on. Some of my recent work examines the idea that one of these eight mechanisms, expectation, is closely tied to emotion. The idea is that notes that we expect trigger positive emotions, while unexpected notes trigger negative reactions. This comes from our brain's reward system: our brain likes to be right. It's constantly trying to predict what is going to happen and if it is wrong, it isn't happy. Of course, this happens on a scale: an unexpected note in the middle of the development probably wouldn't bother you as much as cutting off the last note at the end of a piece of music. By asking people to continually rate the emotions they perceived in selected folk music, my colleagues and I demonstrated that expectation and emotion are related; more expected notes tend to cause more positive emotion and less expected notes more negative emotion. I'm making the relationship between music and emotion sound very straightforward, but this was in controlled conditions with unfamiliar music. One of the most interesting features of musical

chills (goosebumps, neck prickling, tingles down the spine) is its incredible reliability. It happens almost every time a person hears that particular piece of music, at the same place in the piece. Even though the moment itself in relation to the music is usually quite surprising, obviously once the piece is well known, we know it's coming, but the reaction remains. Why is that? There are still lots of exciting research questions to answer to better understand how music causes such strong emotional reactions.

Please take your seats

Third, when did we start to sit in silence, facing forward to appreciate live classical music? What is this convention that we can't clap at an impressive passage, or discuss an interesting feature of the music with our friends or neighbours? Kabantu's performance at this year's Grand Final is the perfect example; why can't the audience even join in or dance? It turns out that this type of concert listening is historically quite recent, beginning in the 19th century, and it might be one of the causes of dwindling attendance numbers at live classical music concerts. To combat this, I'll mention two programmes that

THE UNRULY AUDIENCE

While the audience is usually quietly appreciative of the performance until its conclusion, there have been some famous examples of unruly behaviour. The premiere of Stravinsky's *The Rite of Spring* in 1913 was met with dueling audience factions trying to drown one another out, disrupting the performance and reportedly taking Stravinsky by surprise.

specifically attempt to engage audiences in classical music: the Night Shift, by the Orchestra of the Age of Enlightenment (OAE), and Shuffle, by the Afiara String Quartet. The Night Shift is a performance in a pub, club or bar, of classical music played on period instruments. The key difference between a Night Shift and a traditional classical music performance is that audience members are encouraged to walk around, speak to one another, have a drink and clap when they feel compelled to. There is also typically a host that speaks to the performers about their instruments and the music, and encourages discourse between audience members. One study found that 25-34 year olds sent to three concerts – two conventional classical music concerts and a Night Shift – vastly preferred the Night Shift. The Afiara Quartet do something similar with Shuffle, where they perform in pubs without a programme: they have a library of musical genres that is shuffled, just like an iPod, so no two performances are the same. These are usually scheduled closely before a more formal concert and audiences are invited to attend this as well. The quartet saw an increase in young audiences in particular through this new format. The Afiara Quartet are well known in Canada as an innovative string quartet and they are well worth seeing if you ever have the chance.

I think it is clear to ROSL and supporters of the AMC that music brings people together and this love and support of the arts is one of the things that sets ROSL apart.

I heard some beautiful music and met some lovely people at AMC evenings chatting between pieces, during the interval and as we were awaiting the judges' decision; in fact, one of these discussions is the reason I am writing this piece. Music psychology is a fascinating, fast-expanding, increasingly interdisciplinary field of study that I feel privileged to be involved in. David Huron, Oliver Sacks and Daniel Levitin are excellent authors to look up if you're interested in reading more.



Kabantu's energetic performances fly in the face of conventional classical music performance and encourage the audience to interact.

Getting closer TO THE COMMONWEALTH

What have an international businessman, a professor from South Carolina, an artist in France, a travel expert from Botswana and an Australian film-maker and a banker got in common? Their voluntary donation in terms of funds, time or expertise to ROSL's humanitarian, and education projects.

Overseas looks at why they take an interest, what they do to help and how this can bring remote areas of the Commonwealth a little bit closer to home

Dr Allen Zimblér

"I COULD NOT THINK OF A STRONGER REASON FOR US TO BE INVOLVED"

International businessman and academic, Allen donated funds (restricted at his request to ROSL projects with the Bushmen of the Kalahari) for school fees, resource materials, books in Jul'hoan, petrol and vehicle maintenance to help youngsters get an education and also retain their cultural heritage.

"What interests me about ROSL's humanitarian work is that there is a relationship-based connection that has built up over time.

"Given Britain's past as a colonial power, it is entirely apposite that ROSL maintains a commitment to far-flung, poor communities that have been affected by our presence, without necessarily having benefited.

"The Bushmen of the Kalahari are some of the most impoverished people on the African subcontinent, notwithstanding the fact that they are the original inhabitants and possess some of the most remarkable bush craft and survival skills in the world.

"We have so much to learn from them. Whatever ROSL and others can do to preserve their unique and wonderful culture is worthwhile. My

own contribution, sadly, is minuscule.

"I would most certainly encourage others to get involved - we are, on this planet, ultimately responsible for each other.

"By encroaching on the environment of the Bushmen and other such indigenous groups, we have also irrevocably damaged the sustainability of their lifestyles. I could not think of a stronger reason for us to be involved."

Professor John K Adams

"THE HUNGER FOR KNOWLEDGE AND A BETTER WORLD"

Concert pianist and Professor of Music, University of South Carolina, John has donated funds to help bright students from secondary schools in marginalised and remote areas of the Commonwealth to achieve tertiary education.

"I became aware of ROSL humanitarian projects through conversations with Margaret Adrian-Vallance at the weekly social for members at the London clubhouse.

"She was able to paint the picture in very human terms and I felt drawn to help make a difference. Now almost a decade later I can see visible results and marvel at how just a small contribution

can make such a big difference.

"The hunger for knowledge and desire to make a better world is apparent in all the photos and articles I read in *Overseas* concerning these young people.

"It is sometimes hard to be a member of such a huge organisation as ROSL and feel connected in a personal way. Being a contributor has brought me closer not only to other members, but to the Commonwealth as well."

Dr Alan Halliday

"GIVING SOMETHING IN RETURN"

A professional artist with studios and a gallery in France, Alan was one of many well-known artists who donated an artwork to ROSL's 2016/17 Incognito art sale in aid of building a school hostel for Ju'hoansi youngsters who walk many miles to attend classes each day.

"Artists have been given a talent which enables them to earn a living as an artist, so I've always felt that we should give back something in return whenever we can.

"I was asked if I would donate a postcard-sized painting to the Incognito art exhibition and sale. At such exhibitions, visitors and collectors are intrigued to match their own sense

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© David Bruce

Ui Kunta, who with ROSL bursary alumnus Cwisa Cui, is a member of the Ju'hoansi Development Board



More than just money: (L-R) Helping students from remote areas at the University of Namibia; the colourful hats and scarves knitted by Sarah Ward's mother and aunt for children in Botswana; the artwork donated by Dr Alan Halliday for last year's Incognito fundraising sale and exhibition.

of good taste against the complete anonymity of the paintings on offer.
 "I am told my little painting was one of the first to sell, but that's just me showing off! I would encourage other members and indeed anyone at all to get involved in ROSL's charitable programme if they felt they really had something to give."

Sarah Ward
"BUSH TRUCK LIAISON AND GOOD GRANNY KNITS"

Sarah and Michael Ward are long-standing ROSL members and live in Botswana. Sarah donates her time and transport costs to monitoring projects, undertaking research, keeping ROSL updated and acting as honorary *Overseas* photographer.
 "I have assisted ROSL humanitarian work in Botswana since 2014, acting as honorary liaison person, monitor, and photographer for *Overseas*. Margaret and I have driven around in my bush truck to various orphanages, schools, homes, and hospices that were seeking support so that we could see for ourselves.
 "St Peter's Day Care Centre is one project to which we both decided that the contributions were wisely handled, dealt with and spent in the best possible way. It is run by an excellent lady named Gladys Mudereri.
 "Visits include my own contributions - colourful stripy

HOW MEMBERS CAN HELP

By donations and legacies to ROSL Humanitarian Projects

Taking part in events like Incognito

By sponsoring an event, a film or literature

By donating time or expertise for archiving, film editing, driving, or photography

For further information please contact Margaret Adrian-Vallance: mvallance@rosl.org.uk

jumpers, hats and scarves that Good Granny (my mother) and Auntie Iris knit for the children. They are both aged ninety-two and live in England. Winters in Botswana can be very cold. I would not hesitate in suggesting that other members become involved in giving practical local support."

Corrie Parsonson
"IT'S ONE OF THIS CLUB'S GREATEST ASSETS"

Australian film maker and administrator of the Ockenden International Prizes for projects for displaced people, Corrie has donated his personal time and expertise to film and edit ROSL material for news channels, YouTube and the ROSL website.
 "I got involved in 2010 when I was invited to film events in the ROSL Centenary year and edit footage taken by the Director of Humanitarian Projects in the Kalahari.
 "I find ROSL's commitment to its humanitarian endeavours inspiring, and decided to give as much of my own time and skills as I could to enhance the message and its impact.
 "My visits to the clubhouse are usually film related but I think its humanitarian work is one of the club's greatest assets; people drawn together by a shared Commonwealth history finding constructive ways to assist some of the poorest people on the margins of the Commonwealth, both geographically and economically."

John Morewood
"A SPRINGBOARD TO PROGRESS"

Former Head of Emerging Talent at HSBC and already a keen supporter of the Royal National Lifeboat Institution and the Woodland Trust, John explains why he has additionally chosen to support ROSL's education projects.
 "I recently attended the New Members' Reception, not knowing anything about ROSL's charity work. I have been involved in education all my life and I've always believed that this is the springboard which allows people to progress out of poverty into a better life.
 "Despite what we sometimes read, I think we are very lucky with our education system in the UK. But what about countries where children must walk up to eight miles a day to attend school? That cannot be right. So to find out that ROSL is involved in areas of the world where larger charities do not operate, where contributions are not deducted to cover admin and staff salaries, and there was a project that would allow accommodation to be built so children do not have to walk such distances, really interested me.
 "I think, as individuals, we have a moral responsibility to help those less fortunate than ourselves, particularly when their circumstances are through no fault of their own. I hope to support these projects on an ongoing basis."



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THANK YOU FOR THE MUSIC

Art is often seen as in need of support, but what about when musicians are doing the supporting? Musicians without Borders works with local musicians and organisations in war-torn countries to build bridges of reconciliation between societies.

Abi Millar asks Laura Hassler, the founder and director, how this can be achieved

In Western societies, being an accomplished musician tends to hold a great deal of cachet. Hone your craft, often by way of classical training, and you have access to a rarefied world of music-making, in which you create the product others then consume. However, as Laura Hassler, founder and director of Musicians without Borders (MwB), sees it, this view of musical education has its limitations.

“There’s a tendency in our society to understand music as something that is not intrinsically part of you, but something you learn, and there’s a real hierarchy of talents,” she says. “Some people become great musicians, other people become good musicians, and most people are connected to music mainly as listeners. But there’s another way of understanding music, dominant in some other cultures, which is where

it’s just part of life. It’s impossible to imagine a child in a West African village saying they wouldn’t sing because they weren’t good enough.”

Musicians at all levels

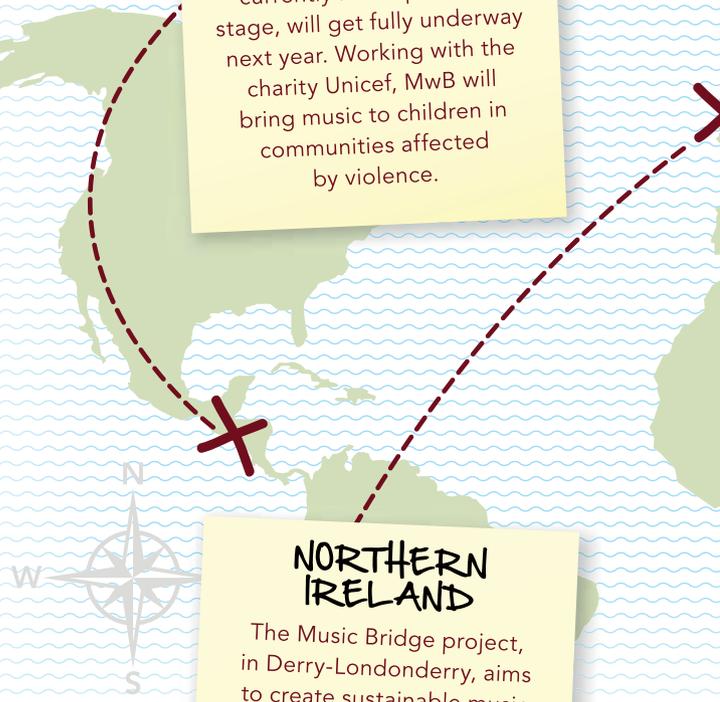
For Laura and her colleagues at MwB, the question of what music means is far more than an abstract debate. With its impassioned tagline – ‘using the power of music to bridge divides, connect communities, and heal the wounds of war’ – the organisation holds little truck with the idea of music as a meritocracy.

“While we have a lot of very skilled musicians, we occupy the middle ground in those two ways of looking at music,” says Laura. “We want the space we work in to be safe for everyone to be a musician at whatever level, so there’s no judgment about whether you’re good or not, and there’s no way of making a mistake.”



EL SALVADOR

MwB’s newest project, currently in the planning stage, will get fully underway next year. Working with the charity Unicef, MwB will bring music to children in communities affected by violence.



NORTHERN IRELAND

The Music Bridge project, in Derry-Londonderry, aims to create sustainable music programmes across mixed identity communities. It has been developed in partnership with the cultural centre Cultúrlann Uí Chanáin.





KOSOVO

The Mitrovica Rock School, founded in 2008, works with young people in this divided city to form ethnically mixed bands. The bands receive professional coaching and have performed across several Kosovan towns.



PALESTINE

Palestine Community Music, which began life in 2008, offers music-based activities to children and young people in marginalised communities. Programmes include the Musical Playground and Rap for Social Change.

Musical mission

Laura is chatting to me from the MwB headquarters in Amsterdam, a quick hop on the ferry from Centraal Station. With its relaxed yet bustling feel and lush garden, the office could belong to any arts-oriented organisation. There are only a few clues – an African print on the wall, a guitar in the meeting room – to indicate the nature of its mission.

Since 1999, MwB has specialised in running community music projects in war-torn parts of the world. Notably, it has created a rock school in ethnically divided Kosovo; a project for marginalised youth in Palestine; therapeutic music groups for young Rwandans with HIV; and mixed-identity music programmes in Northern Ireland.

In every instance, the organisation works closely with local musicians to understand what is needed and develop a suitable response.

“Although we have a particular form of working, it’s never copy-paste,” says Laura. “I’m proud of our projects not only in terms of what each has accomplished, but also because they show the very wide range of ways that music can be effective in post-conflict regions.”

Laura herself has a rich background in both music and peacemaking. Originally from New York, she moved

to the Netherlands in 1977, where the two strands of her career became increasingly intertwined. She founded a World Music School, worked as a diversity consultant to arts institutions and led various singing groups before Musicians without Borders took shape.

“During the Kosovo war, I conducted a Second World War memorial concert, which aimed to send a message about how people on all sides of wars are just the ordinary people who get caught in the firing line,” she recalls. “This sparked the idea that perhaps we could do some kind of intervention, connecting with musicians in the Balkans.”

That summer, Laura’s group visited the refugee camps in the Netherlands, where around 6,000 people from Kosovo were being housed. They raised money, performed Balkan folk music, and donated instruments to Kosovan musicians who had lost theirs en route. Nine months later, at the dawn of the new millennium, they registered as a charitable foundation.

“Within a year we’d been invited by one of the big Dutch peace organisations to go with them to Kosovo,” says Laura. “Gradually, we met more musicians there, as well as human rights organisations that were trying to organise projects around the idea of reconciliation. So for the first couple of years we mostly did that, sending musicians to those regions to perform, and organising participatory workshops.”

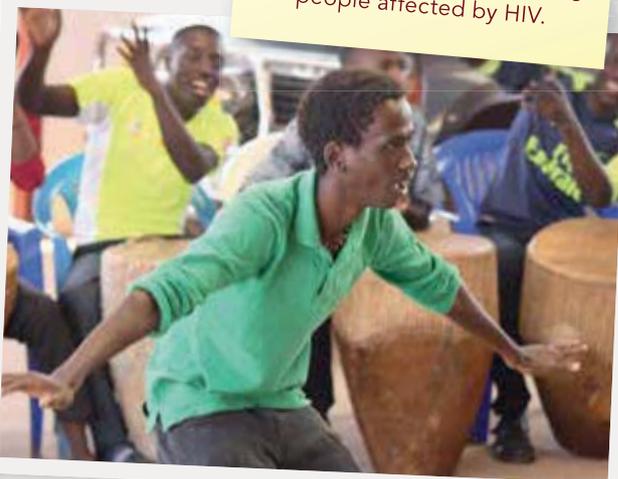
The multiplier effect

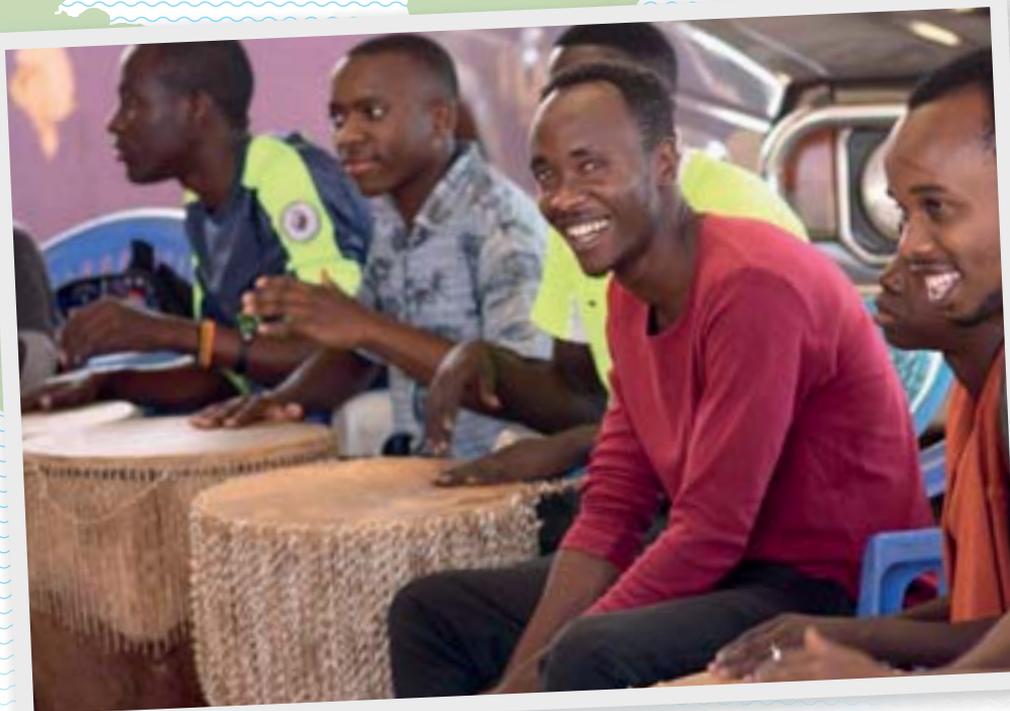
The group’s ambitions began to broaden at around the two-year mark. They started to explore the idea of longer-term projects that could really take root in a region, and would have a snowballing impact over a period of time.

The first project of this nature was the Music Bus, which ran from 2002 to 2011. A music project for children in eastern Bosnia, it brought music, dance and theatre to the towns and refugee camps across the region, as well as training local musicians. ●

UGANDA

Following on from MwB’s work in Rwanda, the Community Music & Health programme in Uganda is training young people to become Community Music Leaders to children and young people affected by HIV.





“The model for this kind of project is that we send out two or three musicians to train 20-25 local people over the course of a year or longer,” says Laura. “They can then work with 1,000 children in turn, so it has a kind of multiplier effect.”

The Music Bus was followed by the Mitrovica Rock School in Kosovo, which, since beginning life in 2008, has attracted over 1,000 attendees from both sides of the Serb-Albanian divide. As well as offering young people a high quality musical education, the school has enabled students to form friendships outside their own ethnic bracket.

“If you don’t talk about being a Serb or Albanian, and provide a high-quality musical meeting space, suddenly the chance for each to experience their own complex identity gets freed,” says Laura.

Global footprint

The Palestinian project came along a few months later, with work in Rwanda commencing in 2010 and in Northern Ireland in 2013. As Laura explains, each of these projects provides a case study in what MwB’s template can achieve.

“In Palestine, we’re working with groups of children and young people who otherwise would have no opportunity whatsoever to make

music, explore their creativity, or even feel connected,” she says. “And then if you look at Rwanda, we’re using the power of music to help kids deal with the stigma and physical challenge of HIV. In Northern Ireland, we’re working with the divided communities in Derry-Londonderry.”

There is also a new project in the pipeline, this time in El Salvador. This is being developed in conjunction with Unicef, as part of efforts to protect children from violence, and will bring in MwB to train teachers and musicians as community music leaders.

Factor in the work they do closer to home, and it would be an understatement to say MwB is keeping busy. In the week prior to our interview, the organisation was involved in the launch of Art.27, a platform for artists across Europe to engage on questions of refugees and social inclusion. In July, an MwB team was in London for a seminar on war, fear, empathy, and music, and in September Laura will be the keynote speaker at a Melbourne conference on a similar theme.

So, just what has she learned about music and reconciliation after almost two decades at the helm of MwB?

“One thing is the importance of being patient – taking your time and working on long-term interventions,”

she says. “Who’s even thinking about Kosovo these days? It’s completely off the radar. But if we had just moved on to the next conflict, we never would have achieved what we have there. Something else I’ve learned is to get your priorities straight. We don’t see ourselves as a charity in the sense of being a rescuer – we see ourselves as an ally, building a network of musicians working for peace and social justice around the world.”

In short, it’s less about being a Band Aid on high-profile problems, and more about trying to enact real, systemic change.

“It’s about understanding the ways in which the dilemmas in the world are interconnected, and have to do with us as well,” she continues. “Sometimes I think the long-term impact of our work won’t be seen for many years, but in the short term you can feel it – it’s tangible when you’re there.”



LAURA HASSLER

Laura grew up in New York, where she was active in US civil rights and peace movements from a young age. After moving to the Netherlands, she forged a career as a musician and specialised in linking music to social causes. She founded MwB in 1999 and remains the organisation’s Director, also singing with one of its musical ambassadors, Fearless Rose.

Music together

Since MwB holds that music is a shared human quality – the province of every person, not an elite – it follows that making music with others would help to foster real connections.

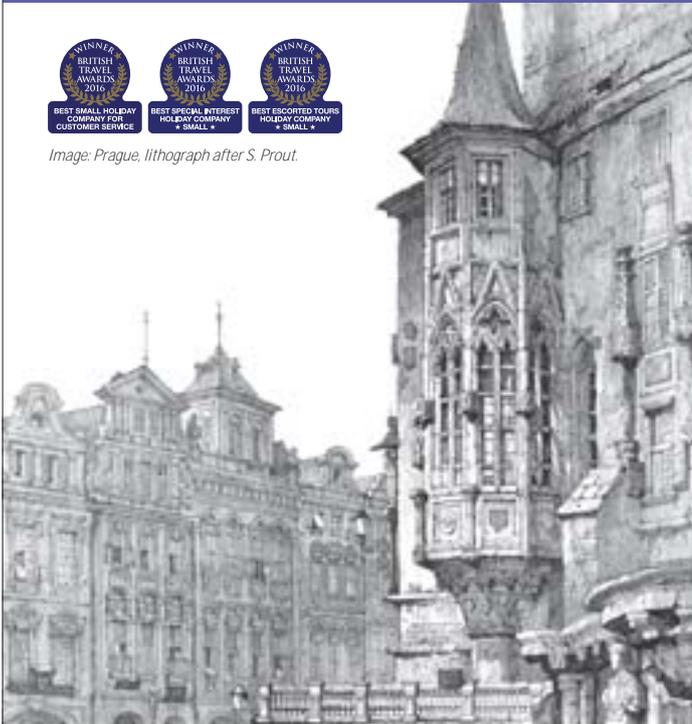
“There’s neurological research going on now about this direct link between music and empathy,” says Laura. “We are looking at establishing collaborations with academic communities who are trying to understand the dynamics of what the arts can mean in society. There’s so much we have unlearned, or not understood, as a culture, about how you develop this link with people you’re making music with.”

She adds that, in war-torn regions, music can bring people together in a shared space, when some subjects are too hard to broach with words.

“It can be a reminder of other times that were better, a place where people can meet in a neutral space,” she says. “When you make music together, there’s something that gets awakened in a person’s spirit, and that kind of power is what we’re trying to use.”



Image: Prague, lithograph after S. Prout.



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FINDING THE MIDDLE GROUND

Is the UK government's growing focus on the national interest set to dilute the impact of aid spending in the years to come or can a balance be struck where everyone wins? Elly Earls investigates

The Institute for Fiscal Studies (IFS) has warned that the impact of the UK's government's overseas aid risks being diluted by its growing focus on the national interest in place of truly altruistic aims. By trying to ensure that UK organisations benefit, the think tank says, money is not being spent as effectively as it could be to alleviate global poverty. This is despite the fact that there's little standing in the way of the UK's government-funded aid being a win-win for all involved.

Historically, the majority of UK aid spending has been channelled through its dedicated Department for International Development (DFID), which, among many other achievements has helped over 300 million infants who have been treated with anti-malarial medicine developed specifically for children, more than 20 million farmers in Asia who now grow 'scuba rice'; which has been specially developed to withstand flooding; and 11 million people in

Africa to be protected from malnutrition and disease with vitamin-enriched beans, maize and orange-fleshed sweet potato.

What has worried the institute over the past couple of years is that since the launch of the new UK Aid Strategy in 2015, entitled 'UK aid: tackling global challenges in the national interest', less money has been channelled through DFID and more through other government departments, which don't have the express purpose to end extreme poverty and build a safer, healthier, more prosperous world, like DFID.

The IFS is not alone in its concerns. In 2016 the International Development Committee also published a report urging the government to maintain focus on poverty reduction, which is listed in fourth place in the new aid strategy's priorities.

"The new strategy risks creating an impression that poverty reduction is no longer the top priority," said Stephen Twigg MP, Chair of the Committee. "The most important

principle of allocating UK aid should always be that it is allocated to areas where it can most effectively be used to reduce poverty, which is clearly in the UK's national interest."

Since the new strategy came into force in 2015, the emphasis of official development assistance (ODA) spending, which is defined internationally as government aid designed to promote the economic development and welfare of developing countries, and within the UK must also 'be likely to contribute to a reduction in poverty', has clearly shifted.

Although the amount of money being spent is increasing, with the IFS predicting in its May 2017 report, 'The changing landscape of UK aid,' that aid spending would rise by £1 billion during the course of the next parliament as a result of Theresa May's pledge to continue meeting the United Nations 0.7% aid target, more than a quarter of it was spent outside DFID in 2016, up from 14% two years earlier.

Moreover, by 2020, the government plans to increase aid allocations to

“
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KNOW WHERE
WE'RE SPENDING
THIS MONEY



other departments, including the Department for Business, Energy & Industrial Strategy, the Home Office, the Foreign & Commonwealth Office and the Treasury, as well as cross-government funds, to 28%.

One of the problems with this, according to the IFS, is that while aid spending through DFID is highly scrutinised to ensure that allocation decisions take into account present need (levels of extreme poverty), aid effectiveness (the degree to which aid can translate into poverty reduction in a particular context), future need, and a country's own ability to finance their poverty needs, neither other government departments nor cross-

government funds operate under these principles.

The example given in the IFS report is the Prosperity Fund, which, through goals such as improving the business climate, competitiveness and the operation of markets, reforming the energy and financial sectors, and increasing the ability of governments to tackle corruption, is intended to contribute to poverty reduction while creating international business opportunities, including for UK companies.

"A review of the Prosperity Fund by the Independent Commission for Aid Impact flagged a number of concerns, emphasising difficulties

in developing programmes that are effective at reconciling poverty reduction with the need to strengthen opportunities for UK firms," the IFS said.

The report also highlights the concerns being felt both within the UK and internationally about the transparency and accountability of aid spending outside DFID, which has been widely praised for both.

Owen Barder, Vice President of the Center for Global Development and director of CGD Europe, agrees that there is a danger that without transparency and accountability, aid money won't be spent as effectively as it could be. ▶

SCUBA RICE

In Asia, about 20 million hectares of rice-growing land is susceptible to flooding, which can wipe out entire crops if submerged for more than a couple of days. DFID and the International Rice Research Institute worked together to create so-called scuba rice, which can survive for up to a fortnight under water.



© Robert Oxley, DFID

“DFID, to its great credit, is one of the most transparent development agencies in the world, yet the parts of the government that are now spending aid money, which are not DFID, such as the Foreign Office, the Department of Health and the Ministry of Defence, don’t have that tradition,” he says.

“I think we need to make sure that everything that counts as ODA is transparent so that British citizens and taxpayers and, most importantly, people in developing countries know where we’re spending this money and providing these services. Without accountability, the money won’t be well spent.”

Barder even goes so far as to suggest that ODA should be redefined internationally - or at least within the UK - to the effect that if it’s not transparent, it’s not ODA. “There is a commitment to [transparency] in the 2015 aid strategy but it isn’t getting enough attention and it isn’t enough,” he notes. “I think there ought to be a blanket rule that says these government departments can only score it as ODA if it’s transparent.”

Another way to improve the odds that aid money will be spent effectively, meeting the government’s twin goals of tackling global challenges in the national interest, is to have a more joined-up, ‘whole government’ approach.

“I don’t think DFID can be expected to have oversight [over aid spending by other departments] in any formal sense, but it’s absolutely clear that there needs to be better, more joined-up coordination across government about how we approach these problems. Both DFID and other government departments need to be heavily engaged in discussions about how best to use resources to meet the government’s objectives,” Barder says, adding that there also needs to be a cohesive government strategy for each country, rather than each department working in silos.

The good news is that there’s no reason why UK aid spending can’t be a win-win for all involved, bringing benefits both in the developing world and at home. “One way to think about it is as a Venn diagram,” Barder believes.

(Above) UK aid flown to South Sudan in April has helped those fighting against widespread famine in the country, where more than a third of the population are not getting enough food

In one circle are things that are in the British national interest and in the other are things that are in the interest of alleviating poverty. While there are things that are in each circle that are not in the other circle, there is also a substantial overlap.

“The trick for policymakers is to situate themselves squarely in the overlap and not get too close to the edge,” Barder recommends. “Of course, there are things you can do that are in the national interest that are not in the interest of the poor and vice versa but there’s also plenty to be done that’s in the middle.”

This might be providing market access to developing countries to enable them to sell goods and services to British consumers, facilitating a larger number of migrants to come from developing countries and work as doctors and nurses in the NHS, investing in clean energy or neglected tropical diseases, or reforming IP law to boost innovation and give developing countries access to new technologies.

Its 2016 research review clearly shows that DFID is well aware of where this balance lies. For example, responding to the objectives in the UK aid strategy, it will invest £357 million in research on infectious diseases through the Ross Fund and treble research funding on education to create more virtual classrooms for the millions of children with no safe route to school, laying the foundations for countries’ economic development.

For Barder, the bottom line, and the lesson that can be learnt from other countries’ experiences of integrating aid spending into other government departments, is that if the intent is good, you can make it work. “It isn’t the institutional framework that matters as much as the government’s motives,” he concludes. “The lesson you learn from looking at other countries [such as Canada, Australia, Norway and Denmark] is that you need to decide whether you care about development as a long-term strategic interest. If you do, you can make it work in all kinds of ways and if you don’t, it’s not going to work.”

A LONG WAY TO GO

The UN’s target that aid spending reach at least 0.7% of GDP is currently met by only five countries globally; Norway, Sweden, Luxembourg, Denmark and the UK

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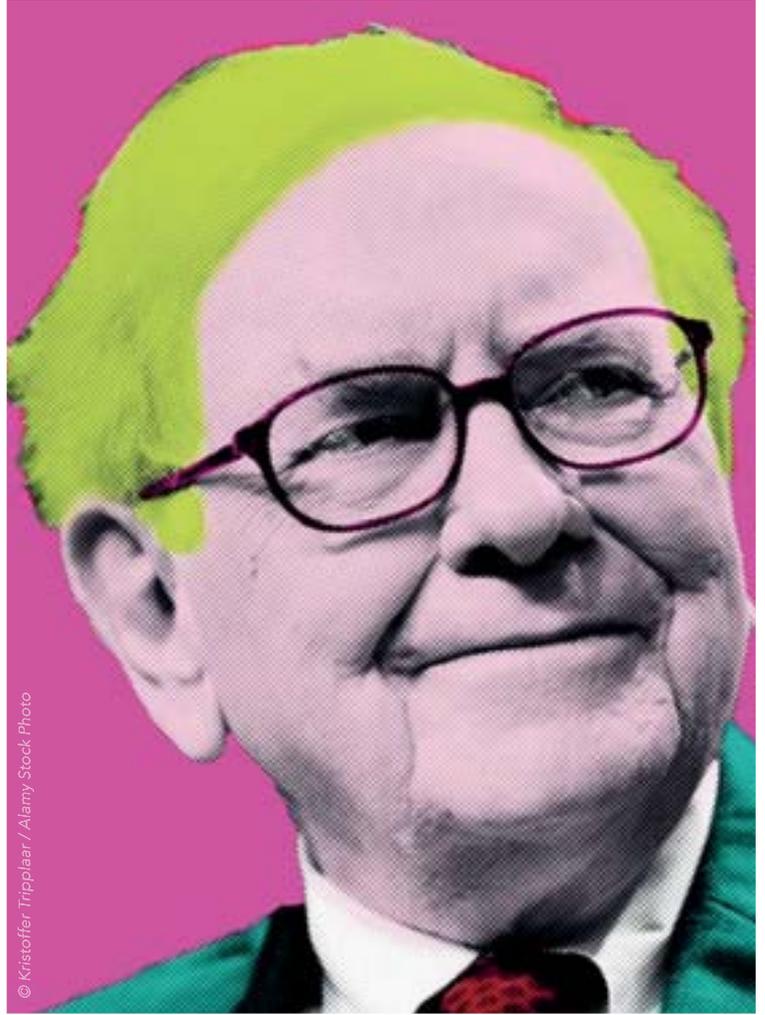
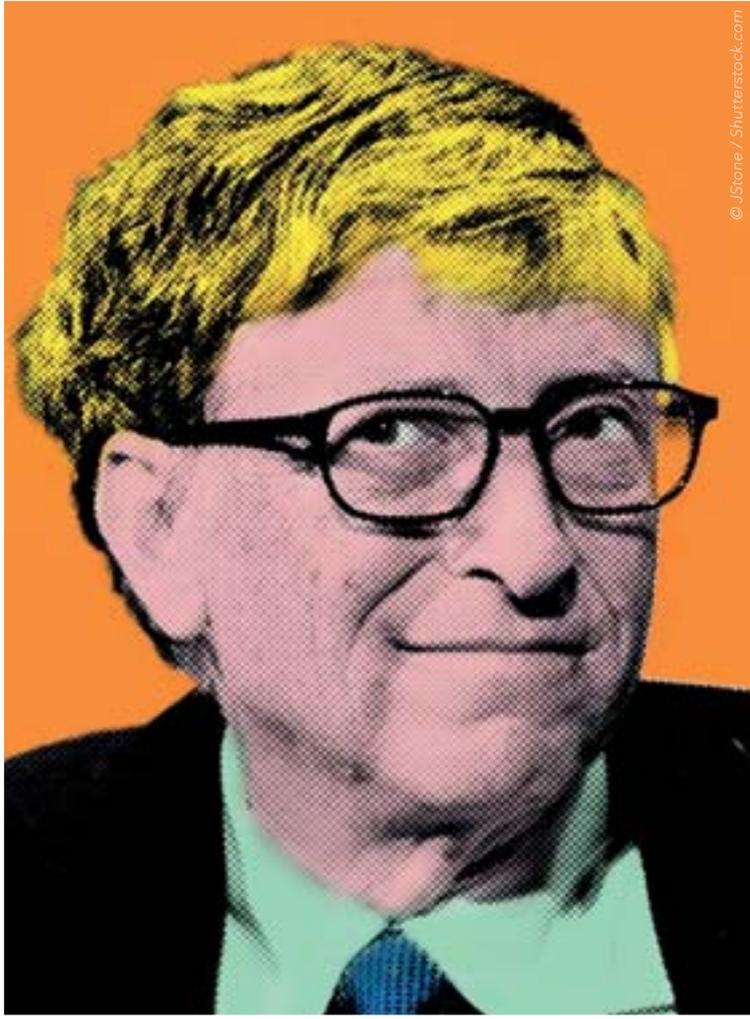
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PHILANTHROPY VS DEMOCRACY

In his new book, David Callahan, the founder and editor of website Inside Philanthropy argues that philanthropy by today's uber-wealthy can disrupt the course of democracy – especially when it replaces state funding. Ross Davies met the author to discuss the socio-political complexities of giving in modern society

What do you do when you're richer than Croesus? Or, rather, what *should* you do as a member of that distinct class known as the super wealthy?

It's clearly a question that has been playing on the mind of Jeff Bezos. The Amazon CEO and Founder recently took to Twitter to appeal for advice on a new "philanthropy strategy".

It's a move that surprised philanthropic circles. Bezos, who is reportedly on the verge of becoming the world's richest man, is not known for his overt generosity in the same way uber-wealthy peers Bill Gates, Mark Zuckerberg and Warren Buffet are.

That particular triumvirate are signed up to the Giving Pledge, a commitment by the world's wealthiest people to commit more than half their wealth to charitable causes and philanthropy – either during their lifetime or posthumously. Bezos, however, has so far resisted the urge to join a club that now has 158 members on its books.

The direct motivation behind Bezos's awakening is unclear – although, in his tweet, he did praise the work of Mary's Place, a non-profit day centre for the homeless in his hometown Seattle, of which Amazon is an official sponsor.

Let's hypothesise a moment. Who's to say Bezos couldn't transmute this inspiration into setting up fellow day centres up and down the US, benefiting local communities in the process? Homelessness appears close to his heart – Amazon is

currently building a homeless shelter in its new Seattle HQ – so why stop there?

With such wealth and reputation, Bezos might even choose to wield influence in political circles to the current homelessness crisis in the US, in which close to 565,000 people are reported to be on the streets.

It doesn't have to be contained to stateside activities, either. After all, last year, Bill Gates convinced the UK government to pledge £3 billion as part of efforts to eradicate malaria.

But wait. Isn't it the state's job to curb destitution, just as it is to oversee education, health and transport? Despite coming from the most benign of places, are philanthropists in danger of subverting the governments we elect?

It's a dilemma that prompted David Callahan to write his new book, *The Givers: Money, Power, and Philanthropy in a New Gilded Age*. In its pages, Callahan – Founder and Editor of the website Inside Philanthropy – posits the idea of disruptive giving, in which philanthropy finds itself in competition with

government, rather than in harmony.

"The landscape of philanthropy is really changing right now," he explains. "There's a lot of new money coming in from these living donors, who have made their fortunes as pretty hard-charging business leaders, and are now turning to philanthropy on a large scale.

"It's very different to the philanthropic landscape of two decades ago when much of it was coming from legacy foundations. Now, more and more of it is made up of entrepreneur billionaire types, which I think raises questions about power in a democratic society, and if these people have too much influence."

Philanthropists are becoming more ambitious, too. According to a 2013 report by Forbes, 'Alleviating Global Poverty: Catalysts of Change', 73% of 300 super-rich individuals surveyed admitted to aiming to influence government policies through their giving.

Education has been the focus of foundations for some time, too. In recent years, there has been an uptick in charter schools in the US – much like academies and free schools in the UK – but have subsequently resulted in a decline in influence of teachers' unions, much to the disgruntlement of members.

"Education is a great example of this," says Callahan. "In an earlier era, philanthropists might have given money to local schools so they could hire more teachers or buy more books. Now they come in and try to change how the school system operates. That is an example of disruptive philanthropy, as opposed to contributory philanthropy." ●



ISN'T IT THE STATE'S JOB TO CURB DESTITUTION, JUST AS IT IS TO OVERSEE HEALTH AND TRANSPORT? DESPITE COMING FROM THE MOST BENIGN OF PLACES, ARE PHILANTHROPISTS IN DANGER OF SUBVERTING THE GOVERNMENTS WE ELECT?



UNLIKE THE STATE – OFTEN HAMSTRUNG BY UNWIELDY CONSTITUTIONAL REQUIREMENTS – SUPER-WEALTHY INDIVIDUALS ARE COMPARATIVELY FREE. NO MOTION NEED BE PASSED IF THEY WANT TO SET UP, SAY, A CHILDREN'S FOUNDATION

Then there is the question of motive. Cynics have long argued that such instances of largesse – especially those accompanied by noisy publicity – fall into the category of populist philanthropy, through which the real winners are the benefactors, as opposed to the beneficiaries. It looks good to be seen as giving.

Others have argued that donations from the super wealthy only consolidate plutocratic influence over society. However, Callahan isn't so sure this is a fair assessment.

"It's not like one ruling class marching in lockstep to a shared set of goals," he says.

"They have a lot of different goals. But I would say that it is certainly one more force right now that is expanding the influence of the far upper class at a moment when the wealthiest people already have a lot of influence over society – whether it's through political giving, control of corporations, or through their visibility in the media."

Another murky area Callahan explores in *Givers* is the tax status of private foundations – of which most are tax-exempt. Some philanthropists also choose to give through donor-advised funds, through which they are not required to give away any of their annual endowment.

"Right now, the tax situation is this: people give money to a foundation, or to a charity, and they get a tax break for that," he explains. "So that means a portion of that money is not going to the federal government. The US government loses about \$40-50 billion a year to the charitable tax break.

"I think that as the screws turn tighter fiscally, people will ask harder questions about what exactly we are getting for that money."

This, in turn, begs another question: how much does the public really know about the make-up of philanthropic organisations, whether it concerns tax activities or board members?

"Not very much," states Callahan. "This is a non-transparent, murky world. I think most people could probably name a few

major philanthropists and foundations. And most people don't really know anything about that these foundations are doing. Even though this is a very powerful source in society that's flying beneath the radar."

It's this lack of transparency that makes Callahan believe a "department of charitable affairs" might be a good idea, through which compliance and regulatory issues are overseen. But he is loath to suggest any blanket mandates that could risk stifling philanthropy altogether.

"There certainly needs to be more transparency around this giving, but I think you want to be careful about large-scale reforms," he says.

"Because, in many instances, philanthropy has been a very dynamic, positive force. You want to be careful about too much regulation in making it too accountable because then it could have the same problem the government has, in terms of being unable to act dynamically to solve problems."

Here's that rub again: enabling philanthropy as a force able to produce change, but that is compatible with democracy. This can sometime be a hard balance to achieve when philanthropists seek to implement change in their own image – despite the best of intentions.



DAVID CALLAHAN

David is Founder and Editor of *Inside Philanthropy*. He has written extensively on trends in philanthropy, as well as American culture, public policy and business. David is author, most recently, of *The Givers: Wealth, Power, and Philanthropy in a New Gilded Age*.

A socialist might even argue that the super rich are the proximate cause of the problems they are seeking to remedy. After all, if there wasn't such a glaring divide between the uber-wealthy and the poor, there wouldn't be a need for so many charities and foundations in the first place.

Furthermore, does the intervention of the well-heeled only give credence to the idea that you need to be mega rich to affect any change in the world?

"I think you have a point there," says Callahan. "A lot of people already feel disenfranchised – that their voice doesn't count because of the power of the wealthy and elite.

"Now, with these philanthropists penetrating wider areas of society, I think there is a real danger that there is going to be an even greater sense among ordinary citizens that they've been pushed to the side-lines of civic life by the super empowered elites."

It's likely the Giving Pledge will see its list of signatories swell in the coming years. According to Callahan, it is almost a prerequisite for today's billionaires to give something back to society.

Unlike the state – often hamstrung by unwieldy constitutional requirements – super wealthy individuals are comparatively free. No motion need be passed though any houses of Commons or Representatives if they want to set up, say, a children's foundation.

This, of course, can allow philanthropy to thrive and deliver the kind of change that might inspire a government to act – of which The Bill & Melinda Gates Foundation is probably the best example.

But the fundamental difference between super-wealthy donors and politicians should not be lost. It is this: government is elected by the people; philanthropic foundations are not. For all the good done by the latter, to lose sight of this is in contradiction with democracy.

Then again, as recent history has shown, some billionaires may choose to usurp philanthropy altogether and run straight for office instead.

Strength in numbers

The Africa Working Group (AWG) is a platform for a broad coalition of over 150 like-minded African civil society organisations committed to improving lives on the continent.

Namlah Mniki Mangaliso, Executive Director of African Monitor, explains the power of their collective voice

Raising the standard of living for Africans is at the heart of the Commonwealth Foundation's and the AWG's recent collaboration, with the aim of facilitating interaction between the group and their counterparts in African governments engaged in finalising the Sustainable Development Goals (SDGs) at the UN in New York in 2015. As Namlah Mniki Mangaliso, Executive Director of African Monitor, which acts as the secretariat for the group, puts it: "We are still faced with absolute poverty, huge unemployment issues and huge problems with governance. The SDG framework provides an opportunity within which that can change."

The coalition between the foundation and the AWG is a unique one, because it brings together different organisations and networks that want to make an impact in Africa by collectively amplifying their voices. "The Commonwealth Foundation is a perfect niche. It gave the boost we needed to get going with what turned out to be a fairly important relationship with the UN African Group."

Establishing the group has given members time to talk about the SDGs and co-create local solutions. "We want the lives of African people changed in radical ways," says Namhla. At the time of the SDG negotiations there wasn't engagement between the UN African Group and African civil society. "In fact, there was barely any presence of independent African civil society within the UN system."

Being part of the SDG negotiations has given the AWG impetus. They returned to engage civil society leaders and ministers. The group saw the need for a pilot programme to show how civil society could help translate the global goals into national policy. Tanzania and Cameroon were selected and the Commonwealth Foundation supported the AWG to learn from the results of what was happening in both countries.

"In Cameroon, government hadn't begun to think about how it was going to engage with stakeholders, so the process that civil society started ended up being endorsed by the planning ministry as a way of making sure that there was going to be multi-stakeholder engagement. In Tanzania, civil society set up an SDG platform and developed a monitoring and evaluation framework. The government decided to establish a multi-stakeholder forum, where government, business and civil society organisations come together to work on the SDGs," says Namhla.

These successes will now hopefully be translated into real workable solutions across the rest of the continent, ultimately giving ordinary people agency to make a difference in their society. "It's about understanding the very many ways citizens can organise themselves, in order to improve governance and in order to improve democracy, not for its sake but to make real impact in the lives of people."

Something old, SOMETHING NEW

ROSL ARTS' Eilidh McCormick gives us her tips for getting the most out of Frieze's contemporary and historical exhibitions.

Frieze art fair is quickly approaching and along with it comes lots to see and enjoy in London, as the international creative community comes to pay us a visit. Mostly known for its annual art fairs - Frieze London, Frieze New York and Frieze Masters - the Frieze brand is an art-based media and events company that also comprises three publications, as well as a programme of courses and talks at Frieze Academy, and frieze.com. Founded in 1991 by Amanda Sharp, Matthew Slotover and Tom Gidley with *frieze* magazine, the art fair Frieze

London followed in 2003 and is now one of the world's most influential contemporary art fairs, taking place each October in Regent's Park, attracting over 60,000 visitors. For the first time, 2017 saw a Frieze Summer exhibition to build up to the main event; Frieze Sculpture which opened on the 5 July and will continue until 8 October. This free outdoor exhibition of work was selected by Clare Lilley (Director of Programme, Yorkshire Sculpture Park) and features submissions from leading international galleries. Located where the tents will soon be erected, Frieze Sculpture has

brought together 25 new and significant works by leading 20th century and contemporary artists from around the world, including Magdalena Abakanowicz, Rasheed Araeen, Urs Fischer, Alicja Kwade, Michael Craig-Martin, Jaume Plensa, Thomas J Price, Ugo Rondinone, Sarah Sze, Hank Willis Thomas and Emily Young.

At ROSL, we are looking forward to the main fair with a pre-Frieze tour on 23 September, led by art expert Richard Stemp. The historian, author and television presenter will guide a group through Mayfair and St James's exhibition spaces as each creative hub puts their best foot forward with blockbuster exhibitions aimed at the global creative community. The tour will look at both sides of Frieze: the contemporary Frieze London and historical Frieze Masters, creating a balance between the old and the new, the emerging and the established. Beyond exhibitions, the importance of the creative influx to the capital prompts each gallery to host events throughout the week that are well worth a



visit alongside the headline act.

Having visited the fairs annually since moving to London, there are some aspects I particularly look forward to, so here are my top tips for a visit, designed to not overwhelm you because of the sheer amount of art on offer.

First, I recommend that before you head to the tents, take time to look at the talk series, as this is a highlight each year, so plan your visit accordingly. I will never forget watching the Scottish artist Bruce McLean interviewing himself on stage, switching chairs, glasses and expressive traits as he pushed himself to answer a question.

Second, I would recommend you start your day at Frieze Masters to ease yourself into the huge amount of art. Frieze masters is a much more relaxed and muted atmosphere than Frieze London. It consists of the historic pieces that have informed the current and appropriately the tone of the tent is museum-like with soft lighting and a slower pace. International treasures are brought together in a medley that has never been witnessed

before and may never be witnessed again. The combination of artefacts in the space spans the cultural history of the world, providing the contextual awareness for what is currently being produced in the Frieze London tent. I recommend setting a time to leave as it is easy to get distracted, then thirdly, have lunch while strolling through the park and Frieze Sculpture exhibition towards the contemporary Frieze London.

Upon entering the buzzing, bright white tent, it can be overwhelming but a must see is the showing of our Mayfair neighbours Hauser and Wirth. This high-end commercial gallery always inspire in the curation of their display, often partnering with artists to bring in a thematic to dictate the presentation of the selected work.

I also highly recommend allocating time for the project spaces located at the end of the tent, these are often much less established exhibition spaces that result in ambitious, boundary pushing art, performances and installations. Also, keep your eyes peeled



Pretty in Pink: Portia Munson's showstopper at last year's Frieze

for a smattering of performative art and happenings wandering through the tent, the day will never be dull and you may wonder if the outfit walking past you is art or high fashion, performance or poser? It's a fun game!

Engage with the creativity of London, be selective in what you choose to visit, have an open mind and remember that you don't have to like everything. Enjoy the spectacle!

LONDON & EDINBURGH highlights

LONDON

OPEN HOUSE LONDON

16 & 17 September 2017,
800 venues across London

A chance to look inside some of the capital's most captivating buildings normally closed to the public, in a celebration of the diverse architecture and design across the capital.

Free.

openhouselondon.org.uk

LONDON

BALENCIAGA: SHAPING FASHION

Until 18 February 2018,
Victoria & Albert Museum

Examining the master of couture's incredible and influential craftsmanship, through more than 100 of

his pieces, and those of his protégées, and followers.

£12. vam.ac.uk/whatson

LONDON

CÉZANNE PORTRAITS

26 October 2017–
11 February 2018,

National Portrait Gallery

Bringing together over 50 of Cézanne's portraits for the first time, some of which have never been on display in the UK before.

£20, concessions £18.50.

npg.org.uk



EDINBURGH

SCOTTISH INTERNATIONAL STORYTELLING FESTIVAL 2017

20–31 October 2017, venues
across Edinburgh

With the theme of Open Word, Open World, this year's festival demonstrates the ability of traditional storytelling to connect people worldwide, regardless of location, culture or age.

EDINBURGH

DAKSHA SHETH DANCE COMPANY

27 September 2017, Festival
Theatre Edinburgh

Celebrating the Sari and its constant play with the body, India's most innovative dance company makes its debut in the city.

From £16.

edtheatres.com

EDINBURGH

BONNIE PRINCE CHARLIE AND THE JACOBITES

Until 12 November 2017,
National Museum of Scotland

Discover the rise and fall of the Jacobites through paintings, costumes, documents, weapons and glassware from the period.

£10,

concessions £8.

nms.ac.uk



EDINBURGH

SHADOWS OF WAR

Until 26 November 2017,
The Queen's Gallery,

Palace of Holyroodhouse

The first exhibition to focus on the pioneering photographic work of Roger Fenton taken during the Crimean War in 1855.

£7. royalcollection.org.uk



High-water MARK

A wealth of public art lines the banks of the Thames in London. Join Mark Brierley as he boards the Clipper and finds out what's on offer along the route.

MILLBANK

1. *Tate Britain*

Built on the site of the former Millbank Prison, it was from here that inmates embarked on their journey to Australia in the 19th Century. Today, the gallery holds a collection of British art since 1500 to the present day. The oldest of the four Tate galleries now open in the UK, Tate Britain will be hosting an exhibition of impressionists in London from 2 November 2017.

Free, temporary exhibitions may cost extra. tate.org.uk

WESTMINSTER

2. *Knife Edge Two Piece 1962-1965* by Henry Moore

One of the first two-piece works from celebrated British sculptor Henry Moore. This bronze sculpture takes the form of bone fragments and is one of four full-size casts created between 1962 and 1965. It was granted Grade II* listing in 2001 and sits on College Green, Westminster, just one of many Moore sculptures to be found throughout London and the UK.

LONDON EYE (WATERLOO)

3. *Hayward Gallery*

A landmark of Brutalist architecture, along with the rest of the Southbank Centre, the Hayward Gallery is currently undergoing extensive renovations to revitalise and modernise its exhibition spaces. After years of work, it will reopen in January 2018 with a retrospective of the work of acclaimed German photographer Andreas Gursky. southbankcentre.co.uk/venues/hayward-gallery

EMBANKMENT

4. *Cleopatra's Needle*

One of three Egyptian obelisks in London, New York and Paris sharing the same name, none are actually related to Queen Cleopatra VII, instead this example dates from the reign of Pharaoh Thutmose III, 1,000 years earlier. Presented to the UK by Egypt in 1819, it still bears the shrapnel damage at its base from a German bombing raid during the First World War.



TOWER

CANARY WHARF

9. *Windwand* by Ron Arad

This 50m-high needle, made of red carbon fibre, designed to gently flex in the wind, is just one of nearly 70 pieces of public art on display across the Canary Wharf estate, which have been purchased, commissioned or loaned by Canary Wharf Group, who helpfully supply a map of all the artworks, available for download at:

canarywharf.com/arts-events/art-on-the-estate

GREENWICH

10. *Painted Hall*

Painted between 1707 and 1726, the Painted Hall of the Old Royal Naval College has been dubbed 'London's Sistine Chapel'. Currently undergoing extensive restoration, it is possible to ascend the scaffolding filling the room 60m up to the ceiling of the hall and see this magnificent work up close for the first time in decades.

£10. ornc.org/painted-hall-project

NORTH GREENWICH

11. *Quantum Cloud* by Antony Gormley

Installed in 1999 alongside the newly built Millennium Dome, this work represents Gormley's tallest sculpture to date, larger than the *Angel of the North*. At first appearing as a random formation of 1.5m steel tubes, from certain angles it is possible to see the human form, familiar in many of Gormley's other works, at the centre of the lattice structure.

CANARY WHARF

LONDON BRIDGE CITY



NORTH GREENWICH

GREENWICH



BLACKFRIARS

5. *Thames Pulse* by Jason Bruges

Using water samples taken from the river every day, the massive artwork covering the front of Sea Containers House shows the health of the Thames and how it changes over time.

Designed to raise public awareness of the condition of this ancient waterway, the project is supported by charity Thames21.

thames21.org.uk/pulse

BANKSIDE

6. *Tate Modern*

International modern and contemporary art fill the former Bankside power station and its newly built extension, The Switch House, both of which were designed by Herzog & Meuron. The gallery will host an exhibition from Modigliani from November and 'Red Star Over Russia', a look at the unique visual identity of Soviet artists.

Free, temporary exhibitions may cost extra. tate.org.uk

LONDON BRIDGE CITY

7. *White Cube and Vitrine Gallery*

Just a short walk from the pier you will find two of London's best galleries. White Cube, originally based in Hoxton, exhibits the work of some of the world's best known modern artists, while the Vitrine gallery is a window space hosting new, but perhaps lesser-known talent.

whitecube.com and vitrinegallery.com

TOWER

8. *Art at the Bridge #8*

Now in its eighth year, local London artists are given the opportunity to exhibit their work at Tower Bridge.

13 artists' works are available to view in the dramatic surroundings of the Engine Rooms, themed around 'Construction – Destruction – Reconstruction'.

From £8.70. towerbridge.org.uk



ROSL EVENTS

Just some of the highlights over the next few months, followed by the full calendar

Christmas at the Club

Celebrate at your home-away-from-home with our special festive packages in London and Edinburgh. Let us worry about the turkey and washing-up while you enjoy delicious dinners, winter walks, and sparkling drinks receptions

London

CHRISTMAS EVE

Get into the festive spirit with mulled wine and mince pies at our drinks reception (5-6pm), followed by a screening of a classic Christmas movie. The Duke of York Bar will be open and an optional supper will be served in The Restaurant. Ask at reception for information on local church services.

CHRISTMAS DAY

The celebrations begin at midday with a sparkling

drinks reception and a traditional three-course lunch, including half a bottle of wine, coffee and mince pies. There will then be a visit from Father Christmas with gifts for everyone, family board games in the Drawing Room, along with complimentary tea, coffee and biscuits, and an opportunity to watch the Queen's speech.

BOXING DAY

After a delicious Boxing Day breakfast (8.30-11am),

spend the afternoon exploring London on our special winter walking tour with an expert guide.

BOOKING INFORMATION

To book a two or three-night package at the clubhouse contact reservations@rosl.org.uk or +44 (0)20 7408 0214 ext 217. Package elements can be booked separately and are also open to members and their guests not staying at the clubhouse. For details, contact membersevents@rosl.org.uk or +44 (0)20 7016 6906. For lunch bookings only contact rosl dining@graysonsrestaurants.com or +44 (0)10 7629 0406.

Edinburgh

TWO-NIGHT CHRISTMAS SHOPPING BREAK

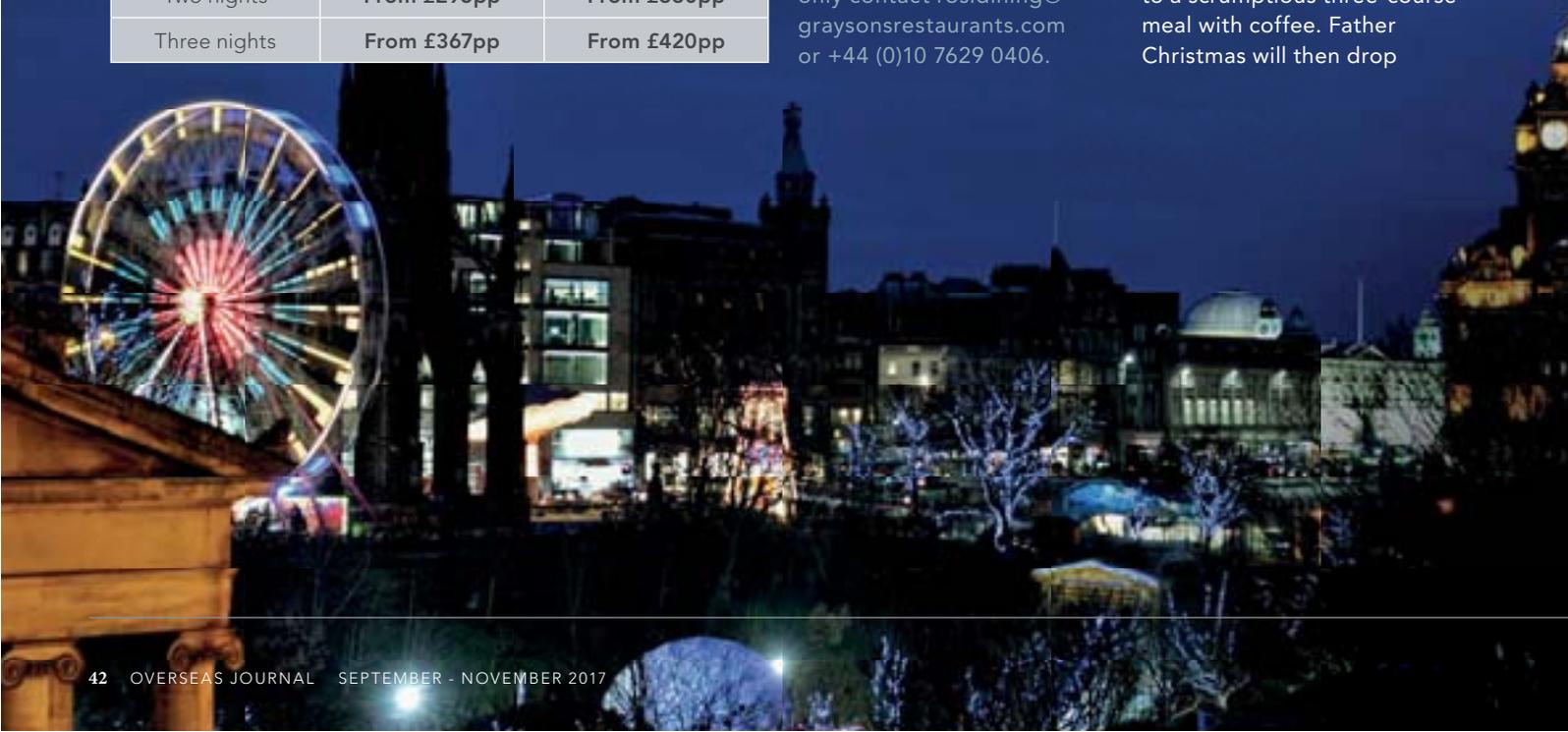
Situated on Princes Street, right in the heart of Edinburgh, Over-Seas House is just minutes away from the lively German Christmas market and outdoor ice rink, and within walking distance of all the major retailers, including Harvey Nichols, Jenners and John Lewis.

Breakfast is included in the package, with 20% off food and drink. Sunday to Thursday double twin £139. Friday to Saturday double/twin £199; single £119. Friday to Saturday double/twin £199; single £139.

THREE-NIGHT CHRISTMAS PACKAGE

Stay at the Edinburgh clubhouse from Christmas Eve until Boxing Day and enjoy a tasty cooked breakfast each morning. On Christmas Day, start your celebrations in style with a glass of Kir Royal and canapés, before sitting down to a scrumptious three-course meal with coffee. Father Christmas will then drop

	DOUBLE/TWIN	SINGLE
Two nights	From £295pp	From £330pp
Three nights	From £367pp	From £420pp



by with gifts for all the family. A cold buffet will be served in the bar at 7pm. On Boxing Day visit the sales and retreat to the clubhouse to enjoy a two-course lunch or early evening supper, including half a bottle of wine per person. **Double/twin £743; single £467.**

THREE-NIGHT STAY AT NEW YEAR

Stay from 30 December to 1 January and enjoy a traditional Hogmanay celebration. Breakfast is included, as well as our New Year dinner and dance, where you will be treated to a Kir Royal on arrival, a four-course dinner with three glasses of wine and coffee, and a ceilidh disco. Champagne, black bun and shortbread will be served just before midnight, in time for members to go up to the roof-top terrace to watch the spectacular fireworks display from the best vantage point in the city. On New Year's Day enjoy a leisurely lunch or early supper.

Superior double room/suite starting from £1,105; standard double room from £935; single from £650.

HOGMANAY DINNER AND DANCE

Treat yourself to a four-course dinner, ceilidh disco, and champagne, black bun and shortbread on the roof-top terrace (see details above). **£124.50 per person.**

BOOKING INFORMATION

To book, contact reception@rosl-edinburgh.org or +44 (0)131 225 1501

65 years of ROSL ARTS Music Festival

The first ROSL Annual Music Competition took place 65 years ago, with a grand prize of £10! In the intervening decades ROSL ARTS has become renowned for the quality and breadth of its activities, its knack of discovering and nurturing incredible young talent at the start of their careers and for the thousands of concerts which have taken place all over the world.

Join us for these three special concerts as we celebrate 65 years of ROSL ARTS. Featuring prize winners from the Annual Music Competition, we will have a special concert of



chamber music, an entertaining night of Charlie Chaplin films featuring live music from violinist Matthew Trusler and 1995 gold medallist, pianist Ashley Wass and finally enjoy an evening of arias, duets and ensembles from some

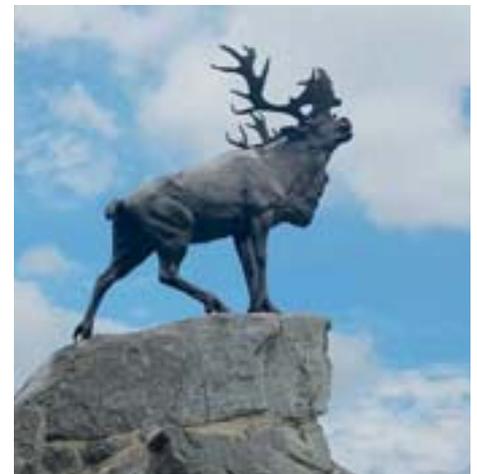
of the finest operas in our opera gala. This will be followed by a celebratory dinner in the restaurant, taking place over three evenings from Thursday 26 to Saturday 28 October. **£20. £15 friends of ROSL ARTS. £60 Opera gala ticket including dinner. £50 All three concerts. £85 All three concerts and dinner.**

Canada 150

It seems apt to be celebrating both the 150th anniversary of Canada's confederation and the 100th anniversary of the battle of Vimy Ridge, where the sacrifice of Canadian soldiers' lives awakened a budding nationalism in Canadians, in the same year. To commemorate both of these important landmarks, ROSL has planned a month of Canadian-themed events to suit all tastes this October.

Starting with our True North Sounds concert, talented young musicians from across Canada will come together to perform works from some of the nation's most acclaimed composers and players. From Vincent Ho to Claude Vivier, the night will be a true celebration of Canada's musical talents.

Next, headed by our very own British Columbia branch President, Liz Murray, members are invited to a truly unique wine



tasting. Vineyards from across Canada will present a series of white and red wines flown out especially for ROSL members to enjoy.

To round the celebrations off, there is a chance to visit Canada House. A piece of Canada in the heart of London, the building was gifted to the Canadian people by King George V, standing as a true symbol of the spirit of the country.

SEPTEMBER

RA
LUNCHTIME RECITAL
Friday 1 September, 1.10pm, St James's, Piccadilly

Continuing the tradition of ROSL ARTS supporting AMC winners, we bring our String Section Final winner, violinist Mathilde Milwidsky, to our local church for a programme of Grieg, Clara Schumann and Ravel.

Free.

ME
SHAKESPEARE IN THE GARDEN: MUCH ADO ABOUT NOTHING
Friday 1 September, 7pm, Over-Seas House, London

Join our Shakespearean acting troupe as they return to ROSL and perform their rendition of *Much ADO About Nothing* for you. Sit back and enjoy as they transform our beautiful garden into the Sicilian port of Messina, where our dashing heroes

Don Pedro, Claudio, and Benedick return from wars abroad to the merry war of the sexes.

£50. £55 guests. Includes two glasses of prosecco, one on arrival and one during the interval.

RA
FRIENDS OF ROSL ARTS GARDEN PARTY

Wednesday 6 September, 6pm, Over-Seas House, London

The annual Garden Parties are exclusive to Friends of ROSL ARTS. A Prosecco reception in the garden is followed by an hour-long concert by ROSL prizewinners. Commonwealth wines and sweet pastries are served afterwards. Existing Friends will have received an invitation in June. Friends' benefits include regular mailings, discounted tickets to all ROSL ARTS events and invitations to private views.

£30 Friends of ROSL ARTS only. Email rosllarts@rosll.org.uk to join.

RS
ARTS LUNCH
Wednesday 13 September, 12pm, Over-Seas House, Edinburgh

This Arts lunch will see Eleanor Updale, producer of television and radio current affairs programmes for the BBC, discuss her exciting work. Eleanor is also a trustee of the charity Listening Books. Join fellow members for a two-course meal and lively discussion.

£18. £24 guests. Include two-course meal.

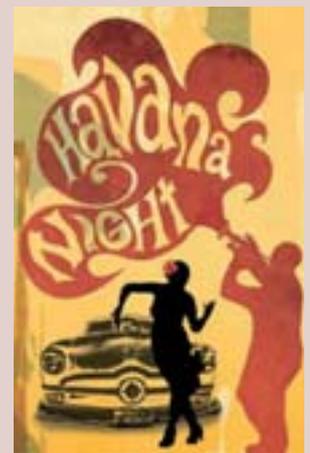


BEARSPACE

RA
BEARSPACE PRIVATE VIEW
Thursday 14 September, 6pm, Over-Seas House, London

Join us for a drink to celebrate the opening of our new exhibition in collaboration with South London Gallery BEARSPACE. The upcoming exhibition is an interpretation of the experience of the members' club in which it sits, an exhibition that explores the idea of a 'home from home', something ROSL has always strived to be. The artists explore the theme of home through displacement and the making of identity through habitat, while investigating whether home is a notion or a location.

Free. Includes a drink on arrival.



YM
HAVANA NIGHTS BALL
Friday 8 September, 6.30pm, Over-Seas House, London

Grab your petticoats, your Cuban cigars and get ready for this year's Havana Nights Ball. Starting with a cocktail reception in our beautiful garden, younger members are invited to follow in the footsteps of Hollywood's greatest stars and escape the bustle of reality with a night in 1950s Havana. This evening's three-course Cuban-inspired menu promises to delight members and guests of the Inter-Club. After dinner, grab your partner and jive the night away to the melodies of our live Cuban band, who will be playing a mix of 50s classics and twists on modern favourites.

£75. Includes drinks reception, three-course sit-down meal, DJ and live music.



RA

LOOKING TO FRIEZE WALKING TOUR

Saturday 23 September, 1.30pm, Over-Seas House, London

ROSL ARTS are very pleased to announce a tour of our world renowned local London galleries with acclaimed cultural tours company Art History UK. Lead by author, presenter and art expert Richard Stemp, the tour builds up to the opening of the international Frieze Festival by looking at the two main aspects, the contemporary art of Frieze London and the historic side that is Frieze Masters. The tour will begin at the London clubhouse and will take us around six major galleries with about 25 minutes of leisurely walking between. **£35 Friends of ROSL ARTS. £40 guests.**



ME

CLUB QUIZ

Wednesday 27 September, 7.30pm, Over-Seas House, London

The club quiz is back with another set of five challenging rounds of general knowledge questions. Whether you are an avid quizzier with your own team, or join a team on

the day as the token brainiac, this club favourite event is not to be missed. Tickets include a glass of wine, with opportunities to order food and drink from the bar. **£5.**

LG

LONDON GROUP VISIT: THE ROYAL COLLEGE OF PHYSICIANS

Friday 29 September, 2pm, The Royal College of Physicians

Founded in 1518, the Royal College of Physicians set the first international standard in the classification of diseases. As set down in the founding charter, the main functions of the college were to grant licences to those qualified to practise and punish unqualified practitioners and those engaging in malpractice, which included apothecaries as well as physicians. Join the London Group for a tour of their building made up of a museum, library, seminar and lecture halls, meeting rooms, curated gardens, and banqueting suite.

Price tba.



OCTOBER

RA

TRUE NORTH SOUNDS: A CANADIAN MUSIC CELEBRATION

Tuesday 3 October, 7pm, Over-Seas House, London

Join us for True North Sounds: A Canadian Music Celebration, in honour of Canada's 150th year of confederation. Featuring works by internationally acclaimed Canadian composers including Claude Vivier, Christos Hatzis, Alan Gordon Bell, and Vincent Ho, and performed by talented musicians from Canada and around the world.

£15. £12 Friends of ROSL ARTS.

ME

NEW MEMBERS' RECEPTION

Thursday 5 October, 6.30pm, Over-Seas House, London

Would you like to find out more about renovations in Over-Seas House? Or discover how our Annual Music Competition works? Then, please come along to our New Members' Reception! The event offers the unique

opportunity to find out about member benefits, meet ROSL staff and hear about the work of our different departments. New, prospective and current members and their guests are welcome.

Free. Includes wine reception.



RA

OPERA: PASSION, POWER AND POLITICS

Friday 6 October, 6.30pm, Over-Seas House, London

The V&A's exhibition, 'Opera: Passion, Power, and Politics', presents opera premieres in seven European cities, tracing the development of opera over 400 years, through to the international explosion of productions in the 20th and 21st centuries. In this context, this lecture by David Nice, will examine two Italian takes on Shakespeare's *Othello* from both ends of the 19th century - Rossini's and Verdi's - to show how opera can be both about beautiful singing and stunning drama. David Nice is a well-known writer, broadcaster and lecturer on opera; author of *The Illustrated Story of Opera*, and Opera/Classical Editor for the online reviews site The Arts Desk. In association with Art Fund.

£25. Includes wine and nibbles.

ROSL calendar

EVENTS



ME

EVELYN WRENCH LECTURE SERIES: ADAPTING THE STAGE TO THE MODERN DAY

Tuesday 10 October, 6.30pm, Over-Seas House, London

Do we need to rework the classics? We've seen an American gangster Romeo, the streets of Salem switched for a dusty classroom in Van Hove's *The Crucible*, and *Der Reigen* transformed into Hare's two-person show *The Blue Room*. The past can at times feel foreign, the characters unrelatable and it can be a struggle to tell these still relevant messages with the old dressings. But how do directors and writers go about adapting a classic

into a modern triumph? Join us for the next instalment of our Evelyn Wrench Lecture Series as we explore how adapters choose which aspects of the original script to keep and the impact of modern technology on sets, and discuss the real reason directors keep reviving the classics.

£25, £30 guests. Lecture and champagne reception. £60, £70 guests. Lecture, champagne reception and two-course fine dining with wine.

ME

A TASTE OF CANADA

Tuesday 17 October, 6.30pm, Over-Seas House, London

Continue your celebrations for Canada's 150th year of confederation with an evening of fine wines. ROSL's very own British Columbia branch President Liz Murray will lead the talk, explore the unique scents and flavours three Canadian wines have to offer.

£25.

RA

A FRESH LOOK AT LITTLE SPARTA

Wednesday 18 October, 6pm, Over-Seas House, Edinburgh

Little Sparta is Ian Hamilton Finlay's greatest work of art and was named one of the 'top 10 masterpieces of Scottish art' by the *Guardian* in 2014. Professor Andrew Patrizio will discuss this hugely significant Scottish artwork in a contemporary context through the work of selected, practising artists, as part of his 2016/17 project.

£12. £10 Friends of ROSL ARTS. Includes wine.

RA

LUNCHTIME RECITAL

Friday 20 October, 1.10pm, St James's Piccadilly

2017 ROSL Gold Medal winner James Buckle performs at our local church, St James's, just a few moments walk from the London clubhouse.

Free.

ME

VISIT TO CANADA HOUSE

TBC, Trafalgar Square

Upon the opening of Canada House, King George V remarked: "Canada is a great country and it is right and necessary that its official representatives here should be housed in a manner worthy of the Dominion and adequate to the discharge of their ever-growing and important duties." Join other members for a guided tour of the house, which represents Canada's history with a beautiful blend of its Greek revival exterior and the modern artistic interior.

tbc. Visit www.rosl.org.uk for more details.



RS

ARTS LUNCH

Wednesday 11 October, 12pm, Over-Seas House, Edinburgh

Come along for an exciting Arts lunch, where guests will be joined by members of St Mary's Music School. Founded in 1880 to train and

educate choristers of the newly-built St Mary's Episcopal Cathedral, the school is Scotland's only full-time independent specialist music school.

£18. £24 guests. Includes two-course meal.



ROSL
ARTS



ROSL
Scotland



London
Group



Members'
Events



Younger
Members

For booking information see page 50.



RA

65TH ANNIVERSARY CELEBRATION CHAMBER CONCERT

Thursday 26 October, 7pm, Over-Seas House, London

To begin our celebrations for the 65th anniversary of ROSL ARTS, join us for an exceptional evening of chamber works by Poulenc, Schubert and Chopin. The concert will feature ROSL prize-winners from over the years, who have gone on to major careers as soloists and orchestral principal players. The programme for the evening will include:

- Schubert The Shepherd on the Rock Op. 129, D. 965
- Poulenc Sextet for Piano and Wind FP 100
- Chopin Piano Concerto No. 1 E Minor, Op. 11 (String Quintet arrangement)

This concert starts off a three-day event celebrating the successes of ROSL ARTS and the musicians we have supported over the last 65 years, featuring Gillian Keith *soprano*, Ben Schoeman *piano*, Juliette Bausor *flute*,

Timothy Orpen *clarinet*, Justin Sun *bassoon*, Daniel Bates *oboe*, Martin Cousin *piano*, Michael Foyle *violin*, Anne Beilby *viola*, Toby Hughes *double bass*, Ieuan Jones *harp*.

£20. £15 Friends of ROSL ARTS. £50 All three concerts. £85 All three concerts and dinner.

RA

CHAPLIN: SILENT SOUNDTRACKS

Friday 27 October, 7pm, Over-Seas House, London

Featuring 1995 ROSL Gold Winner, pianist Ashley Wass with internationally renowned violinist Matthew Trusler, this evening of cinematic treasures celebrates 100 years since the creation of Chaplin's Mutual Comedies and explores the fascinating relationship between music and film in the hands of one of the 20th century's greatest cultural icons.

£20. £15 Friends of ROSL Arts. £50 All three concerts. £85 All three concerts and dinner.

RA

65 YEARS OF ROSL ARTS OPERA GALA

Saturday 28 October, 6.30pm, Over-Seas House, London

To round off our celebrations, 1999 ROSL Accompanist prizewinner Simon Lepper, together with ROSL vocal alumni come together for the final night of our 65th birthday anniversary celebrations to perform famous operatic arias, duets and ensembles. This will be followed by an optional three-course dinner with wine. Featuring Soraya Mafi *soprano*, Ashlyn Tymms *mezzo soprano*, Nico Darmanin *tenor* and Simon Lepper *piano*.

£20. £15 Friends of ROSL ARTS. £50 All three concerts. £85 All three concerts and dinner.

RA

ROSL/RNCM SHOWCASE CONCERT

Tuesday 31 October, 7pm, Carole Nash Recital Room, Royal Northern College of Music

The Annual Music Competition has featured many RNCM students and graduates over the last 65 years. Join us at the RNCM's Carole Nash Recital Room as we celebrate this important ongoing link with 2014 ROSL Gold Medal winner, saxophonist Huw Wiggin; double bassist Toby Hughes, winner of the 2014 strings prize; and pianist Dominic Degavino, winner of the 2017 keyboard prize.

£8. Includes a glass of wine after the concert. To book visit <http://tickets.rncm.ac.uk>

THE UK AND THE COMMONWEALTH SUMMIT 2018

Thursday 19 - Friday 20 October

Ahead of 2018's Commonwealth Summit in April next year, ROSL, the Commonwealth Association and other partners, are organising a two-day conference focusing on the aims and likely outcomes of the summit. Delegates will hear of the UK Government's plans and of other Commonwealth events taking place around the summit, and will have an opportunity to put forward their own ideas of what should be the



Commonwealth's policy priorities and plans for the future. There will be a glittering array of speakers and this event is a 'must' for any individual or organisation with an interest in the Commonwealth and global politics.

To register (£20, including two light lunches and a reception) and for further details, contact: Dr Alex May at alex.may@oup.com

NOVEMBER

RS

SCOTTISH NEW MEMBERS' RECEPTION

Thursday 2 November, 6.30pm, Over-Seas House, Edinburgh

Whether you're based in Scotland, the North of England, or in Australia, if you're interested in finding out more about our Edinburgh clubhouse, then join us at the New Members' Reception. This is the perfect opportunity to meet with our teams from both clubhouses, learn more about the events programme and how you can get involved.

Free. Includes wine.

ME

A CENTURY OF WAR PRIVATE TOUR

Tuesday 7 November, 10.45am, Imperial War Museum

The Century of War tour takes guests through the dramatic atrium of the Imperial War Museum, featuring iconic displays such



as a Harrier Jump Jet, Spitfire, and V2 rocket before continuing on to the terraced displays. With the expert Blue Badge guide, guests will discover the themes, surprising links and stories the exhibition items tell about the impact of war and conflict on people's lives, from the First World War to the present day. At the end of the tour, guests are then welcome to explore the rest of the museum.

£25.

ME

CHAIRMAN'S DINNER WITH ROSL ARTS CONCERT

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

Join us for an evening of music, fine dining and even finer conversation at this year's Chairman's Dinner. The night will start with a performance by one of our ROSL ARTS Annual Music Competition winners, followed by a three-course dinner, with wine and coffee.

£70. £75 guests.

RS

ARTS LUNCH

Wednesday 15 November, 12pm, Over-Seas House, Edinburgh

The next instalment of our Arts lunch series features David Reid, Chairman of the Robert Louis Stevenson Club. David will be discussing with members Stevenson's life, his work and the continuing dedication of the RLS Club to fostering interest in Stevenson's life worldwide.

£18. £24 guests. Includes two-course meal.

RA

ART FUND TALK WITH ANDREW MARR

Wednesday 22 November, 6.30pm, Over-Seas House, London

Renowned broadcaster, Andrew Marr, explores the creative process with wit and humility. He tackles the subject of painting, asking what constitutes good and bad technique, and how important is the imagination. Following a serious stroke in 2013 that left him partially paralysed, Marr struggled with the physical rigours of painting using oils. Using historical examples from classical artists to the present day, Marr discusses his recovery through art. There will be a book-signing and wine reception following the talk. In association with Art Fund.

£25.



A TASTE OF CANADA

BRITISH COLUMBIA BRANCH PRESIDENT LIZ MURRAY WILL LEAD THE TALK, EXPLORE THE UNIQUE SCENTS AND FLAVOURS THREE SPECIALLY-SELECTED CANADIAN WINES HAVE TO OFFER (SEE 17 OCTOBER)

RA

MEDICAL MUSIC SOCIETY

*Tuesday 21 November, 6pm,
Over-Seas House, London*

Young Russian pianist Pavel Kolesnikov makes his first visit to the Royal Over-Seas League this November. Kolesnikov has performed in some of the most prestigious venues in the world, including Berlin's Konzerthaus and the Louvre in Paris, as well as appearances with the London Philharmonic Orchestra, Philharmonia and the Toronto Symphony Orchestra. He made his BBC Proms debut in August 2016 with Tchaikovsky's 2nd piano concerto. In association with the Medical Music Society. **£28. £22 Friends of ROSL ARTS. £56 concert and buffet. £48 Friends of ROSL ARTS concert and buffet.**

RA

MUSIC FOR FLUTE AND PIANO

*Friday 24 November, 7pm,
Over-Seas House, Edinburgh*
Join Charli Ashton, section winner of our 2015 Annual



Music Competition and now principal flautist with the BBC Scottish Symphony Orchestra, at our clubhouse in Edinburgh. **£15. £12 Friends of ROSL ARTS. Includes a glass of wine after the concert.**

LG

LONDON GROUP VISIT: THE ROYAL COURTS OF JUSTICE

*Monday 27 November, 2pm,
The Royal Courts of Justice*
Commonly referred to as the Law Courts, the Royal Courts of Justice are housed in a grand Victorian Gothic building, opened by Queen Victoria in 1882. The tour includes the Great Hall, viewings of original court documents relating to Guy Fawkes, an exhibition of legal costumes and artwork by Wright, Lawrence and Shee. **£12. £14 guests**



YM

YOUNGER MEMBERS' RECEPTION

Thursday 23 November, 7pm, Over-Seas House, London
New to ROSL and want to find out more about what the younger members do? Do you know someone who would like to join? Come along for a relaxed evening of wine and nibbles to find out more about the club and how to get involved with the younger members group. **Free.**





RA

PETTMAN ENSEMBLE CONCERT

Wednesday 29 November, 7pm, Over-Seas House, London

This wonderful evening of chamber music given by the newly formed Pettman Ensemble, comprises alumni of both the ROSL Annual Music Competition and the Pettman National Junior Academy in New Zealand. Stephen de Pledge *piano*, Clio Gould *violin*, Benedict Lim *violin*, Julie Park

viola and Edith Salzmänn *cello*, will play Elgar Piano Quintet in A minor Op 84 35' and Schumann Piano Quintet in E Flat major Op 44 30'. This concert is dedicated to the memory of Barrie Pettman, who along with his wife Maureen, funded our annual scholarship for a New Zealand Chamber Group and was a Vice President of ROSL.

£15. £12 Friends of ROSL ARTS. Includes wine. wine after the concert.

MEMBER-LED EVENTS: BRIDGE CLUB COURSES

Monday 11 September for six weeks, Over-Seas House, London

ROSL continues its successful Bridge Club six-week courses for beginners and improvers. Our tutor, Ingar Hansen, is a professional bridge player and tutor. The courses:

- 2pm – 4pm: Improvers
- 4pm – 6pm: Advanced (for those who have attended the Beginners' classes)
- 6.30pm – 8.30pm: Beginners

No prior knowledge of the game is required for the beginner class, which aims



to teach participants the mechanics of the game such as how to start the conversation, declarer play and defence, opening of a suit, responding without a fit, and opener's rebid.

To book your place, please call or email the Guests Relations Officer, Julia, on 020 7408 0214 x215 or guestrelations@rosl.org.uk £120. £135 for guests.

CONTACT DETAILS AND BOOKING INFORMATION

Visit www.rosl.org.uk/events for more information on the full programme of events

ROSL ARTS

+44 (0)20 7408 0214 x219; rosllarts@rosl.org.uk

ROSL SCOTLAND

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

MEMBERS' EVENTS

Book online at www.rosl.org.uk

To reserve a ticket for popular events or if you have trouble booking online, contact Jessica Harris-Edwards: membersevents@rosl.org.uk; +44 (0)20 7016 6906.

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

YOUNGER MEMBERS

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

For information about the ROSL YM programme join the Facebook group facebook.com/groups/roslym or contact Jessica Harris-Edwards: membersevents@rosl.org.uk or Ross Lima: ross.lima@gmail.com.

LONDON GROUP

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

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

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

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

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We also host our own exclusive music festivals on land and at sea, and arrange short breaks with opera, ballet or concert tickets, to all the great classical cities in Europe.

THE KIRKER MUSIC FESTIVAL IN SUFFOLK

A FOUR NIGHT HOLIDAY | 4 SEPTEMBER 2017

Enjoy three concerts given by the Gould Piano Trio during our third Kirker Music Festival in Suffolk. This year's programme includes works by Beethoven, Mozart, Dvorak and local icon Benjamin Britten.

We will stay at Seckford Hall, a magnificent Tudor building set in impressive gardens and located close to Woodbridge. This part of Suffolk has close associations with Benjamin Britten and our programme of sightseeing includes visits to the Red House in Aldeburgh where Britten and Peter Pears lived from 1957 until their deaths, and the magnificent garden created by Giles and Sonia Coode-Adams at their Elizabethan manor house.

Price from £1,346 for four nights including accommodation with breakfast, four dinners, one lunch, three concerts, all sightseeing and gratuities and the services of the Kirker Tour Leader.



THE KIRKER ISCHIA MUSIC FESTIVAL

A SEVEN NIGHT HOLIDAY | 9 OCTOBER 2017

Join the Piatti Quartet, tenor Luis Gomes, pianist Carole Presland and violist Simon Rowland-Jones on the idyllic island of Ischia for six exclusive concerts at La Mortella, the former home of Sir William & Lady Walton. We will also enjoy one concert given as part of the Walton Trust's series.

Our concerts are held in the lovely concert hall overlooking the garden, next to the villa where the Waltons lived. We stay at the 4* Albergo San Montano in the small resort of Lacco Ameno, a few minutes' drive from La Mortella with spectacular views of the Bay of Naples. We include a guided tour of the garden at La Mortella and a half-day sightseeing tour of Ischia.

Price from £2,256 per person for seven nights including flights, accommodation with breakfast and dinner, seven concerts, all sightseeing, entrance fees and gratuities and the services of the Kirker Tour Leader.



THE KIRKER MUSIC FESTIVAL IN VENICE

A FOUR NIGHT HOLIDAY | 26 NOVEMBER 2017

The inaugural Kirker Music Festival in Venice will combine a series of exclusive recitals in magnificent venues, with visits to some of the city's finest galleries and palazzos.

The Doric String Quartet will be joined by classical guitarist Sean Shibe for three concerts which will be given in the ornate ballroom on the piano nobile at the Hotel Monaco & Grand Canal and in the frescoed Sala della Musica at the 15th century Ca' Sagredo. There will be an optional opera performance at the Palazzo Barbarigo Minotto, and we shall also include visits to the Peggy Guggenheim Collection, the Accademia, the Frari church and the Ca' Rezzonico.

Price from £1,975 for four nights including flights, accommodation with breakfast, three dinners, three concerts, all sightseeing, entrance fees and gratuities and the services of the Kirker Tour Lecturer.



THE KIRKER SPRING MUSIC FESTIVAL AT THE HOTEL TRESANTON, ST. MAWES

A THREE NIGHT HOLIDAY | 12 MARCH 2018

Our annual visit to Olga Polizzi's fabled Hotel Tresanton in St Mawes combines a relaxing spring escape in Cornwall, with a series of world-class chamber music recitals.

Performances in 2018 will be given by the Carducci String Quartet in the Old Methodist Hall, and include works by Mendelssohn, Brahms, Haydn and Beethoven. There will also be a series of musical talks and a visit to the private garden at Lamorran, inspired by Lady Walton's garden on the island of Ischia. Dinner is included each evening at the excellent Tresanton restaurant which overlooks the sea and is lit by candles in the evening.

Price from £1,190 per person for three nights including accommodation with breakfast and dinner, three concerts each preceded by a musically illustrated talk, a visit to Lamorran Gardens and the services of the Kirker Tour Leader and a Tour Escort.



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Take in a selection of America's most prestigious historic architecture as we journey from Washington DC to Jamestown, where English-speaking America began over four centuries ago.



Vasari: Father of Art History

8 days | £1995

Giorgio Vasari's *The Lives of the Most Excellent Painters, Sculptors and Architects* will be brought to life through the artistic treasures of Florence on this art history tour.



Valletta International Baroque Festival

7 days | £1995

Enjoy a performance from acclaimed harpsichordist Mahan Esfahani in Valletta's 18th century Teatru Manoel and the superb Baroque ensemble Concerto Köln performing Vivaldi's *The Four Seasons*.

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