

OVERSEAS

THE JOURNAL OF THE ROYAL OVER-SEAS LEAGUE



LIFE IN LIMBO

Special focus on migration, from the refugee camp cities to the heroes of the Aegean Islands

EVE OF COMPLEXITY

In a candid interview one ROSL member talks about the unexpected impact of displacement

WORLD-CLASS IN EDINBURGH

How improvements at the clubhouse are supporting a stand-out programme of events



ROSL
ROYAL OVER-SEAS LEAGUE

“STEINWAY ALLOWS ME TO UNFOLD
THE *world of imagination.*”

YUJA WANG
STEINWAY ARTIST



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.

Front Cover © UNICEF – Gilbertson VII

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“The joy of world-class music and art marks ROSL out as a unique establishment”

“The spring, the summer, the childing autumn, angry winter, change their wonted liveries, and the mazed world, by their increase, now knows not which is which.” William Shakespeare has bookended our summer, and his thought on the seasons, from *A Midsummer Night's Dream*, has been both declaimed and experienced in the London garden in recent days. We thoroughly enjoyed the play itself on a (mercifully) dry September evening, and we experienced the growing confusion of the seasons, culminating in something of an Indian Summer. Did Shakespeare prophesy the effects of global warming?

We have had a wonderful summer of art and music in both London and Edinburgh. As I write, we are enjoying Anne Desmet's exhibition at the London clubhouse, and reflecting on another successful season on the Edinburgh Festival Fringe (see page 6). I am indebted to Simon Lepper for helping to arrange such an excellent programme, as I am to Simon and Gillian Keith for their wonderful artistry at the Concert of Memories to remember Roderick Lakin. The joy of world-class music and art in both clubhouses marks ROSL out as a unique establishment in clubland. And there is more on the way: Geoff Parkin, our Director of Arts, is settling to his task exceedingly well and has some excellent ideas for our 2017 art and music programme.

Our much anticipated 'Incognito' exhibition of postcard-sized art starts on 9 December (see pages 15 and 44). As the name suggests, it will display work from artists whose identity is undisclosed until the work has been purchased and who may be of great or lesser renown. Members may buy any work for £50, proceeds going towards ROSL's humanitarian projects.

This will be the final issue for our Deputy Editor, Christine Webster, as she moves on to pastures new. We thank her for her contributions to this and past editions.

Finally, might I direct members to the Events pages, where there is a wealth of good things to enjoy. In particular, I recommend the Christmas events, especially our three-day offering in London and the Hogmanay revels in Edinburgh (page 42). There is much to look forward to and I hope you will be able to sign up to enjoy some; much; or all of what is on offer.

Roddy Porter
DIRECTOR-GENERAL

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STEINWAY & SONS

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“Every time you put the paint brush down you've changed the world, you're changing other people, you're teaching by doing”



From the EDITOR

Whenever I am at Liverpool Street station, I stop to reflect at Frank Meisler's sculpture 'Kindertransport - The Arrival' (2006). Dedicated to the 10,000 children who were given refuge in the UK after escaping Nazi persecution, it is a poignant reminder of the innocence of those forced to leave their homes – and of the enormous gift and duty of offering a safe haven. For me, the bronze holds special meaning, as my great-uncles were among those 10,000, saved by Nicholas Winton as they fled Czechoslovakia. Our focus on migration in this issue will touch many readers personally, but the sheer scale and tragedy of the current refugee crisis surely affects us all.

So far in 2016, the global refugee population has grown by nearly 6 million people, and there are now 65 million forcibly displaced people in the world. We consider the response to this crisis, from the development of refugee camps into semi-permanent cities (page 26) to the artists protesting against the prevailing dehumanising rhetoric (page 30). The specific challenges facing lesbian and gay asylum seekers, particularly within the Commonwealth, raises some tough questions (page 34), while the Commonwealth Secretary-General, Patricia Scotland, looks at the Commonwealth's multi-dimensional approach to immigration more broadly on page 36.

One member who has been personally affected by displacement is Professor Eve Mitleton-Kelly, who talks candidly about leaving her home in Alexandria following the Suez Crisis; the impact this has had on her life; and how it gave her the strength and determination to go on to considerable professional achievements (page 20).

In the few short years since she joined ROSL, Eve has set up several popular member-led groups, including the theatre and book groups (see pages 14 and 48).

Among our other forthcoming activities is ROSL's Annual Music Competition, which this year has been boosted by an additional bursary for the First Prize winner. Online auditioning for the early rounds will open the contest to an even wider range of musicians (see page 10). To get all the information on this and other fantastic events, see our Events section (pages 42-50).

Miranda Moore
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Fringe success

A music critic, concert-goer and participating musicians pinpoint why ROSL's programme on the 2016 Edinburgh Festival Fringe was one of the best yet



All the buzz of the Fringe

FLAUTIST JONTY COY ON A RICH SUMMER OF MUSIC-MAKING AT ROSL'S 'MUSIC & MORE'

The Edinburgh Fringe is known around the world for the variety, quality and depth of its performances, with shows including comedy, cabaret and chamber music (just to name the 'c's!'). Shining brightly among the constellation of offerings this year was the continuation of ROSL's 'Music & More', featuring the talents of young artists from across the UK and further afield.

The series of concerts and events – each centred around a particular composer and their contemporaries – provided a smorgasbord of musical delights. Audience members could enter an intimate space, high above the bustling Princes Street, and find themselves in a world of delicate and rarely-heard chamber works, along with a good smattering of old favourites.

Performances of Beethoven's towering string quartets jostled along-side rarer offerings – an obscure late Haydn trio and a flute duo by the little-known Austrian Friedrich Kuhlau, for instance. In other concerts, well-known works were given an unexpected twist – in one memorable 'Mozart at Teatime' concert the 'Queen of the Night' aria was performed by a flautist rather than the usual coloratura soprano.

Among the charmingly antiquated surrounds of Over-Seas

House, the intimacy of our music-making felt very much at home: a playful word of introduction; a breath; a down-bow; a thoughtfully-shaded phrase; a final chord met with a knowing collective smile – all washed down with a cup of tea. At the morning 'Bach for Breakfast' concerts, for example, a sometimes bleary-eyed Fringe audience was greeted not just by our rousing music-making but also with a much-needed brew!

There were several contributions that I found particularly inspiring. Charlotte Ashton and the Solem Quartet gave a witty, crisp and measured account of the Mozart *Flute Quartet in D*. Their sensitive and colourful playing meant that each modulation and change of texture was felt keenly by an

attentive audience. Similarly colourful was Oliver Wass's presentation of his own arrangement of a virtuosic piano work by Ravel. With some incredibly swift pedal work, this was as entertaining to watch as it was to listen to.

I had the great privilege of working with these musicians and many others in one form or another. Playing works by Haydn, Kuhlau, and Sancan with them in such a warm and receptive setting was both gratifying and instructive, and I absorbed a great deal from the concerts and rehearsal process.

The opportunity ROSL provides with this series is extremely rewarding and enriching for all the young musicians involved, and (I dare say) for its audiences. Having the enormous privilege of working with similarly-aged musicians of such a high calibre and witnessing their artistry has been life-changing. As someone who has grown up in Perth, Western Australia – often referred to as 'the most isolated city in the world' – I am very aware that I could never have had access to such a rich few weeks of music-making were it not for ROSL and this annual series. 🍵

“
Our music-making felt very much at home: a playful word of introduction; a down-bow; a final chord met with a knowing collective smile



Entertaining: Harpist Oliver Wass impressed with some swift pedal work (left); and (right) soprano Gillian Keith, pianist Chad Vindin and tenor Tom Randle perform

In the eyes of the critic

MIRANDA HEGGIE REVIEWS 'BACH AT BREAKFAST' AND A LATE-NIGHT GUITAR RECITAL BY SEAN SHIBE

Accompanied on piano by Somi Kim, Australian tenor Damien Arnold sang 'Where'er You Walk' from Handel's oratorio *Semele* with a resplendent voice, a feat made all the more impressive given the 9.30am start. He was followed by violinist Michael Foyle, whose wonderfully expressive solo violin playing in the Largo and Allegro assai movements from Bach's *Sonata no. 3 in C major* exuded a sparky energy. Accompanied again by Kim, Bach's *Violin Sonata no. 3 in E major* had an infectious, playful quality, with a perfect balance between the two instruments. The highlight of the morning was Foyle's stirring performance of the 'Chaconne' from Bach's *Partita for violin no. 2 in D minor*. Foyle highlighted the distinct individual voices in the piece, with some real virtuosic playing.

'Nocturnal', a late-night recital of music by ancient and modern English composers, had a different mood entirely. Edinburgh-born guitarist Sean Shibe expressed the tender sadness in John Dowland's *Forlorn Hope Fancy* with a subtle *rubato*. His insightful introduction to the next piece, Malcolm Arnold's *Fantasy Op. 107*, drew interesting comparisons between the two composers, despite nearly four centuries between them and, indeed, Arnold's jazz-infused harmonies and 'blue' notes lend a strand of melancholy so prevalent to Dowland's music.

Giving the programme a cyclical nature, Shibe ended with Benjamin Britten's only work for solo guitar, *Nocturnal after John Dowland*. With a meditative opening, Shibe's interpretation of the piece showed a deep musical understanding of both



IN NUMBERS

4.2 million Fringe visitors

3,269 shows in 294 venues

55 ROSL performances over 18 days

19 ROSL soloists, 4 quartets, 2 duos

3,242 'Music & More' tickets sold

1,500 muffins eaten at 'Bach for Breakfast'

3,900 cups of tea and coffee at ROSL concerts

these composers. With impossibly light yet precise fingering, he gave the piece a driven, uneasy sense of urgency, before bringing it to a peaceful conclusion.

Back for More

DIRECTOR OF MARKETING GEMMA MATTHEWS SPEAKS TO DEDICATED CONCERT-GOER TOM CARREYETTE, WHO HAS ATTENDED MORE THAN 80 ROSL FRINGE PERFORMANCES

One of the perks of being on box office duty is hearing the delighted comments of the audience as they descend the Edinburgh clubhouse staircase, talking in enthused tones about the talented young performers they have just seen and heard. Many of our visitors start with tickets for one concert but are so impressed their return for many more.

None more so that Tom Carreyette, a retired Marine Engineer from Glasgow, who has been coming to the 'Music and More' series at 100 Princes Street since 2003. Chatting over a post-concert cup of coffee, I discover that Tom, a great Bach lover, has attended 59 of our 'Bach for Breakfast' concerts over the years, and more than 80 performances in all.

He first came to the Edinburgh Festival in the early 1980s and continues to attend a wide range of performances each year. For him, it is our intimate venue and the opportunity to hear up-and-coming musicians which really "blows you away". He finds our morning concerts perfectly timed to start the day's festival going. Despite attending Ferio Saxophone Quartet's exceptional late-night performance – which went on till almost midnight – he was back the next morning at 9.30am. "Bach performed by a saxophone quartet? Amazing! I just had to hear that," he explains.

Tom recalls seeing local guitarist Sean Shibe on the big stage for the first time. "I could say I saw him, up close and personal, at 100 Princes Street when he was just starting out. It's satisfying to see someone developing their craft and career."

Our audience's passion for exceptional music makes our festival programme such a success. We are pleased to see so many familiar faces each year, but we also encourage those who have not yet taken the festival plunge to do so in the comfort of our clubhouse, knowing they will be enticed to come back for more!

BETTER IN EDINBURGH

Previewing the new and improved programme at Over-Seas House Edinburgh

We are looking forward to a full season of Members and Arts events in Edinburgh for 2017, and will be programming something every month for members and new visitors to ROSL. This will supplement the popular calendar of Edinburgh Branch coffee mornings and arts lunches.

Over the last few years, partnerships with organisations such as the Art Fund, Medical Music Society and, more recently, the RA and Royal Opera House in London have developed exciting events for the benefit of existing members, as well as opportunities to attract new audiences to the clubhouse, which in turn generate new members. With our ambitions to grow membership in Scotland, offering a first-class programme of member and public events is essential, and we are striving to develop exceptional partnerships

locally for the benefit of you, our members.

Our first ROSL ARTS event in 2017 will be a chamber music concert given by students of the prestigious Yehudi Menuhin School. Always eagerly anticipated by local members, it will feature works by Schubert, Mozart and Debussy. We look forward to a good audience to support the students, with a chance to meet them over a glass of wine afterwards!

In March, we bring together our talented kitchen team and trusted wine merchant to host a magnificent tasting evening. Locally sourced seasonal fayre will be matched with wine from



With our ambitions to grow membership in Scotland, offering a first-class programme of events is essential



one of our favourite suppliers. If you love fine dining, and your club, this is the perfect event to bring friends and family to.

April sees the launch of a series of arts talks given in partnership with Hospitalfield, our visual arts partner in Arbroath. Commonwealth arts scholars travel to Arbroath every year to complete a month's residency, working on a specific project which they then present in one of our partner galleries in the UK.

These scholarships, funded by ROSL, have kick-started the careers of many talented young artists. Our talks in 2017 will focus on the subject of 'residency', presented by some of the artists who have benefitted from residencies, as well as manufacturers who make the materials from which the work is produced.

We are pleased to renew and reinvigorate our relationship with the Royal Conservatoire of Scotland (RCS), and will

be presenting a series of concerts with them throughout the year. In May, there will be an opera gala, performed by students of the school's renowned opera course. We also hope to present some RCS students as part of our annual Fringe Festival series, giving them the chance to perform with winners of our prestigious Annual Music Competition.

The newly launched Evelyn Wrench Lecture Series comes to Edinburgh in June. The series encompasses everything from politics to the arts, science to culture, environmental issues to international relations, and much more. Our esteemed panel will be debating the 'Future of the Arts in Scotland'.

As a precursor to the Edinburgh Festival Fringe and International Book Festival, we will host our own literary panel discussions in July with local authors – tapping into the rich history of writers in Edinburgh.

The 2017 Fringe Festival programme will run for two weeks in August and we look forward, as usual, to concerts of superlative music making, welcoming ROSL members, regular visitors and new people into the clubhouse.

Look out for more information on the programme in our events emails, Overseas listings and branch newsletter.



Assessing the COMPETITION

With a new singers award and bursary for the Gold Medallist, exciting changes are ahead for the Annual Music Competition, says Director of Arts Geoff Parkin

Planning is now well under way for the 2017 Annual Music Competition. We look forward to a spring of great music making and, of course, discovering new talent to join the ROSL ARTS family, as we continue to offer important support and mentoring at the start of our musicians' careers. This will be the 65th competition, and 2017 will very much be a celebration of 65 years of ROSL ARTS. Renowned musicians who have won prizes in the competition over the years include Jacqueline du Pre *cello*, Jonathan Lemalu *bass baritone*, John Harle *saxophone*, and pianists Piers Lane, Melvyn Tan and Barry Douglas, to name but a few.

As in recent years, the prize money will be around £70,000, but this year it will be boosted by a new bursary for the Gold Medal winner, funded by a generous legacy donated to the Golden Jubilee Trust in memory of Mani Bhungara. This bursary, administered by the ROSL ARTS team, will allow the recipient to spend money on projects which directly help their career. It might be for additional lessons or a residency, commissioning a new work or even making a recording.

We are also thrilled to announce a new professional development prize for singers, awarded by Margaret Lakin in memory of our beloved former Director of Arts, Roderick Lakin MBE. Roderick loved singing and opera, and with the Roderick Lakin Professional Development Award for Singers we will invite candidates who progress to the semi-final round to propose how they would spend £2,500 of funding towards their development. It might be for international singing lessons with a renowned tutor or an opera course, for example.

We are very pleased to be able to add these two wonderful awards, enhancing even further the value and reach of the ROSL Music Competition.

“

I have instigated one change: to judge the first round by video. This will open the competition out to a greater number of applicants from around the Commonwealth

The contest in 2017 will follow the same format as in previous years, with four solo rounds and two chamber music rounds. I have instigated one change in order to bring us in line with other international competitions, which is to judge the first round by video, rather than live. One of the main reasons for this is that it will open the competition out to a greater number of applicants from around the Commonwealth. Travelling to international competitions can be extremely expensive, so with the first round now being submitted online, competitors will be able to wait for the results before deciding whether to make the journey.

I would encourage any members who haven't experienced the competition to come along and give it a try! They are wonderful events and an important showcase for these young musicians. And, of course, I am keen for them all to have as good an audience as possible. One of the things that I feel sets the ROSL Music Competition apart is the friendliness, warmth and support of the audience towards these young musicians, and long may it continue!



Competition dates

The finals will be held at 7pm at Over-Seas House London on the following dates:

Tuesday 14 February
Wind, brass and percussion section

Tuesday 21 February
Voice section

Tuesday 28 February
Strings section

Tuesday 7 March
Keyboard section

Tuesday 14 March
Ensembles A

Tuesday 21 March
Ensembles B

Thursday 23 March
Overseas award

Wednesday 7 June
Grand Final
(at Cadogan Hall)



CHAMPAGNE GARDEN PARTIES

The sun shone on the Friends of ROSL ARTS at the Garden Parties in July and September – a highlight of our summer arts programme. After enjoying a couple of glasses of bubbly, and the good company of fellow supporters, the Friends were treated to an evening of exceptional music performed by ROSL's talented young musicians.

In July, ROSL scholars the Tasman Duo and Jonty Coy *flute*, accompanied by pianist Peter Foggitt, played pieces by Mozart and Poulenc; while in the Indian summer of September, Friends gathered in the blazing sunshine, to enjoy a fiery concert given by the 2016 Wind and Percussion section winner Philip Attard *saxophone*.

MEMORIES OF RODERICK

Two very dear friends of ROSL ARTS, Gillian Keith *soprano* and Simon Lepper *piano*, gave a recital of Schubert, Debussy and Strauss in aid of the Roderick Lakin MBE Memorial Appeal. The tribute was beautiful and poignant, attended by friends and supporters, and interspersed with anecdotes about the performers' time with Roderick at the Annual Music Competition



and his unwavering support during their subsequent careers. Many gave generously to the appeal, for which we thank them sincerely.



EVELYN WRENCH LECTURE SUCCESS

On Thursday 14 July, ROSL welcomed representatives from some of the UK's most prestigious arts institutions to Overseas House London. Speaking at the first in ROSL's new quarterly lecture series exploring 'The Arts in the UK: A vision for the future', mediated by Professor Eve Mitleton-Kelly, the panellists each gave their perspective on the challenges facing the arts in the UK and how their organisations are responding.

Although their approaches varied, the speakers talked passionately about the ways in which they were seeking to promote the positive impact of the arts in society and in people's lives; and the importance of nurturing a cultural heritage that can be experienced by the widest possible audience.

Visit www.rosl.org.uk to hear a recording of the lecture. See page 46 for details of the next Evelyn Wrench Lecture on Thursday 19 January, exploring 'The Ethics of Professionalism'.

Director of Tate Modern Frances Morris, CEO of the Royal Opera House Alex Beard CBE, and President of the Royal Academy Christopher Le Brun, discussed a range of issues, including how each institution is using digital platforms to engage with wider audiences; and the development of educational initiatives geared towards opening up art forms to young people.



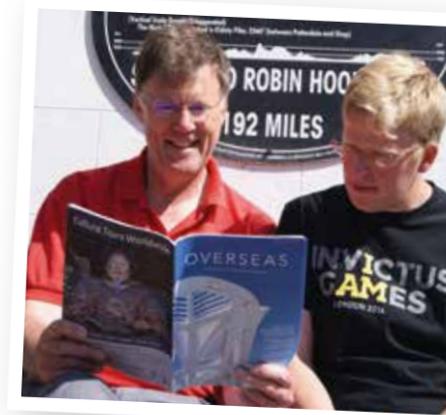
WRITING HISTORY

The outcome of the research vs fiction debate was decided in a good-humoured and dynamic discussion between Alison Weir, Anna Whitelock and Catharine Arnold, touching on conflicting historical sources, the stages of writing historical fiction and how to choose a subject. With brilliant questions from the audience, the brains of all participants were thoroughly picked.



SNAPPED READING

Director-General Roddy Porter and his son Mark (also a ROSL member) relax with *Overseas* at Robin Hood's Bay, Yorkshire, having completed the Coast-to-Coast Walk. Send in your 'snapped reading *Overseas*' pictures to editor@rosl.org.uk.



CASABLANCA'S SECRETS

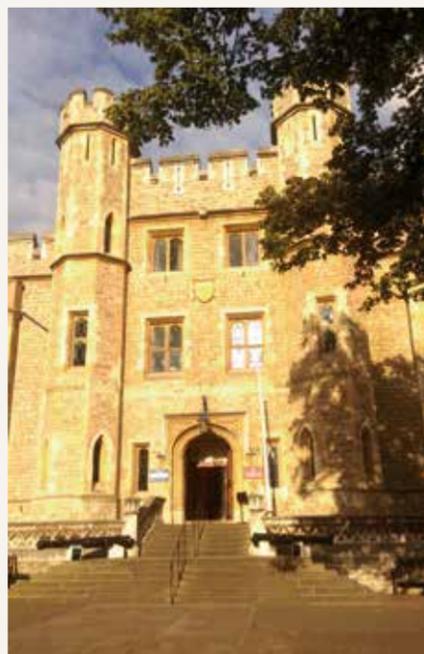
ROSL was pleased to welcome guest speaker Ian Gordon to the Edinburgh Arts Lunch in September. During his engaging talk on 'Casablanca: The fascinating secrets behind this 1942 classic', he explored the making of the film, including its casting, famous lines and renowned ending. Afterwards, he joined members for lunch in Restaurant 100.

BOLNEY WINE TOUR

Gazing out to the South Downs from Bolney Estate's grapevines, members and ROSL staff explored this beautiful part of the English countryside while getting a glimpse of the up-and-coming English wines industry. With a state-of-the-art winery and newly renovated restaurant and cafe, the vineyard offered the chance to try some award-winning wines alongside a delicious three-course meal.



For all upcoming events see PAGE 44



DINNER IN THE TOWER

Members and guests enjoyed a delightful evening at the Tower of London, co-hosted by ROSL Operations Director Carolyn Henderson and Col Nigel Easton at the Fusiliers Museum. A short speech on the history of the Fusiliers was followed by an excellent three-course dinner. The evening ended with the Ceremony of the Keys, enthusiastically introduced by the Chief Yeoman Warder. The 700-year-old ceremony is only seven minutes long but is an amazing spectacle for those lucky enough to witness it. Look out for the next Dinner in the Tower in February (see page 47 for details).

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

SHAKESPEARE
IN THE GARDEN

As the sun set on Green Park, members and guests were transported from the beautiful ROSL Garden to the mysterious Athenian forest by a magical performance of *A Midsummer Night's Dream*. Our troupe of actors from Shakespeare Birthplace Trust enthralled audiences with their witty and charming interpretation of this much-loved comedy. From a stunned Bottom singing with a lute to a lost Lysander trying to locate his lover with a London A-Z, the production was a wonderful way to tie up our year of Shakespeare celebrations.



Bridge Club

WHY THE ROSL COURSES AND PRACTICE SESSIONS ARE AMONG THE BEST

The ROSL Bridge Club started in February 2016 with beginners' and improvers' courses. We have continued to play informally throughout the year, and during the summer we practised with occasional expert supervision. We meet in the Mountbatten Room on Mondays, which is also available for practice on Sunday afternoons.

What has made the difference is our brilliant tutor Ingar Hansen. A professional bridge player and tutor, he has won the National Pairs Championship (2013) and several other tournaments. It is his patience and clear teaching, coupled with a welcoming atmosphere, that makes the sessions so enjoyable, as members testify:

"Brilliant teacher, with a refreshing lack of arrogance, who promotes the ethos of bridge as primarily a social and enjoyable game."
Tricia Kenny

"Calm and clear is how I would describe Ingar's teaching style. That is very important because bridge can be very complicated and provides many opportunities to get flustered. But Ingar just makes everyone feel relaxed."

In fact, I think Ingar is one of the calmest and best bridge teachers I have ever met. When you ask a question, he makes you think about your own answer by asking you the question in a different way and then confirming your answer. This is a very good teaching method because it makes you remember better."
Suzy O'Shea

"I have attended bridge classes in the past but have found Ingar's classes really instructive, enjoyable and, because we get almost personal attention, I have found them very rewarding."
Maureen Howley

To sign up to classes or practice sessions, see page 48.

HOW POSTCARD ART CAN MAKE A DIFFERENCE

Work has started on the vital accommodation for pupils in the Kalahari, funded by ROSL's forthcoming anonymous art sale

There is good news regarding ROSL's postcard art auction, Incognito, in support of education projects in the Nyae Nyae Conservancy, Namibia, where youngsters from isolated villages walk up to eight miles a day to attend school. We have been overwhelmed by the number of artists who have come forward and volunteered to submit an artwork.

Back in June, ROSL sent out a call for artists to donate a postcard-sized work to be sold anonymously at Over-Seas House London and online at www.rosl-incognito.com. As we go to press, we have 150 artists on board and have received more than 100 artworks, including works by Frank Bowling RA, Mali Morris RA, Anne Desmet RA (currently

exhibiting at Over-Seas House) and Andrew Logan.

Some ROSL members have already made donations, enabling works in the Nyae Nyae to begin. Those attending the fundraising exhibition, or viewing it online, will be able to purchase artworks, and see film and slides of the schools which they are so kindly supporting.

In the conservancy, drought, sand tracks, floods, elephants, leopards and the extremes of heat and cold make walking, driving and moving building materials something of a challenge. However, there is no lack of enthusiasm and help from local people for the building of a new hostel at //Xa/oba village school, which ROSL members are so generously funding.

"Work has just started on the hostels for boys and girls at //Xa/oba. I have bought poles, doors, windows and locks for the rooms, and we have got them as far as Tsumkwe. The next truck will bring the tools," says ROSL bursary alumnus Cwisa Cwi, who is now Principal of the six primary schools in this part of the northern Kalahari.

"We will have corrugated iron roofs and cement floors. Because it's ROSL who are helping us, we will call them 'ROSL boys hostel' and 'ROSL girls hostel'. All of us in the Nyae Nyae Conservancy are very grateful for ROSL support. Learners being able to stay overnight will make a huge difference to education here."



Get involved

ROSL has a long tradition of annual Commonwealth artists' exhibitions, meaning that few organisations are better placed to put on a fundraising art auction – a first for ROSL humanitarian projects. All artworks can be viewed and purchased via the Incognito website (www.rosl-incognito.com) from 8 December; the exhibition begins the next day at Over-Seas House London. With each work priced at just £50, all members can get involved with this exciting project and pick up some fantastic art in the process.



SHAKESPEARE'S
GLOBE VISIT

Members and guests were delighted to discover the ins and outs of Shakespeare's Globe. From discovering how the theatre was painstakingly re-constructed according to original designs, to seeing the copious layers of clothing in which Elizabethan women were dressed, the tour gave members a chance to delve deeply into Shakespeare's environment and Elizabethan culture more widely.



1. Taunton: Branch Chairman Maurice Powell handing over a cheque for £1,150 to the branch's designated charity, the Beacon Centre. 2. Christchurch: Theatre director Elric Hooper (centre) spoke at a recent branch meeting, also attended by NZ Director Lyn Milne (left)



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

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

Western Australia

**The Queen's
Birthday lunch**
10 June 2017, time and venue tbc
Enjoy this meal attended by
The Queen's representative,

the Hon Kerry Sanderson AC,
Governor of Western Australia,
with other loyal societies.
Price tbc.

NEW ZEALAND

Visit www.roslnz.org.nz or
contact roslnz@gmail.com
for details of local branch
activities. Guests welcome.

Christchurch

Christmas lunch
Wednesday 14 December,
12pm, Chateau on the Park
Join fellow ROSL members for
a delicious three-course lunch,
overlooking the hotel's award-
winning gardens.
\$31.

**AGM and talk by
ROSL NZ Director**
Wednesday 8 February,
10am, Holly Lea Village
In addition to the formal
meeting there will be a talk
by Lyn Milne.
\$7.

Branch talk
Wednesday 8 March, 10am,
Holly Lea Village
Speaker to be announced;
please see the next issue
for details.
\$7.

Southland

Christmas celebration
Wednesday 7 December, 10am,
Club Southland, Invercargill
Enjoy music and the spoken
word at this festive event.
\$20.

Adventures in America
Wednesday 1 February, 10am,
Club Southland, Invercargill
Speaker Lorraine Marshall
shares her insights in this talk.
\$8.

Commonwealth Day lunch
Monday 13 March, 12pm,
Club Southland, Invercargill
Celebration of the 53
Commonwealth nations.
Price tbc.

UNITED KINGDOM

Bath

Monthly coffee morning
Wednesday 14 December,
11 January, 8 February,
8 March, 10.30am, Abbey Hotel,
North Parade
Informal meet-up every second
Wednesday of the month.

**Potential members and guests
welcome. Pay for your own
refreshments.**

London weekend
Friday 28 April - Monday 1 May
See 'ROSL West' (page 18)
for details.

Bournemouth

Weekly coffee morning
Thursday 1, 15 December
5, 12, 19, 26 January

2, 9, 16, 23 February
2, 9, 16, 23, 30 March,
10.30am, Marriott Highcliff Hotel
These regular meet-ups remain
an important part of the
branch's events calendar.
ESU members and guests
welcome. £3.

**Christmas lunch
and raffle**
Wednesday 7 December,
12.30pm, Marriott Highcliff Hotel
Special two-course dinner
with coffee and mince pies,
as well as a fundraising
raffle for the Chairman's
chosen charity.
£25.

Branch lunch
Wednesday 22 February,
12.30pm, Norfolk Royale
Enjoy the company of fellow
branch members over a
delicious lunch.
£14.95.

London weekend
Friday 28 April - Monday 1 May
Enjoy a trip to the clubhouse.
See 'ROSL West' (page 18)
for details.

Cheltenham

**Quarterly branch
lunch**
Wednesday 21 December,
12pm, Matchams Restaurant,
Everyman Theatre
Choose from a two-
or three-course set menu,
including coffee or tea, at
the theatre's restaurant.
Guests welcome.
Two courses £14.95;
three courses £17.50.
Call +44 (0)1242 515540
for details or to book.

Edinburgh

**Coffee morning
and carol singing**
Wednesday 14 December,
10am-12pm, Over-Seas
House Edinburgh
Coffee will be followed at 11am
by mulled wine and singing
with the St Andrew's and
St George's West choir.
£10.

Coffee morning
Saturday 7 January, 10am,
Over-Seas House Edinburgh
The branch's monthly coffee
mornings are an important
part of its events calendar and
include a different speaker
each time. Speaker tba.
£5.

Coffee morning
Saturday 4 February, 10am,
Over-Seas House Edinburgh
Speaker tba. Check notice
boards at the clubhouse
for details.
£5.

Coffee morning
Saturday 4 March, 10am,
Over-Seas House Edinburgh
Talk by Rev John Cameron.
£5.

Exeter

There will be no meetings over
the winter as the venue is being
redeveloped. A spring season
of lunches without speakers will
begin in March 2017. See the
next issue for details.

London weekend
Friday 28 April - Monday 1 May
See 'ROSL West' (page 18)
for details. ●



Meet the Western Australia Branch Chair

I joined ROSL in 2008, having spotted an advert in *Country Life*, and contacted the then Western Australia Branch Chairman Jeff Turner, who made me very welcome indeed. All my travels to London since then have seen me using the accommodation at Over-Seas House, and I've never been disappointed with the amenities, food and beverages, and the fantastic location on Green Park.

I was born in England and lived in Australia for so long. England will call me back home one of these days! Anyone travelling to Perth will find it welcoming and attractive. The sunshine dominates most of the year – just be aware that temperatures over 35°C are common in January and February.

In 2014, I took on the role of Deputy Chair of the WA Branch and, in June this year, I was asked by the Committee to take the Chair after Tony Abbott's five successful years in the role. The Chair is something of a driver's seat but relies on the skills of the committee to navigate and maintain agreed strategies and objectives, and on their invaluable insight.

The branch is undergoing change, taking its commitment to support musicians to a higher level, and reaching out to new

members of all ages, especially those interested in classical music and the Commonwealth, and to people who travel to London and Edinburgh frequently. Our committee has grown, with musicians of great standing joining as advisers; some performed or adjudicated performances at Over-Seas House early in their careers.

The branch hopes, with Central Council agreement, to establish itself as a body that can issue tax certificates for local donations, thereby having the means to broaden our suite of awards and prizes in a manner fully compliant with ROSL's needs and supportive of its global plans. ROSL WA has established prizes for students at the University of Western Australia's (UWA) School of Music, and hopes to schedule its own music competitions and associated concert events soon.

Annually we look forward to our concert event at UWA for finalists of the prestigious ROSL Arts London Travel Award. Throughout the year, there are performances by our ROSL WA Visiting Artist-in-Residence, who delivers masterclasses to UWA students. The most recent visitor was the renowned guitarist and lecturer Craig Ogden from the Royal Northern College of Music.

Miles Glanville

Glasgow

Christmas lunch

Friday 2 December
Celebratory meal.
For details, call Bill Agnew
on +44 (0)141 884 6342.

A miscellany of donors of paintings to Glasgow museums

Friday 3 February, 2pm,
The Western Club
A talk by Dr Frances Dryburgh.
£2 for refreshments.

ROSL West

London weekend

Friday 28 April - Monday 1 May
Enjoy a long weekend stay at the London clubhouse, with the opportunity to see a West End theatre performance and visit places of interest.
For Bath, Bournemouth, Exeter and Taunton Branch members only. Includes half-board; excludes outing and travel to/from London. To register your interest call +44 (0)1823 661148 or email rosl.west@gmail.com.

Taunton

Weekly coffee morning

Wednesday 14, 21, 28 December
4, 11, 18, 25 January
8, 15, 22 February
8, 15, 22, 29 March
10.30am, The Boathouse (formerly Miles at The Riverside), upstairs
Friendly, informal gathering – come and introduce yourself.
Potential members and guests welcome. Pay for own refreshments.

Christmas lunch

Wednesday 7 December, 11am,
Somerset College, Taunton
Two-course lunch with coffee and mince pies, and a talk by David

Elkington on archaeological sites in Turkey and Sicily.
Members only. £20.

Diplomatic anecdote with Sir Roger Carrick

Wednesday 1 February, 11am,
Somerset College
Lunch and talk by the former ROSL Vice-Chairman.
Non-members welcome. £16.

'The Top Job: Delving into Prime Ministerial history'

Wednesday 1 March, 11am,
Somerset College
Lunch and talk.
Non-members welcome. £16.

London weekend

Friday 28 April - Monday 1 May
See 'ROSL West' (left) for details.

West Cornwall

'VSO in Uganda'

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

'Global communications in Cornwall: A lasting heritage'

Thursday 26 January, 2.45pm,
Carbis Bay Hotel
Talk by Professor Gareth Parry followed by Cornish cream tea.
Guests welcome. Call +44 (0)1736 333460 by 24 January to attend. £6.

'West China: Yunnan'

Thursday 16 February,
2.45pm, Carbis Bay Hotel
Film and talk by John Potter.
Guests welcome. Call +44 (0)1736 333460 by 14 February to attend. £6.



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.

Annual lunch

Thursday 16 March,
12.30pm, Carbis Bay Hotel
With Guest of Honour Sir David Brewer, ROSL Chairman.
Guests welcome. Call +44 (0)1736 333460 by 9 March to attend. Price tba.

AGM and talk

Thursday 6 April, 2.45pm,
Carbis Bay Hotel
With speaker Stephen Darlington, ROSL Head of Membership.
Guests welcome. Call +44 (0)1736 333460 by 4 April to attend. £6.

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West Sussex

Christmas lunch
Wednesday 7 December, 12.30pm,
Windsor Hotel, Worthing
With fundraising raffle.
Guests welcome. Call +44 (0)1444 458 853 for details. £25; guests £26.

AGM and lunch

Wednesday 8 March, 12.30pm,
Windsor Hotel, Worthing
The formal meeting will follow a two-course lunch with coffee.
Guests welcome to lunch only. Call +44 (0)1444 458 853 for details. £19.50; guests £20.50.

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ENRICHING LIVES

Pianist Bradley Wood describes the incredible impact that winning the ROSL ARTS/Pettman Scholarship and tour of the UK has had on the Tasman Duo

When we found out that we had won the ROSL ARTS/Pettman Scholarship in November last year, Lauren (Bennett) and I were shocked. The competition is very well regarded in New Zealand and we had heard so much about the incredible prize from previous winners. Within a few short months we would be jetting off on an all-expenses-paid tour of the UK, performing concerts, attending festivals and getting lessons from world-class teachers.

We had both been to London before but for me it had been years, so it was great having our first day free to explore. The curving Regent Street is enough of a sight for me even without the hundreds of shops that line it, and after a tour of the National Gallery and a stroll round Piccadilly Circus our jet-lag finally caught up with us.

On our second day, we had coaching with Jack Liebeck, an amazing violinist and teacher from the Royal Academy, who encouraged us to look for the bigger picture in our playing

and take the listener from the beginning to the end of the piece. The next day we were off to the coastal town of Budleigh Salterton in Devon and, after a quick swim in the (freezing cold) English Channel, played to a sold-out crowd. A fantastic way to start our concert tour!

Performances at venues in London, such as Over-Seas House and St James's Piccadilly, and in Norfolk, followed, including numerous coaching sessions with incredible musicians. We spent two weeks at the Lake District Summer Academy – an amazing opportunity to meet musicians aged 14-26 from around the world who share our love of classical music. A usual day consisted of three hour-long lessons, individual and group practice, and a concert each night and sometimes in the morning too.

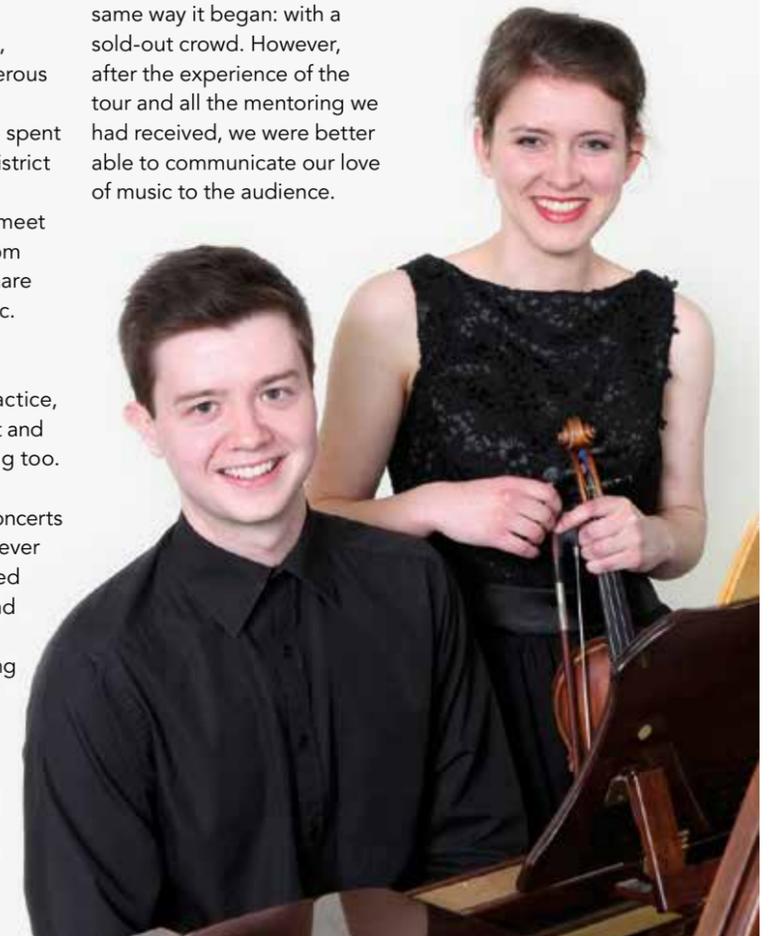
Our final week was in Edinburgh, performing concerts on the Festival Fringe. Never before have we performed at 9.30 in the morning and again at 10.30 the same night. The city was buzzing

with tourists running from one location to another to catch the next show – including us.

We had just one more concert when we returned to London. Of all the concerts, we had most been looking forward to performing at St Martin-in-the-Fields in Trafalgar Square, and it certainly didn't disappoint. Our concert tour ended the same way it began: with a sold-out crowd. However, after the experience of the tour and all the mentoring we had received, we were better able to communicate our love of music to the audience.

Lauren and I are incredibly grateful to Barrie and Maureen Pettman for their extremely generous funding, which has helped to enrich the lives of countless people. We also owe thanks to ROSL ARTS, particularly to Geoff Parkin and Eleanor Rucker Thompson, who made sure that we were taken care of so well.

Never before have we performed at 9.30 in the morning and again at 10.30 the same night. The city was buzzing



Complex DYNAMICS

Professor Eve Mitleton-Kelly tells Christine Webster how her experiences of displacement have shaped her life and career

If you have attended an event or visited the London clubhouse in the last three years, there is a high likelihood that you will have encountered Professor Eve Mitleton-Kelly. Since becoming a member in 2013, she has fully invested herself in the life of the club, voluntarily establishing and organising the book club, bridge club and Scottish dance classes. As well as being a reliable and regular supporter at ROSL events, the Central Council member is also an integral part of the organising committee for the Evelyn Wrench Lecture Series, and chaired the discussion between the esteemed panellists at the inaugural event in July.

And that's only a small part of what she does in her spare time. Her significant professional roles and responsibilities include being Founder and Director of the Complexity Research Group at the London School of Economics (LSE), a member of the World Economic Forum's Global Agenda Council on complex systems, and a Scientific Advisor to the governments of Australia, Brazil, Canada, the Netherlands, Singapore and the UK.

Eve attributes her international achievements and success to a foundation of hard work, determination, resilience and persistence; characteristics she had to develop to deal with challenges in her own life from a very young age.

Born in Alexandria, northern Egypt, she speaks fondly of the diversity of the Mediterranean city. "Growing up in Alexandria was wonderful.

Greeks, Egyptians, Jews and Muslims all lived side by side with very little tension. There was a fundamental respect for the other ethnic groups and religions; it was a mix of cultures all influencing the others and creating something quite unique," she continues. "We were brought up to speak several different languages: English, French, Greek and Arabic. It was a joy. I used to love going out to the market with one of our servants and listening to the muezzin saying the prayers; it was all part of our life."

Despite this apparent cultural harmony, society was divided into the extremely wealthy and the very poor. The middle class, if any existed, primarily comprised educated, well-off Europeans, like Eve's parents. Her mother, an Alexandrian Greek, met her British father when he was posted to the city during the Second World War.

"They were the typical Europeans in Alexandria at the time," Eve explains. "They had money so they lived a wonderful life – the kind that no longer really exists. For example, every season a dressmaker would stay with us for at least a month to make all my mother's new clothes. You couldn't go to a shop and buy ready-made clothes, so they would get the patterns from Paris and have them made. They had lots of friends and travelled frequently; they were a very privileged generation. Then it all came crashing down." »

House arrest

In the aftermath of the Suez Crisis in 1956, their carefree life changed completely. “I didn’t understand the deeper political issues until a lot later but I could see the warships coming into the harbour and knew that my parents’ British and French friends had been expelled from the country.” Her family were allowed to stay but because her father was British ex-forces, they were put under house arrest and forbidden from going out between sunset and sunrise.

After enduring this increasingly untenable situation for two years, the family fled to Bristol, where her father had relatives. “It was traumatic, but we were ready to leave. The old life we’d known no longer existed and therefore there was no reason to stay. We went by ship so the journey was long, but in a way it prepared us; we knew it was the beginning of a fundamental change.”

Arriving in England in January was a shock to the system for two young girls used to the Mediterranean climate. “We’d never experienced constant drizzle or fog. The first time I saw snow, I was riveted. You hear and read of these things but experiencing them first-hand is totally different.” Clean streets with no beggars were also a novelty to children who had previously been chaperoned wherever they went for their own safety. Eve and her sister quickly adapted to their new environment. “Knowing English made a big difference. We did not feel excluded and never experienced any negativity or hostility. We were never seen as immigrants and I have never thought of myself as an immigrant.”

However, assimilating into a new society was challenging. “I missed our servants; they’d lived with us and were part of the family, but keeping in touch was impossible. My main problem, though, was the schooling. I went to an exceedingly good school in Alexandria, where my competitive nature was encouraged. It was very rare for me to get anything lower than 18 out of 20, but if that happened I was horrified, covered in shame – it was not the done thing!” she says.

“When we came to the UK, my parents were so overwhelmed they really didn’t pay much attention to our education. I remember being put in a convent school, which I hated because the nuns weren’t very good teachers. To begin with I was incredibly arrogant because I knew I was well educated and it seemed to me that in UK society being clever was frowned upon. There were a lot of lessons to learn, it was a very difficult, uphill struggle.”

Life lessons

Undeterred by circumstance, and driven by her life-long love of learning, Eve began to thrive, and she has not looked back since. “I think being transplanted and having to face some major challenges very young builds a kind of resilience. To make a success of anything you need to



CULTURAL INFLUENCES

Greece

“Even though my father came from Bristol, he had become totally absorbed in the Greek culture. My parents

never integrated; all their friends were Greek.

My mother actually never learned to speak good English.”

Egypt

“I’ve never been back to Egypt. I want to go and do all the touristy things, like see the pyramids or cruise along the Nile. We were going to go but had to postpone, which was fortunate because the next revolution took place. I was very grateful I didn’t have to go through it a second time.”



be persistent and resilient, you need to go on despite the failures. It’s been hard work, none of it came easy, but I suppose I’m just a survivor.”

This is evident in the scale and scope of her work. “I’ve had two careers. I was in the British civil service for about 13 years. One of my last jobs there was in the Department of Trade and Industry, negotiating European directives on behalf of the UK when we entered the European Union.”

Following the birth of her son, Eve decided to explore alternative career options. She did a short course in IT, which inspired her to pursue a Masters in Information Systems and subsequently a PhD at LSE. Not one to do things by halves, she wrote to 60 CEOs and presidents of the FTSE 100, inviting them to be interviewed as part of her research into the lack of alignment between IT departments in companies and the rest of the business. “It must have been just the right time to do it because I expected a 1% response rate and got 60%. I spent the next two years interviewing morning, afternoon and evening. It was an amazing time.”

Upon gathering her data, Eve was disappointed to discover that her results only confirmed earlier research and findings. This all changed when, on the recommendation of a friend, she read a paper based on chaos theory applied to management. “It was a light bulb

moment, I suddenly saw the world afresh. The concepts it was discussing were revelatory and I had to know more.”

She found out about a large conference in London with some of the top scholars from the US, where most of the research was being done at the time. “It cost £3,000 to attend but somehow I talked my way in for free and sat for three days, probably with my mouth open, just absorbing everything and working out what it all meant for the social sciences. That was when my interest in complexity research began,” she says.

Joined-up thinking

So what is complexity research? “Let’s think about this club, how would you describe it?” Eve asks. I give a brief overview of our Commonwealth organisation, from its global membership and historic clubhouses, to the music, arts and humanitarian programmes. “In a short space of time you gave a rich picture in what we call different dimensions: the social, cultural, political, economic, physical, technical,” she explains. “A complex system has those multiple dimensions. We try to understand how they exist together and influence each other. Once you’ve understood all the different dimensions involved, you can then begin to address very difficult, apparently intractable, problems very effectively.”



Portraits of Eve: As a child (right) in Alexandria with her maternal grandmother, and younger sister and cousins; With speaker Christopher Le Brun before mediating the inaugural Evelyn Wrench Lecture; Enjoying the black-tie dinner and ceilidh in 2016; With her husband John Kelly at this year’s *Midsummer Night’s Dream Summer Ball*

“TO MAKE A SUCCESS OF ANYTHING YOU NEED TO BE PERSISTENT AND RESILIENT. NONE OF IT CAME EASY, BUT I SUPPOSE I’M JUST A SURVIVOR”

Since founding the Complexity Research Group – one of the first of its kind – 20 years ago, Eve has been involved in more than 30 major projects, examining everything from deforestation in Indonesia for the Foreign Office, to the interaction between pandemics and conflict for the Global Agenda Council on Catastrophic Risks. She has also undertaken important work for the UN on gender asymmetries in decision-making in coastal communities around the world, the outcomes of which significantly informed new policy.

By comparison, the ROSL Book Group may seem more pedestrian, yet one constant in Eve’s life is the fascinating people she comes into contact with – in both her personal and her professional life. “We have the most astonishing collection of people who bring a different insight to everything we read,” she says proudly of the group. Because its members are based around the world, the books are recommended and voted on not just by those present on the day but also by email. “It’s very democratic. We always do it months in advance so the people who are abroad can plan their visits to London,” she continues. “Everyone is so friendly and welcoming. The more I become involved – the more I meet staff and members – the more rewarding it becomes.”

Q&A

Jessica Yu

The emerging Australian writer was selected for a 2016 ROSL ARTS Visual Arts Scholarship by Rhubaba Gallery, marking an exciting development for the scholarship programme. Interested in writing as an art practice, Jessica began her residency at Hospitalfield House, Arbroath in September. Founder of the digital storytelling platform betanarratives.com, she is currently doing a doctorate in Creative Writing at the University of Melbourne while working on her first novel. Her writing has been published widely, including in *Overland* and *Cordite*

INTERVIEW BY ELEANOR RUCKER THOMPSON

Q. Can you tell us about your novel and the inspiration behind it?

A. It's set mostly in Australia, about an 18-year-old girl who begins living on the site of – and attending – a private art school in the middle of nowhere. It's also about memory and its relationship to homesickness, the failure of people to keep to their own ideologies and trying to locate a sense of homecoming through human relationships.

Q. What messages do you aim to put across in your writing?

A. I'm most interested in fiction writing as a way of creating empathy in both writers and readers. So, to paraphrase critic James Wood, the job of a writer is not so much to tell you

how the world *works*, but to tell you how the world *feels* to different people. Of course, there are some problems with that kind of idea – that emotional intuition is severed from, and exists in opposition to, intelligent discovery – but overall, it describes my own approach to reading and writing.

Q. Do you take this same approach when writing non-fiction?

A. When I write a piece of non-fiction, or work on an academic paper, I'm trying to make an argument; when I write a story or novel, I'm more likely to be making an argument for a person by trying to show the reader what it's like to be them – say an adolescent girl on

“
THE JOB OF THE WRITER IS NOT SO MUCH TO TELL YOU HOW THE WORLD WORKS, BUT TO TELL YOU HOW THE WORLD FEELS TO DIFFERENT PEOPLE... THAT DESCRIBES MY OWN APPROACH TO WRITING

a school camp who pushes another girl into the lake. I'm interested in asking why she might do this, who she is and, also, who the other girl is and what it feels like for her to be pushed into a lake.

In my academic work, I think about the influence of postcolonial feminist thought on contemporary literature. I think about 21st-century texts as artefacts of our present time and try to examine these artefacts to work out how people live and interact with the world, using post-colonialism and feminism (the study of men and women and how their power relationship has impacted the world) as historical and cultural lenses for my research.

Q. You also write poetry. What kinds of restrictions or freedoms does that offer?

A. Poetry is a different animal altogether. It's more abstract and playful for me – a way to make unlikely connections by using an unusual form. But again, it comes back to empathy and human connections because I think poetry, with its unusual imaginative freedoms, gives a very accurate and natural shape to the thoughts and impulses of people.

Q. You are a 2016 ROSL Visual Arts Scholar – how does your writing link to visual art?

A. I'm interested in artists in an almost anthropological sense. Obviously, my

novel thinks about the peculiar difficulties and pressures of being an artist – a job you can't really ever feel qualified for and one that is best described as anyone in the world creating anything at all. Those kinds of pressures shape people and shape their relationships to others in ways that are interesting to me. Tangentially, I'm interested in the idea of writing as an art practice – the same way that, say, sculpture or painting might be called an art practice.

Q. Do you feel that you can express different things in visual art than you can in writing? How do you think the disciplines complement each other?

A. While I was in Edinburgh, I observed the way that Scottish artists are thinking about writing as an art practice. I think the approach of a visual artist will always be very different to someone like myself, who identifies primarily as a writer. There's something about making things with your bare hands which influences the way you think about the materiality or immateriality of words. It works the other way around: image-making in writing is very important to me, perhaps because it's as material as the work of a writer gets.

Q. Do you have a piece of work that you are particularly proud of?

A. I published a piece of short fiction in *Overland* literary journal last year called *We Don't use Language Like That*. I was pleased with the way people interacted with it and responded to it. You can read it online [see www.overland.org.au].

Q. What do you hope to achieve during your stay at Hospitalfield?

A. I've been enjoying a very focused period of writing here. I've really loved the setting as a backdrop for my work, you can't ever get tired of it. It's very dramatic and different from any building I've seen in Melbourne, where I'm from.

See future issues of Overseas to find out about the projects and forthcoming exhibitions of all of our scholars.

VISUAL ARTS SCHOLARS 2016



Tahī Moore

A native of Auckland, Tahī studied at the Elam School of Fine Arts and aims to produce works across a wide range of disciplines: video, sculpture, painting and performance. His exhibitions are numerous and varied, including 'Elements of Misdirection' at Hopkinson Mossman, Auckland; a solo exhibition at Gertrude Contemporary, Melbourne; and 'Non, pas la forteresse!' at La Salle de bains, Lyon.

Tahī was selected for the scholarship and subsequent collective project, which celebrates the space between art and popular culture, by Grundy Art Gallery. Located in Blackpool, the gallery was particularly interested in his representation of philosophy, literature and film in new and creative ways.



Bogosi Sekhukhuni

Born in Johannesburg, Bogosi studied at Johannesburg University and has made his artistic focus the emerging technologies in Africa and their relationship with African spiritual philosophies. As a member of the South African artists' group CUSS (which works primarily with digital art), he has exhibited at several contrasting shows, including 'The Film Will Always be You: South African artists on screen' at Tate Modern, London; 'Filter Bubble' at LUMA Westbau, Zurich; and as part of the Prospectif Cinéma programme at the Centre Pompidou, Paris. His first solo exhibition in Cape Town was at the Whatiftheworld Gallery in 2015.

Bogosi is collaborating with Auto Italia South East, London, an artist-run organisation that commissions and produces new work, and developing new approaches to the production of their exhibits.

LIFE IN CAMP CITY

Farah Dakhllallah Coutts takes us inside Jordan's Zaatari refugee camp, where semi-permanent buildings, infrastructure, schools and hospitals have replaced the make-shift tents, but inhabitants are still living in limbo



I feel that I have been here before. It is intensely familiar: the long drive along deserted highways under a baking sun, whizzing past a lone shepherd herding a flock of sheep, then a desolate petrol station. Past the checkpoint, we approach some dusty streets lined with pre-fab houses. They used to be tents, I think to myself, in 2009. Then I remember that this isn't Syria, but Jordan, and these refugees are not from Iraq but from Daraa province and rural Damascus.

This place is much bigger than the one I knew – better organised – and the structures are more permanent. We visit a sewage treatment plant that treats 80%

of the wastewater generated in the camp, and we are told that a water distribution network is in the works. Seven years ago, working for UNHCR (the United Nations Refugee Agency) in Syria, I became well acquainted with two desert camps hosting Palestinians from Iraq. In those places, the Palestinian accents belonged to the refugees, the Shami cadences to the national staff. This time the Syrians are the refugees.

This is Zaatari, famously the world's second largest refugee camp and the largest in the Middle East. Established on 29 July 2012, following the escalation of violence in neighbouring Syria, this four sq km city in the desert is 'home' to 80,000

Light relief: (Main image) A boy follows a water truck in the camp; and (below) a game of football

people, half of them children. About 25,000 are school-aged, but some do not bother with learning in the sweltering desert heat.

Global children's charity Unicef is working hard to set up the infrastructure to keep the



Images © Courtesy of Relief International

school leavers in the minority. Nine double-shift schools operate throughout the camp, with Jordanian teachers appointed by the Ministry of Education, and two more are under construction. Nearly 20,000 children are now enrolled. The girls attend in the mornings and the boys in the afternoons.

'Ordinary' lives

The Norwegian Refugee Council runs 'innovation labs' to offer apprenticeships and advanced training courses to adolescents in vocational skills: carpentry, welding, sewing, computer programming. It allows them to serve the camp community through projects such as making school

desks, repairing wheelchairs and designing school uniforms. We are shown some charming handiwork – a crib, a jewellery box, vests and even a wedding dress. Of course, people marry in this place, they start families, and lead 'ordinary' lives.

We meet some children at a Makani centre, which means 'My Space' in Arabic, where they receive psychosocial, education and life skills support. Smart, lively young girls play computer games. In the courtyard, a group of younger children try to impress me (or, rather, my camera) by frantically pulling at the opposite ends of a rope, but quickly forget that I am there once the tug of war gets going.

“**'INNOVATION LABS' OFFER TRAINING COURSES... WE ARE SHOWN SOME CHARMING HANDIWORK – A JEWELLERY BOX, VESTS AND EVEN A WEDDING DRESS. OF COURSE, PEOPLE MARRY IN THIS PLACE, THEY START FAMILIES AND LEAD 'ORDINARY' LIVES**”

A tin shack catches my attention – with the words 'Al-Ameed Coffee' painted across the front. The man behind the counter and his son greet me with warm smiles. Abou Anas and his family arrived in Zaatari from rural Damascus three and a half years ago. He named his shop for the famous Jordanian coffee brand because, "that's what we started out with and we are still selling it". He insists on offering me something to drink and then bats away my protestations that I should pay for a bottle of water. He smiles as he hands it to me, "You are giving us free advertising!" Duly, I post a photo of his shop on my Twitter account when I get home that evening. ◀



Children of Zaatari:
(Clockwise from top left)
A Unicef volunteer teaches camera basics; at school in the camp; earning money by selling goods; and children help to carry water



Entrepreneurial spirit

Water in Zaatari comes from 450m deep borewells, dug, purified and delivered by Unicef and partners. It is distributed by trucks driven by refugee volunteers. Each refugee gets 35 litres of water a day. Much of the work in the camp is done by the Syrians themselves as part of a 'Work for Cash' programme. Others supplement their income through old-fashioned free enterprise, and we can see their businesses all along the bustling souk street, known as the Champs-Élysées because there was a mobile French military hospital here until the end of 2013. I walk into an impressive food store, proudly manned by Khalil Abou al-Yabes from the town of

Inkhil in Daraa province. It has all manner of nuts and kernels, dried fruits, sweets and whole grains neatly laid out for customers. He set it up only two months after arriving in Zaatari. Across the street, Shaker al-Omary, with some reticence, allows me into his tailor shop, named after his hometown Daraa al-Balad. We begin to chat about the two birds chirruping in a cage hanging overhead. "They are called Birds of Heaven," he says. "I was a well-known tailor in Daraa al-Balad before I came to the camp three years ago. I've taken more advanced courses since then." He gestures to his certificates, framed by strips of cloth, on the wall. "Take a photo of them."

“MUCH OF THE WORK IS DONE BY THE SYRIANS THEMSELVES AS PART OF A 'WORK FOR CASH' PROGRAMME... OTHERS SUPPLEMENT THEIR INCOME THROUGH FREE ENTERPRISE. WE SEE BUSINESSES ALL ALONG THE BUSTLING SOUK STREET

Shaker agrees to be photographed sitting at his sewing machine. He makes me write down the Unicef website. "I want to see the photo when it is published," he says. Internet access in the camp is available but limited. As we drive out of the UN base camp, young boys no older than 12 or 13, their bikes leant against the outer wall, crouch in the shade, each intently staring at a mobile phone. "They are trying to get on the base camp's wifi network," our driver remarks. *This article was first published by Unicef.* Farah Dakhllallah Coutts is Unicef's Regional Communication Specialist for the Middle East and North Africa.

An uncertain future

ZAATARI CAMP HAS GROWN QUICKLY IN FOUR YEARS. WASEF ABDULHADI, A FIELD COORDINATOR FOR RELIEF INTERNATIONAL IN ZAATARI AND AZRAQ, TRACES THE CAMPS' PAST, PRESENT AND FUTURE

Like Zaatari camp, Azraq is a Syrian camp, but it is newer and the number of refugees is currently almost half that of Zaatari at around 40,000. When the government built Azraq, they made it ready to take a huge number of people – at least 150,000 – in case that was needed. Both camps are managed by the UNHCR and the Jordanian government's Syrian Refugee Affairs Directorate (SRAD). Azraq is more organised because it was built in advance. Zaatari was established in an emergency; they just started to host refugees there, providing tents and other necessities. It grew much more spontaneously, organically; the refugees came and the camp expanded. When I started working here three years ago, Zaatari was just one year old. At first I was a little confused. I hadn't been to a refugee camp before and I wasn't sure how it worked. It was full of

tents – everywhere. There were no streets. The tents were not organised in any way. With time, the organisations supporting the camp started to bring caravans donated by different countries and organisations. Winter is very cold and summer very hot in this desert area. At one point, there were 100,000 people living in Zaatari, so a huge number of caravans were needed. At the same time, about two years ago, they started to make the camp more organised. There are now 12 districts with smaller blocks inside each one. All the services are provided under the umbrella of UNHCR and SRAD but they work with different partner organisations in each

sector: health, education, waste water. There's an Italian hospital, an organisation working in mental health; Oxfam is working on infrastructure. Relief International (RI) provides six education services, including informal education, life skills and psychosocial support, as well as recreational activities. These services are available to all youths, children and refugees in general. We do outreach work to make people aware of the services but after four years, most of the refugees know the organisations involved and the services they provide. In almost every district you will find a school, a hospital, all the things they need. Basic food is distributed but not to everyone – each family

is evaluated to determine its needs. Refugees can work in Jordan if they obtain a work permit, but in the camp there is a 'Work for Cash' programme and almost every organisation has a number of refugees working for them as paid volunteers. At Relief International we have around 400. On the main street, known as the 'Champs-Élysées', there are shops selling everything you need to buy: food, clothes, goods. Zaatari is like a little city now and it may continue that way, but you will not find official documents saying for how long the camps will be here. Our perception is that while Azraq may grow into a permanent city, Zaatari probably will not. It is hard to predict the future because the purpose of the camps has not been clearly communicated and things change on a daily basis.

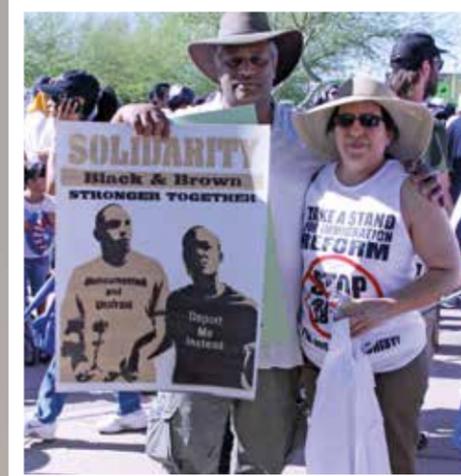


The art of WELCOME

Christine Webster talks to the artists who are using their practice to raise awareness of the plight of refugees and strive for socio-political change

The orange wings of the monarch butterfly, composed of four fiery fists, punch defiantly in different directions across the white poster. A simple image of a family occupies the space at the tip of each wing, while a border of small white footsteps snakes north up the left side and returns south on the right. If the iconography of this image wasn't apparent enough, the word 'Migrant' and message 'All humans have the right to migrate. All migrants have human rights,' emblazoned beneath, makes its meaning clear.

"It symbolises your right to go in any direction," says its creator, US-Argentinian artist and activist César Maxit. "People think Mexicans want to come to the US because they like it and want to stay. What's actually true is that, traditionally, lots of families have gone north when there is work and returned south when they are not needed. People want to be able to go back home and not have to give up the ability to see their own family. The footprints were designed to explain to people that a lot of folks are actually trying to go back and forth and don't want to get stuck."



Acts of resistance: (Main image) Schellekens & Peleman's migrating artwork 'Inflatable Refugee' in Venice, Italy; and (above, from left) Maxit's 'Solidarity' placard and his 'Migrant Butterfly'



Maxit is among a generation of socially engaged artists in America using art to support those fighting for human rights at a grassroots level. "I usually work with communities around a specific campaign, for example if a particular state has new anti-immigrant laws. Part of my work involves teaching people, communities, how to use some basic tools to create their own art. As part of this training I can often help them to develop strategies or tactics around their campaign, then we can work together to create stencils or banners that they can use."

He tends to use a mixture of different media and materials. "Some of it lives online, but it is mostly created to be carried in marches and demonstrations, or pasted up on the street. Some is graphic-based and intended to be printed; some is intended to be stencilled and used to produce material flags, banners, t-shirts and patches. It can be sculptural too. I do a lot of training with artistic leaders in the community, teaching them to make puppets and props for street theatre performances."

Humanising effect

Art has undisputed links with social activism from the Romans, who etched their social and political ideals on to walls, to the provocative works of Ai Weiwei. The Chinese artist-activist has designed a number of projects in solidarity with people

caught in the current humanitarian crisis, including an installation, in Konzerthaus, Berlin, of 14,000 life jackets found abandoned on the shores of Lesbos. With mass media and politicians across the globe using increasingly negative language in relation to immigration, artists like Maxit are being challenged to find ways of engaging audiences with the human face of the crisis.

Earlier this year, Belgian visual arts collective Schellekens & Peleman responded by developing a six metre high 'Inflatable Refugee' to symbolise the dehumanising rhetoric that has characterised much of Europe's response to the refugee crisis. Made of the same materials as the boats used by human traffickers to transport people across the Mediterranean Sea, this surreal figure was proportionally enlarged to reflect the extreme reactions mass migration has provoked in much of the Western world. In this way, they are presenting to society "the key question: do we see him as a big problem or as a huge opportunity?"

"If you present ideas in a fresh way people tend to listen," says Dutch artist Manon van Hoeckel, creator of the art/social engagement project 'In Limbo Embassy'. Seeking a new way to connect people and change opinions through art, she used a small white mobile trailer to set up a travelling embassy for undocumented migrants. "A lot of people



know about the new refugees that are coming here but not so much about the people who are already in the Netherlands, who are literally stuck," she says, referring to the thousands of refugees who have been denied asylum but cannot go back to their country of origin because of invalid travel documents or an unsafe situation.

Acting as ambassadors, the refugees invited visitors to talk about their situation. "The embassy was a neutral ground to talk on. My aims were to create a dialogue between people who happen to be refugees and the citizens of the Netherlands; and to encourage people to base their idea of refugees, and other issues, on their own experience rather than what they read or saw on TV."

The response was incredible. "There were a lot of people who entered who said they thought they understood the situation but were shocked this was happening in the Netherlands, in Europe. The interesting thing was that the talks were rarely about where they were from or why they fled their country, but about what kind of work they did or what they were going to do tomorrow; simple questions that I think make the most impact, because you can relate to somebody. What I also really liked is that you could see the refugees really gained confidence, which is the most important thing."



IT IS EMPOWERING TO BE ABLE TO CREATE GOOD VISUALS THAT REPRESENT YOUR VOICE – I THINK IT HELPS THE WHOLE COMMUNITY



Visual messages: Unity campaigners march with simple graphics they have created during one of Maxit's workshops (far left); a migrant visits Manon van Hoeckel's 'In Limbo Embassy' (left); and (below) César Maxit's protest mural 'Memoria y Resistencia'

portraits of the ambassadors for them to sell, so as well as making sure people knew about the situation, they could make a small living with the project."

Although the project has now come to a close, Van Hoeckel hopes its legacy will continue. "There were quite a lot of people who emailed to tell us that, after a conversation at the embassy, they'd got in touch with other organisations or started a new project with refugees or undocumented migrants, which is pretty cool. I hope that the people who have been in the 'In Limbo Embassy' will continue to tell their friends and family what they experienced."

Maxit also hopes that inspiring communities through art will enable them to continue the fight against prejudice and division with confidence and creativity. "It is important for people to be able to make the art themselves, so they can keep going after I leave. It is empowering to be able to create good visuals that represent your voice – I think it helps the whole community. Every time you put the paint brush down you've changed the world, you're changing other people, you're teaching by doing."

Art or activism?

Despite its clear social agenda, the embassy's status as an art project played a crucial role in ensuring it remained on the legal side of Dutch immigration law. "Normally undocumented migrants wouldn't be allowed to work, not even voluntary work, but because this is art and everybody has the right to express themselves through freedom of expression, they are allowed to do this because we called it a performance."

Such freedoms also enabled Van Hoeckel to help the refugee ambassadors to benefit financially. "Everybody has the freedom of the press, so this means that you can sell printed matter with a political opinion in a public sphere, on the street. We created our own money and printed official embassy



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PRIDE & prejudice

In a hard-hitting look at the plight of gay and lesbian asylum seekers within the Commonwealth, Lewis Brooks and Paul Dillane show how the situation is improving – and reveal the mountain yet to climb

For many migrants, the decision to leave their home has few elements of choice, as they are forced to flee because of poverty, natural disaster, persecution or war. These issues have a global dimension, but one type of persecution has a distinctly Commonwealth concentration. Of the Commonwealth's 53 member states, 37 criminalise same-sex activity between consenting adults in some way. Many have inadequate laws to allow transgender citizens to go about their daily lives.

In some cases, these laws sit on the statute book without any prosecutions; in others, they are the pretext for discrimination against lesbian, gay, bisexual and transgender (LGBT) citizens. This ranges from verbal, physical and psychological abuse to police harassment and blackmail. The recent police raids on Pride Uganda, accompanied by beatings and humiliation, highlight the dangers of being LGBT in some parts of the Commonwealth. The legacy of colonialism means that the association of nations has a high number of states that criminalise homosexuality.

Unlawful treatment

As the UNHCR (United Nations Refugee Agency) reports, LGBT persons fleeing persecution face a complex array of challenges and threats at all stages of displacement, including discrimination, prejudice, violence, difficulty accessing humanitarian services, and barriers to articulating their protection needs during asylum procedures and other interactions with humanitarian actors.

The treatment of LGBT asylum seekers in the UK has attracted widespread attention and concern in recent years. In 2010, the UK Lesbian and Gay Immigration Group

(UKLGIG) revealed that 98-99% of gay and lesbian asylum seekers had been refused asylum and told to return – often to violently homophobic countries such as Iran and Uganda – and to be 'discreet'. Unknown numbers were forcibly removed from the UK and effectively consigned to a life 'in the closet'.

This approach was declared unlawful by the Supreme Court in 2010. Thereafter, the battle shifted to disbelief: unhelpful and false stereotypes prevailed. A mix of homophobia, misogyny and ignorance meant that asylum seekers were frequently subjected to humiliating and bizarre questions. In one case, an immigration judge refused to accept that a Jamaican woman was a lesbian because "you don't look like a lesbian". In another, a woman from Uganda was asked whether she had read Oscar Wilde.

Improving standards

In 2014, Theresa May, the then Home Secretary, commissioned the Independent Chief Inspector of Borders and Immigration to conduct an investigation into the treatment of gay, lesbian and bisexual people claiming asylum. The investigation found that a fifth of asylum interviews contained stereotyping and a tenth inappropriate questions likely to elicit a sexual response.



A RECENT TOOLKIT SHOWS HOW COUNTRIES AS DIVERSE AS LESOTHO, THE BAHAMAS AND MOZAMBIQUE HAVE SUCCESSFULLY ROLLED BACK THE CRIMINALISATION OF HOMOSEXUALITY... BOTSWANA, MALTA AND JAMAICA HAVE MADE MOVES TO TRY TO BANISH DISCRIMINATION



Following the investigation, the Home Office committed to a series of reforms aimed at improving policy standards and training. This was welcome, and civil society organisations continue to monitor the implementation of these reforms. Sadly, transgender people were excluded from the scope of the inquiry, as were the experiences of LGBT people in Britain's immigration detention centres, where they face particular dangers, including bullying, abuse and harassment.

Finding a solution

The answer to supporting those persecuted for their sexuality is twofold. Sensible asylum decision-making can

ensure those fleeing violence and discrimination are provided with a safe haven. In 2015, 85 UKLGIG clients – LGBT people from countries including Uganda, Nigeria and Pakistan – were granted asylum in the UK, demonstrating that the British Government is now providing sanctuary to LGBT people who are fleeing criminalisation and persecution. Of the people granted refugee status because of their sexuality, 85% originated from Commonwealth countries.

Meanwhile, the Commonwealth can support governments and local LGBT communities seeking to improve the

human rights situation of LGBT people in their own countries. A recent toolkit by the Royal Commonwealth Society, Kaleidoscope Trust and Commonwealth Equality Network shows how countries as diverse as Lesotho, the Bahamas and Mozambique have successfully rolled back the criminalisation of homosexuality, something that Belize and the Seychelles have also done since the toolkit was written in 2016.

Nations such as Botswana, Malta and Jamaica have made moves to try to banish discrimination against LGBT people. Just as the UK can support LGBT people from across the Commonwealth through

a welcoming asylum policy, so the wider Commonwealth family of nations and organisations can support governments to make change by providing technical support, support for networks, and providing platforms for knowledge sharing. In these ways the prospect of LGBT people one day enjoying the welcome of an inclusive Commonwealth can become a reality.

Lewis Brooks is Policy and Research Manager at the Royal Commonwealth Society. Paul Dillane is Executive Director of UKLGIG and worked previously at Amnesty International.

Commonwealth IN FOCUS

Commonwealth Secretary-General Patricia Scotland exclusively outlines the immigration challenges facing the association, and new plans to ensure no one is left behind

The Commonwealth has a major role to play in the development of a comprehensive policy that addresses the multi-dimensional nature of migration. At the 2015 Commonwealth Heads of Government Meeting in Malta, leaders agreed to enhance national and international efforts to address the causes of irregular migration, including the prevention and abatement of conflict, violent extremism and terrorism; eradicating poverty and promoting

sustainable economic development; strengthening the rule of law; nurturing inclusive and pluralist political systems; combatting organised crime, human trafficking, and modern day slavery; and reinforcing respect for human rights.

However, these economic and social benefits cannot be unlocked unless deliberate and intelligently-designed migration governance structures are put in place. Effective governance and the regulation of migration is central to the realisation of migration that

is orderly and safe.

Addressing irregular migration requires the capacities and talents of all international actors. At a global level, it requires the establishment of a clear, coherent and universal governance model that is driven by a mandated internal lead institution. At a national level, it requires states to adopt or amend existing legislation that domesticates internationally-agreed migration standards.

The Commonwealth welcomes the expressed commitment of UN member states to launch, this year,

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Commonwealth migrations: (Main image) A group of Tamils arrive in Tamil Nadu, India in 2005, joining the thousands of refugees fleeing civil war in Sri Lanka; and (above) Asian shops line Gerrard Street East in Toronto

a process of intergovernmental negotiations leading to the adoption of a Global Compact for Safe, Orderly and Regular Migration in 2018. In this regard, the Commonwealth will play an important role to ensure that this Global Compact leaves no one behind by identifying specific challenges faced by our member countries, especially small states, which represent the majority of the Commonwealth member countries.

An international policy framework for addressing migration must also acknowledge the interrelation between climate and migration. One specific challenge faced in the Commonwealth is the impact of climate change on migration, which is increasingly being felt more acutely by small island states. Since the scale of global migration flows – both within and across borders – is expected to increase as a result of climate change, the Commonwealth believes that the Global Compact should identify these specific challenges with proposed action to meet them through durable and innovative solutions.

Identifying needs

The Commonwealth gives its utmost attention and priority to empower and realise the potential of its young people, who represent more than 60% of its total population. In this regard, the proposed Global Compact must identify the specific needs and vulnerabilities of young people, who constitute one third of the world's international migrants, and the critical need to engage with them to find effective solutions. Furthermore, around half of the world's international migrants are women, a context which requires special attention in terms of addressing their special needs and vulnerabilities.

As a voluntary association of very diverse nations, the Commonwealth has to continue to build consensus among its members in order to ensure that migrant communities are protected and effectively assimilated into the receiving society. The economic benefits of effective integration cannot be understated. However, without a proper overarching migrant governance structure, unmitigated migration could place additional strain on resources, which could lead to a negative public perception of migrant communities.

Migration is all too often a desperate search for hope and opportunity, dignity and security, peace and well-being. Against this backdrop, we would do well to remember that one does not shed his or her entitlement to human rights upon crossing a border or when migrating within her or his country.

A history of immigration

1948

The British Nationality Act gives the subjects of the British Empire the right to live and work in the UK. Nevertheless, only an estimated 472,000 Commonwealth citizens settle in the UK between 1955 and 1962.

1962

The Commonwealth Immigrants Act (superseded by the Immigration Act of 1971) is passed to put greater limits on immigration to the UK from other Commonwealth nations.

2004

The number of new arrivals from the Commonwealth peaks at 156,000 a year before beginning to decline.

2014

The Commonwealth Freedom of Movement Organisation is set up, proposing a policy of free movement between the UK, Australia, New Zealand and Canada. Boris Johnson, then Mayor of London and lead Brexit campaigner, backs calls for greater immigration of Commonwealth citizens to the UK.



HEROES OF KOS

Nominated for a Nobel Peace Prize, the volunteers supporting the thousands of refugees arriving on the Greek island are just doing what they have to do, says Mhairi Smith

Kos Solidarity is a voluntary, non-profit organisation which was formed by a group of local friends coming together in reaction to the arrival of hundreds of refugees to the island at the beginning of summer 2015. The humanitarian crisis added more strain on a country that was still feeling the effects of the financial crisis. On an island which has an economy fuelled by tourism, it made things even harder for many residents.

The idea behind Kos Solidarity was not only to support those arriving in

“VOLUNTEERS WOULD SPEND ALL NIGHT, EVERY NIGHT, PROVIDING THE FIRST RESPONSE TO THOSE ARRIVING IN THE DARKNESS”

dinghies, fleeing war and persecution, but also to support the local Greeks in need. Volunteers would spend all night, every night, on the shores of the island providing the first response to those arriving in the darkness on overcrowded, dangerous boats.

They would provide blankets, warm clothing, water and biscuits, and would do their best to help people find shelter. During the days they would prepare and distribute food to the hundreds – sometimes thousands – of refugees sleeping outside in the port and in a local park.

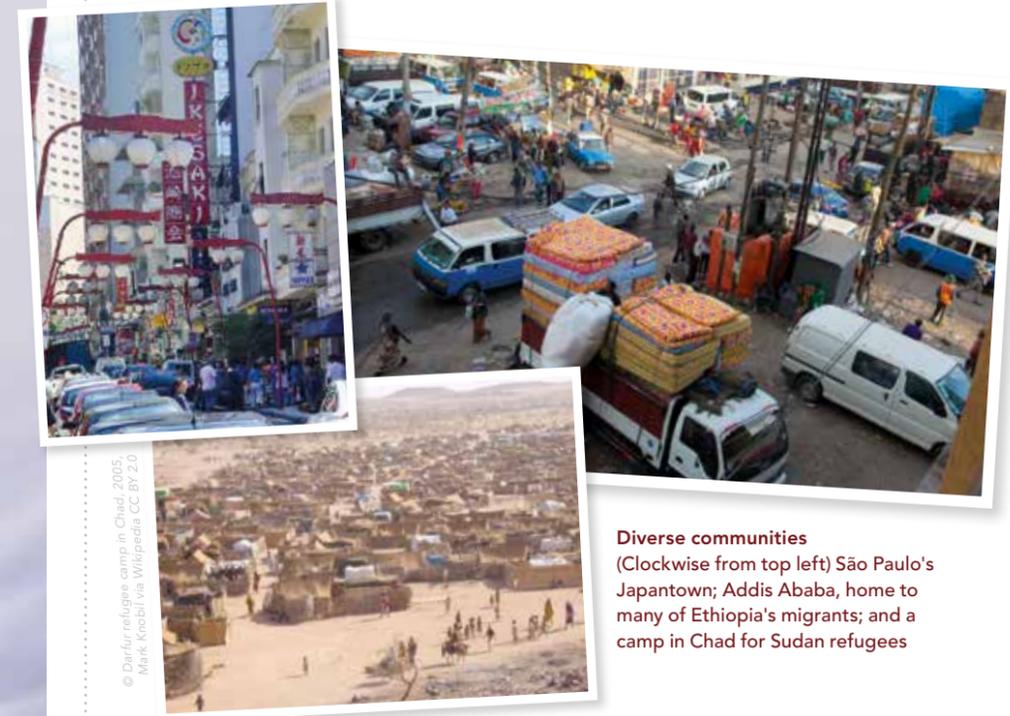
The locals were not alone in these actions, as hundreds of volunteers from all over Europe, and even further afield, joined Kos Solidarity and donated clothing, shoes, food, money and, most importantly, their time. Although many have referred to the actions of volunteers on the Aegean Islands as heroic, the motivation was simply to extend a helping hand to those in need, because you never know when you too will need help.

In January, 16 volunteer groups from the Aegean Islands, including Kos Solidarity, were nominated for

the Nobel Peace Prize. It was never our intention to receive recognition for our actions. We did what we had to do when a crisis arose on our doorstep. Although the situation has changed dramatically over the last year, and refugees now find themselves in limbo in military-run camps and detention facilities, refugees are still arriving on the island. Kos Solidarity will be here, trying to support them as best we can through generous donations from the global community. We could not have carried out our work over the last 18 months without this incredible support and solidarity.

To support Kos Solidarity, visit kos-solidarity.com.

Scottish volunteer Mhairi Smith is a member of Kos Solidarity.



Diverse communities
(Clockwise from top left) São Paulo's Japantown; Addis Ababa, home to many of Ethiopia's migrants; and a camp in Chad for Sudan refugees

Welcoming nations

From countries offering refuge to millions of asylum seekers to those attempting to stem a rapidly declining population

In September, the village of Whycocomagh in Nova Scotia went viral on social media thanks to an advert headed 'Beautiful Island Needs People', which offered land in return for moving there to work. But the tiny community in eastern Canada is not alone in welcoming migrants. The country has a reputation for diversity and Toronto is widely recognised as the most multicultural city on the planet.

Brazil also aims to attract settlers in the coming years – 6 million of them. Despite being one of the most populous countries on earth, it has one of the biggest skill deficits. São Paulo is already one of the world's most diverse cities, with the majority of migrants coming from South America, Portugal and Japan.

For **Japan**, its labour shortage is reaching crisis point due to a shrinking and increasingly elderly population. With numbers on course to fall to 80 million by 2065, the government is putting plans in place to revise that to a population target of 100 million. Admitting that this is probably not achievable by raising the fertility rate alone, it estimates that the country needs to accept at least 200,000 migrants a year for the next 50 years. Traditional resistance to

immigration means that Japan's current foreign trainee programme only permits people from developing countries to train in the country for three years.

For 22 of the last 36 years, **Pakistan** has taken more refugees than any other country, receiving 2.59 million people, mainly from Afghanistan, last year alone. The top three host countries (Turkey, Pakistan and Lebanon) are now home to 30% of the global refugee population, according to the UNHCR (the United Nations Refugee Agency).

Ethiopia is among the four primary destinations for the 3.7 million refugees from Sub-Saharan Africa, along with Chad, Kenya and Uganda. Together they host more than 2 million refugees, with Ethiopia housing many of the 1.11 million Somalians who were forced to flee last year. In Chad, refugees comprise more than 4% of the population.

Since 2000, **Turkey** has hosted the largest number of immigrants, including 11% of the world's refugees. New arrivals have rapidly increased since 2012, including 1.59 million asylum seekers. 95% of refugees from Syria are living in neighbouring countries.



The musicians OF MAYFAIR

From Handel to Lennon, Christine Webster explores Central London's musical heritage

London's blue plaques have long served as little portholes through time, rooting famous figures of the past to the buildings of the present. From the magnificent to the modest, these houses of historical interest bear the names of poets, politicians, scientists and sports stars like badges of honour, preserving the memory of the remarkable individuals who once lived or worked within their walls.

Established in 1866, the blue plaque scheme, now managed by English Heritage, is thought to be the oldest of its kind in the world. I recently spotted a plaque commemorating Chopin, proudly mounted on a stylish terraced house on St James's Place, just around the corner from the clubhouse. Inspired by the unexpected pleasure of learning that this great master had lived nearby, I set out to discover which famous musicians and composers had made this part of London their home. With the help of English Heritage's 'Blue Plaques of London' app, which maps the location

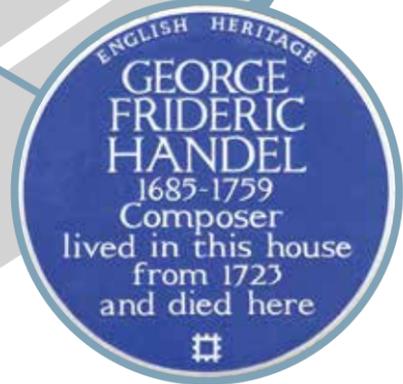
of all 900 plaques, I soon found several within a 30 minute's walk of the clubhouse and plotted a mini music tour through Mayfair and Marylebone, taking Chopin as my starting point.

Keen to escape revolutionary Paris, the Polish composer and pianist had travelled to the UK at the suggestion of his pupil, Jane Stirling. He first lodged in Dover Street, Mayfair (now demolished) before visiting Scotland and returning to settle in St James's Place in October 1848. By then, he was very ill with consumption and only ventured out once to play at a gala benefit for the Friends of Poland, held at Guildhall. This was sadly his last public performance. He left for Paris on 23 November and died the following June.

From Chopin's house, I wandered north through Green Park and crossed Piccadilly to find the May Fair Hotel on Stratton Street. This was where Ambrose, leader of the acclaimed dance band Bert Ambrose & His Orchestra, lived and played throughout the 1930s.

Continuing north through Mayfair's regal streets, you reach the adjacent abodes of George Frideric Handel, who resided on Brook Street from 1723 to 1759; and Jimi Hendrix, who lived next door in 1968-1969. The legendary guitarist spent the most successful years of his career in London, moving there in 1966 and quickly building a reputation as an exceptional live performer. In 1968, he moved into the flat his girlfriend, Kathy Etchingham, had rented at 23 Brook Street, helping to decorate and furnish it, and giving interviews and writing new songs there. It is the only officially recognised Hendrix residence in the world, and now the two neighbouring buildings form the Handel and Hendrix in London museum, which explores the lives of these very different musical maestros.

Moving on to Marylebone, a rectangular lead plaque, erected on Seymour Street by London County Council (LCC) in 1911, marks the home of Irish composer Michael William Balfe. Custodians of the



1. Michael William Balfe: Seymour Street.
2. John Lennon & Yoko Ono: Montagu Square.
3. Charles Wesley: Wheatley Street.
4. Hector Berlioz: Queen Anne Street.
5. Jimi Hendrix: Brook Street.
6. George Frideric Handel: Brook Street.
7. Bert Ambrose: Stratton Street.
8. Frédéric Chopin: St James's Place

NOTABLE NAMES

LORD BYRON

The Romantic poet was born at 24 Holles Street, Cavendish Square on 22 January 1788, and the first ever blue plaque was unveiled here in 1867. The house has since been demolished.

WILLIAM EWART

The British politician came up with the idea for a scheme to celebrate the lives of people who are considered eminent in their field in 1863. It was established three years later.

SUE & FRANK ASHWORTH

The Cornish-based potters have been making the distinctive blue plaques from their home in St Austell for 32 years.

scheme from 1903 to 1965, the LCC experimented with different colours and designs before uniformly adopting the blue ceramic in 1921.

While in the area, you can visit the house on Montagu Square where John Lennon lived with Yoko Ono in 1968, and the lodgings of French composer Hector Berlioz, who stayed at 58 Queen Anne Street during the summer of 1851. The Wheatley Street home of celebrated hymn writer Charles Wesley, best known for *Hark! The Herald Angels Sing*, is also nearby.

With many other notable names to spot along the way, this is an enjoyable way to gain an insight into the lives of the musicians who have left their mark on this culturally rich area of London.

Inspired to discover more of London? See page 45 for details of ROSL's Boxing Day walking tour.

Visit www.english-heritage.org.uk/visit/blue-plaques for further details about London's blue plaques or download the *Blue Plaques of London* app for free from iTunes or GooglePlay.

LONDON & EDINBURGH highlights

LONDON

THE LITTLE MATCHGIRL AND OTHER HAPPIER TALES
Until 22 January 2017, Sam Wanamaker Playhouse
Each match the destitute heroine strikes to keep warm conjures a story revealing a world of magic and mystery. £10-£62. shakespearesglobe.com

EDINBURGH

WILDLIFE PHOTOGRAPHER OF THE YEAR
Until 19 February 2017, National Museum of Scotland
World-renowned exhibition featuring 100 awe-inspiring images of fascinating animal behaviour and breath-taking wild landscapes. Free. nms.ac.uk/national-museum-of-scotland

LONDON

FIRE! FIRE!
Until 17 April 2017, Museum of London
Discover London before, during and after the Great Fire of 1666 in an interactive exhibition marking the disaster's 350th anniversary. £12. museumoflondon.org.uk



EDINBURGH

20TH CENTURY: MASTERPIECES OF SCOTTISH AND EUROPEAN ART
Until 18 February 2018, Scottish National Gallery of Modern Art
Some of the most significant pieces in the gallery's collection, including works by Picasso, Matisse and Moore. Free. nationalgalleries.org

EDINBURGH

HANSEL AND GRETEL
8-31 December, Festival Theatre
Scottish Ballet perform a magical adaptation of the Grimm Brothers' fairy-tale. £14.50-£43.50. edtheatres.com/festival



LONDON

FRIDAY LATE MUSO ACT IV
9 December, 6pm, 7.15pm, 8.30pm, Handel and Hendrix in London
Improvising opera company Impropera pay homage to Jimi Hendrix and George Frideric Handel in their former homes. £15. handelhendrix.org/whats-on

LONDON

CAROLS AT CADOGAN
16 December, 7.30pm, Cadogan Hall
Christmas music sung by the Bach Choir, with London City Brass and accompaniment from organist Philip Scriven. £13.50-£32. thebachchoir.org.uk/concerts



Join the ROSL festivities

Celebrate Christmas and New Year at the clubhouses

London

CHRISTMAS EVE
Festivities get under way with a complimentary drinks reception (5-6pm) and screening of a classic Christmas film (from 8pm). A delicious supper menu will be available from The Restaurant.

CHRISTMAS DAY
The celebrations commence at 12pm with a sparkling drinks reception followed by a traditional three-course lunch. Father Christmas will make a special appearance before the broadcast of The Queen's speech. After a delicious lunch, members can relax and enjoy board games with

complimentary tea and coffee in the Drawing Room.

BOXING DAY
A glorious breakfast will be served until 11.30am and, at 2pm, members can join our seasonal walking tour led by an expert guide (see page 45 for details).

BOOKING INFORMATION
Bed and breakfast singles from £90; doubles from £145 per night. Christmas lunch (drinks reception, 3 courses, ½ bottle of wine, coffee and petit fours) £80pp. Boxing Day walking tour £18pp.

Edinburgh

CHRISTMAS EVE
Unwind with a wee dram or festive cocktail before a homely Scottish supper, served in Restaurant 100.

CHRISTMAS DAY
A champagne reception at 12pm will start the celebrations, before a traditional lunch in the restaurant. A visit from Father Christmas and a broadcast of The Queen's speech will round off the lunchtime activities. A light buffet supper will be served in the evening.

BOXING DAY
Includes a hearty breakfast and two-course dinner with wine.

HOGMANAY
Our three-night package allows members to enjoy Edinburgh's three days of spectacular events. Enjoy traditional Scottish suppers, hearty breakfasts and a five-course Hogmanay dinner, followed by a ceilidh caller and band.

BOOKING INFORMATION
Christmas package with view £845; with rear view £775. Single occupancy with view £490; with rear view £460. Christmas Dinner £65pp. Hogmanay package with view £1,120; with rear view £975. Single occupancy with view £635; with rear view £545.



ME

BLACK-TIE DINNER AND CEILIDH

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

Our Burns Night celebration is becoming one of ROSL's most popular events. Once again, members can enjoy a prosecco

reception followed by a sumptuous three-course meal, including haggis, whisky and wine. Then dance the night away with our brilliant Scottish folk band and expert caller.
Guests welcome. £75; table of ten £700. Includes prosecco reception, three-courses with whisky, wine and coffee, ceilidh caller and band.

EVENT highlights

RA

ANNUAL MUSIC COMPETITION SECTION FINALS

Tuesdays from 14 February 2017, 7pm, Over-Seas House London

The section finals have been a staple of the ROSL ARTS calendar since the competition began 65 years ago, and every year something special is discovered at each concert. They are unique occasions, offering the chance to see a new generation of prizewinners making their first concert appearances in Princess Alexandra Hall. Most

of the audience have been coming to these performances for a significant period of time and a sense of continuation and steadfastness pervades.

In this 65th year – our new Director of Arts' first competition – it is humbling to look back over the scores of household names who began their careers within ROSL's walls, including Jacqueline du Pré cello, Susan Bullock soprano and, more recently, Lucy Crowe soprano and Martin Cousin piano. As has been noted many times, ROSL ARTS seems to have a knack for selecting



musicians who go on to remarkable successes. Will 2017 fulfil this prophecy once again? Come along on Tuesday evenings to find out!

£15; £12 Friends of ROSL ARTS. Season ticket £75; £60 Friends of ROSL ARTS. Includes glass of wine. See pages 47-50 for details.

ME

BATTLEFIELD TOUR: 'FROM THE SOMME TO CAMBRAI'

Friday 7 – Monday 10 July 2017, Arras, France

ROSL's 2017 battlefield tour, 'From the Somme to Cambrai: British and Dominion forces', will continue our WWI centenary theme by studying

the campaigns of 1916 and 1917, when Britain and the Dominions began to take a decisive role on the Western Front. During the tour, we will look at the actions of Australian, Canadian, Indian, New Zealand and South African troops, as well as the British Army. We will also see where the United States

Army came into action for the first time.

Travelling by coach, we will begin by visiting Vimy Ridge, where the Canadian Corps led the British advances on the first day of the Battle of Arras in April 1917. On the second day, we will move down to the Somme and investigate this pivotal battle. The commemorations this year have tended to focus on the first day of the battle, 1 July 1916, but the fighting lasted for 141 days, and with our deeper investigation, we will explore how the South Africans, Australians, New Zealanders and Canadians all contributed.

On Sunday, we will trace the operations of spring 1917, as the German Army withdrew to their new defences on the Hindenburg Line, and how

these were tested by British assaults at Arras and Bullecourt. This visit will also provide the opportunity to see Wellington Quarry in Arras, an astonishing underground complex, dug by New Zealand engineers, where troops assembled before the attack.

On our last day, we will visit Cambrai, the first battlefield where tanks were used en masse. Members will marvel at tank D51 Deborah: knocked out in the battle and buried for 80 years, it is now preserved at Flesquières Museum for all to see.

Guests welcome. See website for up-to-date prices. Includes accommodation, coach travel, guiding by expert military historian Michael Orr, all entrance fees and meals. Please note: there are limited drinks per meal.



Dennis Adam De Villiers (CC BY-NC 2.0) Flickr

DECEMBER

LG
CHRISTMAS LUNCH
Wednesday 7 December, 12.30pm, Over-Seas House London
 Join the London Group for their annual festive celebration. A welcome drinks reception will be followed by a three-course Christmas meal with wine, accompanied by live music and a prize draw. **£50 LG members; £55 guests. See website and LG correspondence for details.**

RA
PICASSO'S PORTRAITS: A CURATOR'S PERSPECTIVE
Wednesday 7 December, 6.30pm, Princess Alexandra Hall, Over-Seas House London
 Curator Elizabeth Cowling reveals the story behind the making of the Picasso exhibition currently at the National Portrait Gallery. This exhibition focuses on the artist's portrayal of family, friends and lovers, and provides insights into his creative processes as he moved freely between drawing from life, humorous



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



caricature and expressive painting from memory. **£22. Includes wine and nibbles. ROSL Members book via rsvp@rosl.org.uk or call +44 (0)20 7408 0214 x219.**

RA
EXHIBITION: INCOGNITO – SUPPORTING EDUCATION IN THE KALAHARI
Friday 9 December – Sunday 5 March 2017, daily, Over-Seas House London
 Fundraising exhibition and sale of 'postcard' artworks by famous and emerging artists, as well as members from around the world, whose names will be kept anonymous until after the work has been purchased. Proceeds go towards supporting ROSL education and development projects and MASK (Mobile Art School in Kenya). Visit the clubhouse or view the



exhibition at www.rosl-incognito.com for the opportunity to snap up some excellent works and help support this fantastic cause. See page 15 for details. **Free. To attend the private view and wine reception on Thursday 8 December, 6-8pm, contact rsvp@rosl.org.uk or +44 (0)20 7408 0214 x219.**

YM
INTER-CLUB NIGHTMARE BEFORE CHRISTMAS BALL
Saturday 10 December, 6.30pm, Over-Seas House London
 The highlight of the Younger Members' festive season, this event is not to be missed, with a sparkling wine reception, three-course fine-dining menu, wine and spooky, live entertainment. **£95. Guests welcome. See the Inter-Club newsletter for booking details.**



Matt Warren

ME
CLUBHOUSE CAROLS AND CHRISTMAS QUIZ
Tuesday 13 December, 6pm; quiz 8.15pm, Over-Seas House London
 Enjoy carols around the Christmas tree in our beautiful clubhouse, with mulled wine and mince pies, before heading to our exciting Christmas quiz to round off this year's festive events at ROSL. **Carols free; quiz £5. Guests welcome.**



RS
COFFEE MORNING AND CAROL SINGING
Wednesday 14 December, 10am, Over-Seas House Edinburgh
 Join us for coffee and carol singing led by the choir of St Andrew's and St George's West, followed by mulled wine and mince pies. **£10. Guests welcome.**

RS
CHRISTMAS DAY LUNCH
Friday 25 December, 12pm, Over-Seas House Edinburgh
 Celebrate Christmas at your home-away-from-home with our traditional three-course lunch, including festive canapés and bubbly on arrival,

and tea, coffee and mince pies afterwards. There will be a visit from Father Christmas bearing gifts, and an opportunity to watch The Queen's speech while relaxing with a coffee. This event is also available as part of our Edinburgh Christmas package; for details, see page 42 or email reception@rosl-edinburgh.org. **£65.**

ME
AROUND THE ROYAL PARKS: BOXING DAY WALKING TOUR
Monday 26 December, 2pm, St James's and Green Park
 Join us for a stroll around the royal parks, listening to tales of London at leisure. The parks and surrounding grand houses have seen ballooning and birdwatching, duelling and dalliance, music and milkmaids. Kings and princes past and present have joined in the fun – why not join us to find out more? **£18. Guests welcome.**



Tom Page (CC BY-SA 2.0) Flickr



Chris Combes (CC BY 2.0) Flickr

RS
HOGMANAY DINNER AND DANCE
Saturday 31 December, 7pm, Over-Seas House Edinburgh
 Welcome the new year while watching the fireworks from the finest viewpoint in Edinburgh. Enjoy a glass of champagne on arrival; a five-course meal with wine; and champagne, black bun and shortbread at midnight. Our ceilidh band will provide entertainment throughout. This event is also available as part of our Edinburgh Hogmanay package. For details, see page 42 or email reception@rosl-edinburgh.org. **£105.**

JANUARY

LG

VISIT: THE HON SOCIETY OF THE MIDDLE TEMPLE

Wednesday 11 January, 11.30 am, Middle Temple Lane, London
Tour Middle Temple, one of the four Inns of Court, and marvel at this historic venue which has survived the Great Fire of London and both world wars. The building formed the western part of The Temple of the Knights Templar until 1312, and the tour will reveal one of the finest Elizabethan Halls in the country, where the first recorded performance of Shakespeare's *Twelfth Night* was given. We will also view Temple Church, which is a Peculiar church.
£15.



LG

HISTORY OF BUCKINGHAM PALACE

Thursday 19 January, 6pm, Over-Seas House London
This talk by Oliver Everett, Royal Librarian Emeritus, will explore the fascinating history of Buckingham Palace.

Purchased by King George III in 1761, it has served as the official London residence of the UK's sovereigns since 1837 and today is the administrative headquarters of the Monarch.
Free. LG members and overnight guests at Over-Seas House only.

ME

BLACK-TIE DINNER AND CEILIDH

Friday 27 January, 7pm, Over-Seas House London
Our wonderful ceilidh includes a prosecco drinks reception and delicious Scottish three-course menu with wine. See page 42 for details.
£75; table of ten £700. Guests welcome.



RS

BURNS NIGHT SUPPER

Saturday 28 January, 7pm, Over-Seas House Edinburgh
Celebrate the life and work of the great Scottish bard at this black-tie dinner. Enjoy a glass of champagne on arrival before tucking into the traditional three-course meal, including wine and a glass of whisky.
£35; £40 guests.



FEBRUARY

RA

ADAPTING JANE

Tuesday 7 February, 7pm, Princess Alexandra Hall, Over-Seas House London
To mark the 200th anniversary of the death of Jane Austen – the mother of the modern novel – the 2017 Literary Series begins with a discussion on adapting Austen's novels for the screen and stage. How does one bring to life Austen's trademark wit and streams of consciousness beyond the page? Our expert panel of speakers will reveal how they have adapted Austen successfully, and the challenges they faced along the way.
£12; £10 Friends of ROSL ARTS. Includes a glass of wine afterwards.

RS

YEHUDI MENUHIN SCHOOL CONCERT

Monday 13 February, 6.30pm, Over-Seas House Edinburgh
Students from the Yehudi Menuhin School return to the Edinburgh clubhouse for their much-anticipated annual concert.
£10; £12 guests. Includes wine and canapés, served afterwards.



RA

ANNUAL MUSIC COMPETITION: WIND, BRASS AND PERCUSSION SECTION FINAL

Tuesday 14 February, 7pm, Princess Alexandra Hall, Over-Seas House London
Join us for the first section final of the 65th competition, traditionally beginning with woodwind, brass and percussion. The breadth and variety of the musicians, chosen from several weeks of intense auditions, is always hugely impressive, as they compete for the £5,000 prize. Previous winners in this category have included saxophonists Amy Dickson and Huw Wiggin, Juliette Bausor flute and Leslie Neish tuba.
£15; £12 Friends of ROSL ARTS. Season ticket £75; £60 Friends of ROSL ARTS. Includes a glass of wine afterwards.

RS

ARTS LUNCH

Wednesday 15 February, 12pm, Over-Seas House Edinburgh
A talk about the Pitlochry Festival Theatre by Chief Executive and Artistic Director John Durnin, followed by a two-course lunch with coffee.
£20; £26 guests.

LG

LONDON GROUP TALK

Thursday 16 February, 6pm, Over-Seas House London
London Group monthly lecture series. Guest speaker to be announced. Visit www.rosl.org.uk/events or see posters in the clubhouse for further information.
Free. LG members and overnight guests at Over-Seas House only.

RA

ANNUAL MUSIC COMPETITION: VOICE SECTION FINAL

Tuesday 21 February, 7pm, Princess Alexandra Hall, Over-Seas House London
Opera, Lieder, English song and jazz meet in the vocal section final, which in 2016 took us from Mozart, Debussy and Quilter to Puccini, Gurney, Tchaikovsky and Weir. There really is something for everyone here! Previous winners include sopranos Lucy Crowe, Elizabeth Watts and Gillian Keith, and baritones Jonathan Lemalu, George von Bergen and Morgan Pearse.
£15; £12 Friends of ROSL ARTS. Season ticket £75; £60 Friends of ROSL ARTS. Includes a glass of wine afterwards.

RA

ANNUAL MUSIC COMPETITION: STRINGS SECTION FINAL

Tuesday 28 February, 7pm, Princess Alexandra Hall, Over-Seas House London
In the category which



ME

BLACK-TIE DINNER IN THE TOWER

Wednesday 22 February, 7pm, London
Dine in the iconic Tower of London at our ever popular black-tie dinner. Members will enjoy a sparkling wine reception and three-course dinner with wine, coffee and port in the Fusiliers' Mess and Museum. Guests will then experience the breathtaking 700-year-old Ceremony of the Keys and learn more about this ancient military castle from the Fusiliers and a Yeoman Warder.
£85; £95 Guests. Guests welcome.

produced the Gold Medallist of 2016, there will certainly be some show-stoppers this year. Lovers of solo strings will delight in this superlative concert. Previous winners include violinists Michael Foyle and Tamsin Waley-Cohen, cellists Gemma Rosefield and John Myerscough and guitarist Sean Shibe.
£15; £12 Friends of ROSL ARTS. Season ticket £75; £60 Friends of ROSL ARTS. Includes a glass of wine afterwards.

ME

EVELYN WRENCH LECTURE – THE ETHICS OF PROFESSIONALISM: LIFE CHANGING DECISIONS

Thursday 19 January, 6.30pm, Over-Seas House London

Members are invited to a compelling dialogue between The Rt Hon Sir Ernest Ryder, Lord Justice of Appeal, and His Honour Judge Cryan on ethical decision-making within the judiciary and other professions. The discussion will explore the

principles we use to make ethical decisions, such as the rule of law, an impartial and independent judiciary, the principles of a just society and procedural justice. Contributions will also be made from those within the medical and teaching professions and the armed services, with the opportunity for a wider Q&A with the audience.

Members will enjoy a champagne reception on arrival and can also opt to have a two-course fine-dining supper afterwards.
Champagne reception and lecture £25; £30 guests. Champagne reception, lecture, and two-course supper with wine £60; £70 guests.



Member-led events

BRIDGE CLUB COURSES
Practice sessions every Monday until 13 February, 2-4pm; courses Mondays 20 February – 27 March, 11am-1pm, 2-4pm, 4-6pm, 6.30-8.30pm, Over-Seas House London

Learn something new or brush up on your existing skills with ROSL's six-week bridge courses for various abilities:

- 11am-1pm Beginners
- 2-4pm Improvers
- 4-6pm Advanced
- 6.30-8.30pm Next Steps

Until the next courses begin, join us for weekly practice sessions, open to all members and guests. Occasionally these are supervised by our expert tutor, Ingar Hansen. **Practice £5; supervised practice £15. Courses £115; £130 guests. Drop-ins welcome. For details or to book, contact Julia on +44 (0)20 7408 0214 x215 or guestrelations@rosl.org.uk.**

CHESS GROUP
Tuesday evenings

All ROSL members are invited to join an informal Inter-Club chess group. **Free. For details contact caroline.roddis@gmail.com.**

THEATRE AND OPERA GROUP

Dates and venues vary, London
Monthly meet-up to see a play, opera or ballet with the opportunity to discuss the production over a meal. Forthcoming visits include:

- Art, Saturday 14 January, Old Vic

- *Obsession*, Saturday 22 April, Barbican
- *Mayerling*, Tuesday 2 May, Royal Opera House.

Tickets sell out fast; when group tickets are sold out, members can purchase their own tickets and join the group for the meal and discussion. To join the mailing list, contact ROSL member Eve Mitleton-Kelly on E.Mitleton-Kelly@mitleton-kelly.org.uk.

BOOK GROUP
Monthly, 6.30pm, Over-Seas House London
After discussing a novel or poem, participants are invited to an optional dinner in the Restaurant. On Wednesday 14 December, the book will be *The Moon and Sixpence* by Somerset Maugham, followed by the group's Christmas Dinner. **Free. For dates and books contact ROSL member Eve Mitleton-Kelly on E.Mitleton-Kelly@mitleton-kelly.org.uk.**

SCOTTISH DANCE CLASSES
Monday 21 November, 6-8pm, Over-Seas House London
Learn the traditional dances and prepare for the 2017 ceilidh under the expert guidance of a professional caller. Attendees are invited to an optional group dinner in the Restaurant afterwards. **£12; £15 guests. To book, contact Julia on +44 (0)20 7408 0214 x215 or guestrelations@rosl.org.uk.**

MARCH

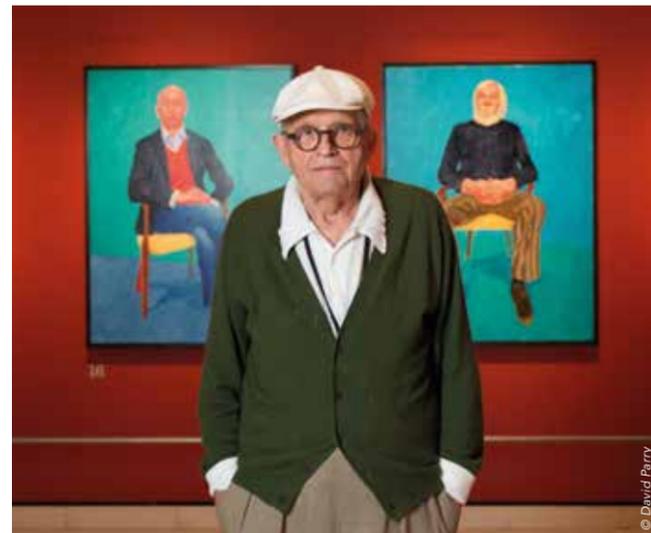
RA
ANNUAL MUSIC COMPETITION: KEYBOARD SECTION FINAL
Tuesday 7 March, 7pm, Princess Alexandra Hall, Over-Seas House London
Competitors are never afraid of scaling the great heights of the piano repertoire and our hall is no stranger to the strains of Rachmaninov, Liszt, Chopin and Beethoven. Previous winners in this section include Ashley Wass, Martin Cousin and Tessa Uys. **£15; £12 Friends of ROSL ARTS. Season ticket £75; £60 Friends of ROSL ARTS. Includes a glass of wine afterwards.**

has plans in the works to provide a wonderful evening of debate and discussion to mark International Women's Day, so don't miss out on this exciting evening. **£10. Guests welcome.**



YM
INTERNATIONAL WOMEN'S DAY CELEBRATION
Wednesday 8 March, 7pm, Over-Seas House London
Building on the success of last year's celebrations, ROSL

RA
ART FUND LECTURE: DAVID HOCKNEY
Friday 10 March, 7pm, Princess Alexandra Hall, Over-Seas House London
Martin Gayford gives a lecture on the art of David Hockney. Event details to be confirmed. **£14. ROSL Members book via rsvp@rosl.org.uk or call +44 (0)20 7408 0214 x219.**



ME
COMMONWEALTH DAY SERVICE
Monday 13 March, 2.30pm, Westminster Abbey, London
Celebrating a remarkable association of 53 countries and 2.2 billion citizens, the service at Westminster Abbey is customarily attended by the Head of the Commonwealth, HM The Queen. **£10. Tickets are limited to one per member; first come, first served. Tickets will be posted and need to be signed for on delivery.**



ME
COMMONWEALTH DAY RECEPTION
Monday 13 March, 5pm, Over-Seas House London
After the service, the festivities will continue at the clubhouse in one of our beautiful function rooms. The wine reception, finger buffet and musical performance is open to members, guests and those who attended the service, providing a wonderfully unique opportunity to meet people working and living all over the Commonwealth. **£15. Guests welcome.**



RS
COMMONWEALTH DAY LUNCH
Monday 13 March, 12pm, Over-Seas House Edinburgh
Join us for this annual celebration in Edinburgh. Guest speaker tba. **£20; £27 guests.**

RA
ANNUAL MUSIC COMPETITION: STRINGS/PIANO ENSEMBLES SECTION FINAL
Tuesday 14 March, 7pm, Princess Alexandra Hall, Over-Seas House London
The ensembles section showcases teamwork at its finest, previously including daring performances of Prokofiev and gentle interpretations of Haydn. Among the former winners of this £10,000 prize are the Cavaleri Quartet, Busch Trio, Solem Quartet and Finzi Quartet. **£15; £12 Friends of ROSL ARTS. Season ticket £75; £60 Friends of ROSL ARTS. Includes glass of wine afterwards.**

LG
THE CATHEDRALS OF ENGLAND
Thursday 16 March, 6pm, Over-Seas House London
This talk by The Lord Cormack looks at the place, significance and history of cathedrals in England – from medieval and renaissance buildings to modern places of worship. **Free. London Group members and overnight guests at Over-Seas House only.**



RA
ANNUAL MUSIC COMPETITION: MIXED ENSEMBLES SECTION FINAL
Tuesday 21 March, 7pm, Princess Alexandra Hall, Over-Seas House London
In the most eclectic of the sections, music is stretched to its limits with these wonderfully creative ensembles, which have included saxophone quartets, percussion ensembles and string/accordion duos. Among the previous winners are the acclaimed Ferio Saxophone Quartet, Aurora Percussion Duo, the woodwind quintet the Camarilla Ensemble, and the inventive recorder quartet Block 4. **£15; £12 Friends of ROSL ARTS. Season ticket £75; £60 Friends of ROSL ARTS. Includes glass of wine afterwards.**

RA
ANNUAL MUSIC COMPETITION: OVERSEAS AWARDS
Thursday 23 March, 7pm, Princess Alexandra Hall, Over-Seas House London
A selection of the finest Commonwealth musicians perform in the penultimate concert of the competition. Prizes worth £3,000 are presented, along with several

other high-profile awards for competitors from Commonwealth countries. Previous winners include violinists Amalia Hall (New Zealand) and Sadie Fields (Canada), clarinettist Som Howie (Australia), baritone Njabulo Madlala (South Africa) and cellist Rohan de Saram (Sri Lanka).
£15; £12 Friends of ROSL ARTS. Season ticket £75; £60 Friends of ROSL ARTS.



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
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MEMBERS' EVENTS
Book online at www.rosl.org.uk
To reserve a ticket for popular events or if you have trouble booking online, contact Tara Cooper: membersevents@rosl.org.uk; +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](https://www.facebook.com/groups/roslym) or contact Tara Cooper: 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 10 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.

DATES for your diary

EVELYN WRENCH LECTURES

Overcoming Barriers to Leadership and Influence
April, 6.30pm, Over-Seas House London

Theatre – Behind the Curtains: From the Fringe to the West End
July, 6.30pm, Over-Seas House London

The Future of the Commonwealth
October, 7pm, Over-Seas House London

OTHER EVENTS

Chairman's Lunch and AGM
Tuesday 11 May, 12pm lunch, 3.30pm AGM, Over-Seas House

ROSL Summer Ball
Saturday 17 June, 6.30pm, Over-Seas House London

WINTER ESCAPES

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Prices are per person and include flights, return transfers, accommodation with breakfast, Kirker Guide Notes to restaurants, museums and sightseeing and the services of the Kirker Concierge. Subject to availability and date restrictions such as Christmas and New Year.

PRAGUE
Mandarin Oriental *** Deluxe**
Converted from a 14th century monastery, the Mandarin Oriental offers sumptuous accommodation and superb service just a stone's throw from Charles Bridge. The 99 bedrooms are wonderfully decadent, some have views of the city's rooftops and some overlook the hotel's courtyard garden.
3 nights for the price of 2 from 31 October 2016 - 13 April 2017 - price from £794, saving £203
4 nights for the price of 3 from 1 November - 23 December 2016 & 3 January - 24 March 2017 - price from £1,148, saving £231
Includes a 3 hour walking tour

FLORENCE
Hotel Savoy *** Deluxe**
Overlooking Piazza della Repubblica, in the centre of Florence, the Savoy is a stylish, Rocco Forte Hotels property. There are 102 beautifully decorated bedrooms, a bar and restaurant 'Irene'.
4 nights for the price of 3 from 1 November - 23 December 2016 & 3 January - 24 March 2017 - price from £1,148, saving £231
Includes tickets to the Uffizi Gallery, Accademia or Bargello

TALLINN
Telegraaf *** Deluxe**
After meticulous restoration, this 19th century former post office opened its doors in 2007 as the Telegraaf, the finest hotel in Tallinn. Located in the heart of the old town close to Town Hall Square, it is perfect for exploring the cobbled streets of ancient Tallinn. The 86 bedrooms are decorated in a classical style with a hint of the contemporary. The Tchaikovsky restaurant serves fine Russian cuisine and the Elemis spa offers a range of treatments and has an indoor swimming pool, Jacuzzi, steam bath and sauna.
4 nights for the price of 3 until 31 December - price from £565, saving £90
3 nights for the price of 2 and a complimentary upgrade from 1 January - 31 March 2017 - price from £474, saving £100

ROME
d'Inghilterra ** Deluxe**
d'Inghilterra hotel has the best location of any in Rome - it is close to the bottom of the Spanish Steps and is just a few steps from via Condotti, the city's most fashionable shopping street. A favourite of Hemingway and Mark Twain, it has been described as among the 20 most charming hotels in the world. The 88 bedrooms are all different; some are furnished with antiques and others in a more contemporary style. There are several small and cosy lounges, an intimate bar and a restaurant, which has a terrace for alfresco dining.
3 nights for the price of 2 from 1 November 2016 - 30 March 2017 - price from £636, saving £150
Includes entrance tickets to the Vatican museum & Sistine Chapel or Villa Borghese

ST PETERSBURG
Hotel Angletterre ** Superior**
Opposite St Isaac's Cathedral and within walking distance of the Hermitage, the Angletterre offers comfortable and stylish accommodation in a superb location in the heart of the city. Its 192 bedrooms are comfortable and well furnished and buffet breakfast, lunch and dinner are served daily in the 'Borsalino' brasserie where there is live music most evenings.
4 nights for the price of 3 until 31 March 2017 - price from £994, saving £78
Includes Russian visa service

SEVILLE
Alfonso XIII *** Deluxe**
Often sunny and mild even in mid-winter, Seville offers perhaps Europe's warmest micro-climate, as well as delicious tapas and historic architecture. This imposing edifice stands in the city centre, surrounded by extensive gardens. Built in Moorish style, the restaurant, lounges and bar are set around a traditional, tiled courtyard with orange trees and a fountain.
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