

# OVERSEAS

THE JOURNAL OF THE ROYAL OVER-SEAS LEAGUE

**WATERWAYS**  
How freshwater habitats inspire and connect us



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CHRISTOPH ESCHENBACH



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

**Cover image:** Aerial View of Jewfish Creek at Cape Coral, Florida by OcuDrone Photography

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WELCOME



‘Over-Seas House has myriad delights to enjoy this autumn, including a very special guest for our Annual Lecture’

The ROSL motto, ‘*ubique navigavimus*’, roughly translated ‘voyaging everywhere’, is very apt in light of the theme of this issue in which we take a look at the world’s waterways. From the challenges facing the biodiversity of wetlands, to the ways in which bridges change how we interact with water, there’s lots to inspire you to appreciate the rivers and freshwater channels that connect us across the globe.

With the weather cooling and autumn setting in here at the Clubhouse, the events and arts calendar is livening up once again; whether you want to delve into the fascinating world of public affairs, celebrate the works of George Gershwin, or sample our mouth-watering new menus in the restaurant, Over-Seas House has myriad delights to enjoy this season. One particular highlight is our upcoming ROSL Annual Lecture, which has featured some fascinating high-profile speakers in previous years; this year we’re delighted to announce that we’ll be joined by former Foreign Secretary the Rt. Hon. William Hague for what’s sure to be an insightful and popular event.

And with Christmas upon us shortly, do take a look at our seasonal offerings for an ideal home-away-from-home festive experience, including dining, accommodation and entertainment.

**Dr Annette Prandzioch**  
DIRECTOR-GENERAL



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## From the EDITOR

'While the river still chattered on to him, a babbling procession of the best stories in the world, sent from the heart of the earth to be told at last to the insatiable sea.' A quote from Kenneth Graham's much-loved tale *The Wind in the Willows*, best encapsulates for me the pure magic of waterways; entities that carry not just fresh water, the lifeblood of all existence on earth, but also the stories, histories and shared communal connections that epitomise what it is to be human; the beating hearts of communities, around which arterial cities and towns are built. Bridges and footbridges in particular help to connect humans to their local waterways both as a means of transport and for their architectural beauty; Helen Russell looks at footbridges and their importance to our environments on page 6.

Rivers, wetlands and lakes make up only a tiny proportion of water bodies on land, but their importance to biodiversity is astonishing; on page 10 I explore the challenges facing wetlands, a rare and precious habitat that makes up some of earth's most enigmatic landscapes, and how algae and pollution are putting them at risk.

If this all leaves you inspired to explore one of the world's most iconic waterways, the Thames, then historian Tim Potter has provided us with a compelling tour of the river local to ROSL on page 14, which you can walk yourself, using Tim's insights as your fascinating guide. And Neil Constable, outgoing CEO of Shakespeare's Globe gives us insight into this wonderfully unique and globally important institution, as well as some idea of what might have been Shakespeare's daily commute across the river, on page 16.

I hope you enjoy this and much more in our September edition of *Overseas*; wishing you all a warm and wonderful new season from all at ROSL.

**Rosie Allen**  
editor@rosl.org.uk



# BRIDGING LANDSCAPES

## HOW FOOTBRIDGES CONNECT US TO THE NATURAL WORLD

What shapes the relationship between a bridge and the watercourse it crosses, and how does that change in a different environment or location? Helena Russell explores the world of footbridges and considers how they influence and are defined by what surrounds them

In its simplest form, a bridge is a means of getting from one side of an obstacle to the other – whether that be a man-made obstruction such as a road or railway, or natural barrier like a deep ravine or raging river.

But bridges are often much more than that; they encourage interaction with the landscape, open up new views to be enjoyed and routes to be explored, and revitalise disused docks and waterways. In some cases, they are vital lifelines that provide access to healthcare, jobs and education for remote communities where rivers can be impassable after heavy rain.

### A movable feast

Man-made waterways feature in many of the world's capital cities; originally built to bring vital supplies right into the heart of the metropolis, the old docks and canals that ships have long outgrown are being redeveloped as neighbourhoods for housing, business and leisure.

Central to their successful reinvention, and key to encouraging active travel, is the opening up of new routes for walking and cycling. Bridges are essential for such networks, linking quaysides and cutting travel distances substantially; when designed with imagination and flair, such structures are elevated from functional to fabulous, their elegance and drama even drawing tourists to the area. ●

Copenhagen's old quayside has seen the construction of five new footbridges in the past decade, revitalising this much-loved tourist destination

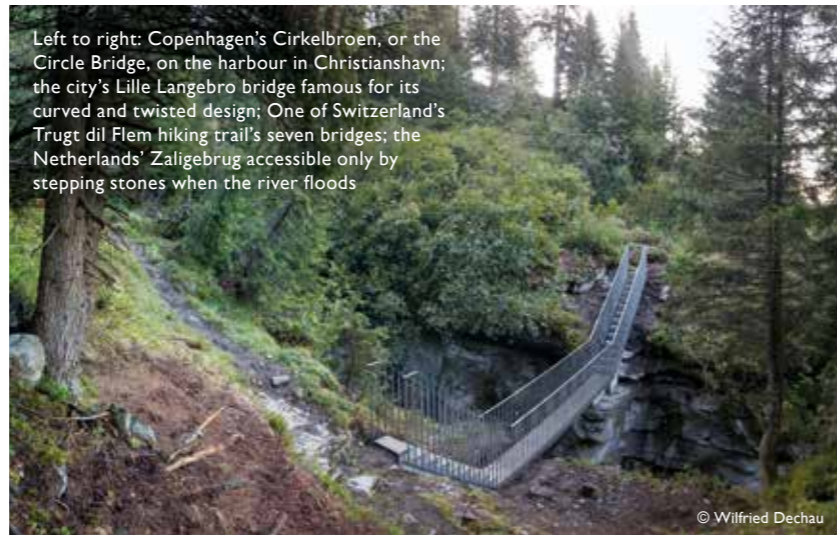




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Left to right: Copenhagen's Cirkelbroen, or the Circle Bridge, on the harbour in Christianshavn; the city's Lille Langebro bridge famous for its curved and twisted design; One of Switzerland's Trugt dil Flem hiking trail's seven bridges; the Netherlands' Zaligebrug accessible only by stepping stones when the river floods

© Wilfried Dechau



© Jeroen Bosch

721m

The length of the longest suspension footbridge in the world, the Sky Bridge in the region of East Bohemia, Czech Republic

853

feet up in the air is where you'll find the world's highest glass-bottomed bridge, China's magnificent Zhangjiajie Grand Canyon Glass Footbridge

£18.2m

Was the cost of London's Millennium Bridge, once known as the 'Wobbly Bridge' due to its (now fixed) propensity to wobble under pressure

41

steel frames are placed along the length of Iowa's High Trestle Trail Bridge to recreate the view through a mine shaft, a reference to the area's history of mining

The Danish capital Copenhagen is home to the country's largest port; while the outer docks still welcome thousands of cargo and cruise ships every year, the inner harbour now plays host to cyclists and walkers visiting the Danish Opera House, feasting on fresh seafood and taking selfies with the *Little Mermaid*. But it's not just the conventional tourist attractions that bring visitors to the neighbourhood – many seek the cooling dockside environment, water sports, swimming pools and hire boats, and views back to the city.

Over the last decade the city council has improved connectivity around the old quayside with the addition of no fewer than five new bridges for pedestrians and cyclists. Four of the five are designed to open, and they all do it in dramatically different ways.

The three-way Butterfly Bridge is so-called because its steel 'wings' raise to the vertical, pivoting on a central hub to let boats through, and creating a shape reminiscent of a butterfly at rest.

Both Lille Langebro and the Inner Harbour Bridge have decks that open at low level – while

they may lack a dramatic gesture that can be seen from afar, each one features a different opening mechanism and both are unusual. Lille Langebro makes space for boats by raising the middle length of its deck and turning it by 90 degrees on a pivot point right at the middle of the bridge. Meanwhile the central section of the Inner Harbour Bridge retracts into a specially designed void on each side of the approach structure – a feature that earned it the nickname of the 'kissing bridge' when it was first built.

Probably the most unusual of the new crossings is the Circle Bridge, conceived by artist Olafur Eliasson and formed of five interconnected circular platforms, each topped by masts, directly referencing the sailing ships of the area. The route across the bridge meanders from one platform to the next, slowing cyclists down and making space for users to linger and enjoy views across the city. Three of the circular platforms swing sideways as a single unit, so that boats can enter and leave the canal.

**Wild things**

Not all designers want their footbridges to make a statement – when such structures are built in stunning landscapes, they should not try to compete with the natural beauty that surrounds them.

The 13km-long Trugt dil Flem hiking trail in Switzerland takes walkers deep into a dramatic ravine, and was opened up through the construction of seven bridges. The route links the tectonic landscape of the UNESCO World Heritage Site of Sardona to the Ruinaulta Gorge – sometimes referred to as Switzerland's 'Grand Canyon' –

and is one of a growing number of tourist attractions being created to boost economic resilience in Alpine areas that have traditionally relied heavily on winter sports.

Through his designs, Swiss engineer Jürg Conzett sought to bring the bridges – and the hikers themselves – right into the densely overgrown environment of the ravine, rather

than just creating viewpoints from which the landscape could be observed. He wanted visitors to experience the untamed drama at close quarters – the soundscape of thundering water, the sparkling reflections and damp cloud of mist – and to feel that they were part of it.

Conzett considered it crucial that each bridge should touch as lightly as possible on the landscape, effectively becoming part of its environment and perhaps even indistinguishable from it. This modest philosophy contrasts with the more conventional approach to bridge design, which seeks to create a statement in the landscape, or a gateway to a town or city.

Whenever infrastructure is created to open up a new route, the very act of doing so inevitably puts at risk the characteristics that first made it attractive. Conzett selected natural materials as far as possible for his 'embedded' bridges – timber, stone and concrete – and fastened them directly to rock faces

where conditions allowed. The location of one bridge, close to a dramatic waterfall, was changed because Conzett thought it an 'unacceptable intrusion' into a 'wild and untouched landscape'.

**Lifelines**

Seasonal and climatic changes in river levels can be challenging for bridge designers and users alike, and in extreme cases, prevent those living in remote villages from accessing healthcare, education and jobs. The charity Bridges to Prosperity brings bridge professionals from around the world together with communities that need a safe route over a watercourse, to teach them how to build and maintain basic footbridges using locally sourced materials. Often these rivers dry up in the summer, but are impassable after winter rains.

Sustainability is a central part of the charity's ethos, to ensure that rural communities can continue to maintain these vital structures without help from others. Their footbridge

designs are durable and resilient, intended to provide safe access for generations. Bridges to Prosperity has proven that the presence of a bridge directly impacts on poverty and education: 12% more children enrol in school, and there is a 30% increase in labour market income when a community can access the school and market all year round.

Meanwhile in the Netherlands, access to a footbridge built as part of the city of Nijmegen's 'room for the river' project is designed to be lost as water levels rise. The scheme saw the creation of a new flood plain alongside the Waal river, to accommodate overflow after heavy rain and prevent flooding in the city.

Under normal conditions the 200m-long Zalige Bridge is approached along a paved footway, but when the river floods, it can only be reached on stepping stones. When the water depth breaches a certain level, even the stepping stones disappear, providing a stark reminder of the threat we face from climate change and its impact on global sea levels.



Kagarama Suspended Bridge, Rwanda



# WATER WORLDS

From swamps and marshes to fens and bogs, water-saturated landscapes are home to some of the planet's most biodiverse landscapes. As they come under increasing threat, Rosie Allen discovers more about our precious freshwater wetlands and why they're worth saving

Images of Earth from space reveal a planet that's almost mesmerizingly blue; an azure sphere spinning with white flecks of cloud and sprawling green land against the darkness of the universe. Those stretches of blue are of course the water bodies that cover 71% of the earth's surface, almost entirely made up of the oxygen-generating, sustenance-rich saltwaters of our myriad oceans and seas. Freshwater by contrast makes up only 3% of total water on earth, most of which forms glaciers and ice caps, locked away and inaccessible to humans and most animal life. Only around 0.3% forms the rivers, streams and lakes that provide us with vital drinking and irrigation water and sustain life on Earth as we know it.

According to the World Wildlife Fund, while

freshwater bodies are proportionally tiny, they're also home to 10% of all known animals and up to 40% of all known fish species, making them a crucially important part of the world's environmental infrastructure. They're also one of the most endangered habitats on the planet.

'Life in freshwater is under severe threat,' says Professor Jeremy Biggs, CEO of the Freshwater Habitats Trust. 'Globally, freshwater habitats and the species they support are among the most vulnerable parts of the natural world. According to a recent report from the Ramsar Convention on Wetlands, we lost nearly a third of the world's wetlands between 1970 and 2015. The latest WWF Living Planet Report shows that freshwater species are declining faster than any other group.'

## The life of wetlands

'Small waterbodies in particular, including ponds and small wetlands, support many rare and threatened species,' says Jeremy. 'Our research has shown that – at landscape scale – these small waterbodies support more biodiversity than large waterbodies, such as rivers and lakes.' But human activity is having a profound and damaging effect on these rare and beautiful habitats.

'Many waterbodies are degraded, particularly by water pollution. For example, the proportion of lakes classified as 'good' or 'high' status under the Water Framework Directive in the UK has gradually dropped since 2010 and no rivers in England reach even good – let alone high – status. Except for a few protected areas, the natural wildlife communities of river floodplains have been all but destroyed and are one of the least protected parts of the water environment. As a result, we're seeing a rapid decline in freshwater biodiversity. In total, around 1,000 freshwater species are now listed as rare or threatened in the UK: a shocking 25% of all those assessed. These include iconic species like Atlantic salmon, European eel, Atlantic stream crayfish, starfruit and freshwater pearl mussel, which are all on long downwards trends. Numbers of many sensitive water birds and waders have dropped, and once widespread water plants have become vanishingly rare.'

If you travel around 80 miles north-east from London you'll find yourself in one of the UK's most ancient and famous areas of wetlands; the Fens are the uncannily flat and eerily beautiful result of a huge-scale drainage project that created acres of peat-rich farmland in huge projects pioneered by wealthy

## WETLAND WILDLIFE



Otters thrive in healthy wetland habitats, hunting fish and crayfish



Alligators dig holes in wetlands which create a haven for other wildlife in dry season



The prehistoric-looking shoebill bird is a feature of African wetlands

landowners, aided by a Dutch engineer, in the 1600s. The remaining fragments of bogs and swamps (now less than 1% of the original area that wetlands covered) are a refuge for wildlife, some so rare that the Fens are among their last strongholds. The region is designated as an area of International, European and National importance, home to over 13,000 unique species including Fen Ragwort, Marsh Carpet Moth and Fen Violet, according to Fens for the Future, an action group trying to restore a healthier balance between much-needed agriculture and the needs of local wildlife. Add to this local history and myth which steeps unique environments such as these, such as the treacherous lights of the mythical 'lantern men' or King John's crown jewels, lost in the gloomy obscurity of the muds and marshes of the wash, and it reveals why wetlands are so vital to us in a cultural, as well as environmental sense.

## Monoculture, pollution and exploitation

Ramsar, a global treaty focusing specifically on the conservation of wetlands published a 2022 report concluding that 'wetlands are subject to significant pressure from agriculture as a result of land conversion, excessive use of nutrients and pesticides, non-sustainable extraction or diversion of water, and over-exploitation of biodiversity'. But, as wetlands themselves are a part of the agricultural system, providing irrigation water and replenishment for livestock, and habitats for fisheries and rice production, a solution is needed that can balance the need for food production and the future survival of wetland environments that assist them. With water-saturated landscapes at risk from livestock farming, vegetation clearance for land conversion, agricultural

Strumpshaw Fen in Norfolk is a nature reserve that harbours a rich variety of wildlife, including the swallowtail butterfly which is found only in the Fens of Suffolk and Norfolk



and air-borne pollutants, and as food demand soars and the global climate situation worsens, finding a solution in which agriculture and wetlands can co-exist is vital.

One example where this balance is being struck is in the adoption of stork-friendly rice farming at Toyooka City, Japan. The wild Oriental White Stork had been essentially extinct, largely due to the aggressive agro-chemicals used in rice production that destroyed the fish and frogs upon which the storks fed. In an attempt to reintroduce the species back to Toyooka, a raft of stork-friendly farming methods were introduced, which according to the report 'avoid the use of pesticides or chemical fertilisers, delay the draining of water from rice paddies to allow for tadpoles to transform into frogs and larvae into dragonflies, and create wintering habitats for migratory birds... as well as building biodiversity in rice paddies (which) in return, enhances soil cultivation and helps control agricultural pests.' The project's success, which has seen stork populations increase dramatically, and farmers receive better prices for their insecticide-free rice, is proof that balance between the demands of food production and the preservation of wetland habitats is indeed possible.

**In Focus: Florida's Everglades' algae crisis**

A beautiful 1.5 million-acre wetland, sprawling across the south of Florida, the Everglades is loved for its spectacular scenery of sawgrass marshes and pine woodlands, and is home to hundreds of species including the American alligator, manatee and the Florida panther. However, this tourist hotspot is under threat from a particularly pernicious invader; blue-green algae.



Hachigoro Toshima Wetlands are a Ramsar-registered site consisting of rice paddy fields converted into a wetland environment

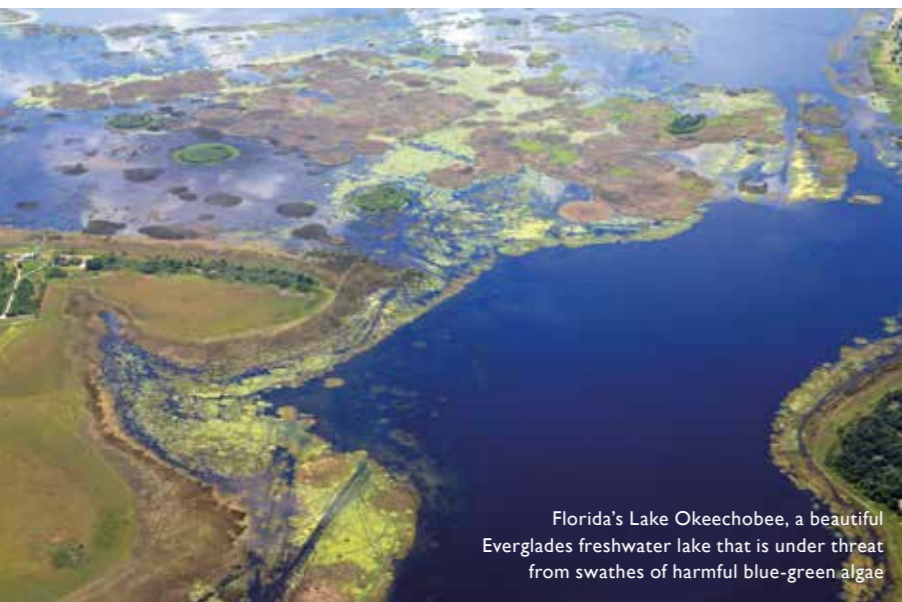
**The main concern is the potential for cyanobacteria to produce toxins that can affect short-term and long-term human health**

The Everglades' Lake Okeechobee is the second largest body of freshwater in the United States, the seasonal rain-induced overflows of which help to sustain the wildlife in the park. Now, however, around half of the lake – according to images captured by Nasa – is covered in the telltale turquoise tendrils of toxic cyanobacteria, which is rapidly increasing in response to rising temperatures in recent years. Dr James Metcalf, a microbiologist who specialises in cyanobacteria, understands how algae in particular is causing such huge problems for these iconic wetlands. 'The Everglades is a rare and important watersource which naturally flows from north to south through Florida, essentially combining a river with a wetland which supports many unique ecosystems, plants and animals that grow and live there.

'Algae and cyanobacteria are incredibly important to aquatic ecosystems and form the basis of food chains and food webs and are subsequently eaten by zooplankton and some fish species. Problems can arise when there is an imbalance and, certainly with the introduction of excess nutrients into the Everglades this can lead to changes in the composition of aquatic organisms and the presence of cyanobacterial blooms in channels and waterways associated with the Everglades. The main concern is the potential for cyanobacteria to produce toxins that can affect short-term and long-term human and animal health and large blooms of toxin-producing cyanobacteria have been observed in Lake Okeechobee and south-west Florida.'

Popular summer activities such as swimming and canoeing are off limits while the potentially toxic algae takes grip of this jewel of the Everglades, as even locals avoid close contact with the lake, stopping daily runs and walks for fear of inhaling the potentially poisonous fumes from its surface; as Florida struggles to get a grip on this serious situation, and with no easy solution in sight, Lake Okeechobee seems to be the latest casualty in our fraught relationship with our wetlands.

*For more information on the importance of freshwater habitats, including ways in which you can help, visit the Freshwater Habitats Trust at [www.freshwaterhabitats.org.uk/](http://www.freshwaterhabitats.org.uk/)*



Florida's Lake Okeechobee, a beautiful Everglades freshwater lake that is under threat from swaths of harmful blue-green algae



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SCAN TO EXPLORE





# THE THAMES

*London's living heart*

Historian Tim Potter who leads our London Group history tours gives us a fascinating insight into the history of the Thames local to ROSL, to inspire you on a river walking tour of your own

**T**he Thames is certainly the most historic river in Britain, and perhaps the world with a history stretching back 2,000 years. On its banks, some of this nation's most tumultuous events have taken place.

From the very beginning, the Thames has defined London. When the Roman invaders met the great river, it was both a communication route for their armies and a barrier to their progress. London marked the first spot where the Thames could be bridged but remained tidal; a boon to the import of goods and people against the prevailing wind.

So let's celebrate the river and nearly 2,000 years of history with a short walk from ROSL through St James's Park to Parliament Square and the river. You'll pass by St James's Palace, built by Henry VIII and where Charles II, James II and Queen Anne were born. We owe our access to the park to Charles II who opened it up to the public. The famous pelicans also date back to Charles; originally, they were a gift to him from the Russian Ambassador.

When you arrive at Parliament Square you're in the middle of Royal London. A thousand years ago, this was the Isle of

Thorney, or the Isle of Thorns. This must have been a benighted place; muddy, damp and impenetrable, surrounded by the Thames and tributaries of the Tyburn stream, but Thorney's isolation meant that it was a perfect place for an early Saxon monastery. When Edward the Confessor built a great Abbey, Westminster was finally on the map. Here Edward was buried and William the Conqueror crowned, the first of 40 coronations to take place in the Abbey. Royal Westminster had arrived.

Around the abbey, on the banks of the Thames, a royal palace developed. All that remains of the medieval complex is the Jewel Tower, Westminster Abbey and the great Westminster Hall, tucked under Big Ben. The Hall has been the scene of some of the most historic events of the last 900 years from the first Parliaments to the trial of Charles I.

From here we walk past Westminster Hall on to Westminster Bridge. It was from here that William Wordsworth could declaim that 'Earth has not anything to show more fair'. We may not agree with him today, but we can see this was a great place for a royal palace. It was close to the City, but being both upstream and upwind, was spared its pollution and



**ST JAMES'S PALACE**  
St James's Palace was built by Henry VIII between 1531 and 1536. Elizabeth I lived here during the Spanish Armada and set out from St James's to speak to her troops assembled at Tilbury



**JOSEPH BAZALGETTE MONUMENT**  
A tribute to the engineer and creator of London's sewer system, which proved crucial for relieving London's cholera epidemic



**CLEOPATRA'S NEEDLE**  
Transported from the ruins of the Caesareum of Alexandria in 1877, the pair of obelisks are believed to originate from around 1450 in the Egyptian city of Heliopolis



**THE STATUE OF BOUDICCA IN HER CHARIOT**  
A bronze statue celebrating Queen Boudicca, queen of the Iceni tribe who led an uprising against the Romans in Britain

overcrowding. You'll notice that the bridge is painted green as it's closest to the green seats of the House of Commons. In contrast, Lambeth Bridge upstream is painted red, being closer to the red leather of the Lords. At the foot of the bridge you'll see Boudicca in her chariot, defending London; it's a touch ironic as during her uprising she probably killed more Londoners than anyone else in history.

Now, let's walk along the Embankment Gardens. Up until the 1860s, you would have been under water. The river today is very different from those times; it's much narrower, deeper and with more violent tides. London has always encroached on the river but its most dramatic transformation was with the construction of London's Embankments by one of the great Victorian engineers, Joseph Bazalgette. The Embankments house the great sewers which ended the scourge of cholera, added 20 years to the life expectancy of London's citizens and transformed the appearance of the City.

The Victoria Embankment, in particular, is now one of the most beautiful of London's roads, with the river on one side and glorious gardens on the other. We have WH

Smith of bookshop fame to thank for them – the government wanted to sell the land to raise funds but Smith fought a long and ultimately successful battle to preserve them for the public.

As you walk through the gardens, you'll come across one of the few remnants of the great Palace of Whitehall, the centre of royal life for 150 years. Two catastrophic fires in the 1690s led to its abandonment but at the corner of the Ministry of Defence are the Queen's Steps; built by Christopher Wren as a river entrance to the Palace but now marooned 100m from the Thames.

A little further on by Hungerford Railway Bridge is the somewhat grubby monument to Joseph Bazalgette with his bewhiskered face peering out from a cross section of a sewer. It bears the motto (in Latin) 'He placed chains on the river.'

This part of the river is full of history. Within a few hundred metres, there is Charles Dickens's boyhood workplace; a 17<sup>th</sup> century water gate and Cleopatra's Needle which, at 3,500 years old, dwarfs even London's history. But the Thames has been here a lot longer and just keeps on rolling.



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# Inside SHAKESPEARE'S GLOBE

Take a look behind the curtain at one of London's most beloved cultural icons, as outgoing CEO of 14 years Neil Constable talks to Rosie Allen about the challenges of taking *Hamlet* around the world and how Shakespeare's commute across the Thames may have inspired his great works

Given the theme of this Overseas edition is 'waterways', it's fitting that Shakespeare's Globe sits right on the Thames; how do you think the river would have inspired the Bard and how does it shape the theatre today? The Thames would have been much wider in Shakespeare's day and that's how the 'frost fairs' of the 17<sup>th</sup>-19<sup>th</sup> centuries were possible (frost fairs were the phenomenon where the Thames would occasionally freeze over, allowing festivities and ice skating to take place on its frozen waters). I live in the Barbican, which is near where Shakespeare would have lived when he was in the city,

staying with the Mountjoys on Silver Street. My office has a fantastic view, including the dome of St Paul's. It's not of course the St Paul's that was visible in Shakespeare's day, destroyed as it was by the Great Fire, but the river provides a real feeling of place and recognition. 400 years ago the south side of the river was a place for people escape to the play houses, bear baiting and other entertainment; things that wouldn't have been licensed by the City Governors to take place within the city walls. I love it still when I walk to work from the Barbican and all the activity you see whether low tide or high tide; people mudlarking, looking for treasures. I like to imagine Shakespeare would have taken in these sights and sounds too; the river has had that continual presence in our shared history.

In *Hamlet*, Shakespeare talks about the 'distracted globe', and that's interesting to think about in terms of the Globe's positioning on the Thames. There would have been a real hubbub, huge amounts of noise to contend with as the actors performed on stage; the noises of trade, church bells, transport and such.

In modern London, this distracted world includes being on the flight path to City Airport and cruisers going up and down the Thames. So there's a real feeling of place that makes it very different to walking into any other theatre, where the doors close and the lights go down; it does feel like you're in a living breathing building that is connected to its location and there's a real poignancy to being in this atmosphere before you've even started watching a play.

We now find it very hard to imagine what this side of the Thames looked like not so very long ago; old wharves, warehouses and not much more. But since the Festival of Britain (1951) transformed the area, you now have the Southbank Centre, the National Theatre, the BFI, the Tate, the Globe Theatre itself, and then the Millennium Bridge opening – it's become a cultural hotbed very quickly. Our founder Sam Wanamaker had a fight on his hands when he wanted to get the Globe built; firstly some people were against the idea of what they thought would be a Disneyfied version of Shakespeare's Globe; secondly many people locally felt the land should be used for affordable housing for the residents of bankside, which is a worthy argument. But the Southbank's new cultural icons have proved a

huge benefit to local community and economy and a real draw to the borough.

I'm still shocked that, when we put on our annual *Playing Shakespeare* production with Deutschbank (a scheme in which 2,500 London and Birmingham schoolchildren can experience a 90-minute Shakespeare production for free) for 80% of those kids it's their first Shakespeare experience. 60% have never been to the theatre, and time and time again we meet schoolchildren who have never seen the Thames, including many that live in London. It reveals an unconscious assumption that everybody has a knowledge of the great river, but for many coming to the Globe, it will be the first time they've seen it.

**What's been the secret of Shakespeare's Globe's continuing success?**

The Globe is a very democratic space – 700 tickets go to our 'groundlings' who pay just £5 per ticket, but get closer to the stage, rather than paying premium prices for the best view.

Some of the more traditional Victorian and Edwardian theatres have the balconies far away from the stage whereas our galleries are close – this particularly helps us when we're trying to engage younger audiences, such as the CBeebies productions we've been running. And in the Playhouse there's also that candlelight, being able to see the enjoyment on others' faces, the camaraderie of being together rather than sitting in solitude in the dark.



**I like to imagine Shakespeare would have taken in these sights and sounds too; the river has had that continual presence in our shared history**

Much Ado About Nothing at Shakespeare's Globe, 2022







Clockwise left to right: 'Groundlings' are able to enjoy the best view in the house from as little as £5 at The Globe; beautiful stage details from the Elizabethan-style playhouse, pioneered by Sam Wannamaker in 1997; the circular amphitheatre allows audiences to feel connected to the action onstage

organisation that was purely independent from government support and subsidy.

One of the first things I realised when I joined was that there was no real recognition, let alone subsidy, from parliament (the Globe is still fully self-funded) of the Globe's contribution to London and the UK's cultural landscape and outreach internationally. So I worked hard to engage and lobby government and stakeholders to really appreciate what a cultural jewel the Globe is and could be.

So it was no surprise that we took an active part in the World Shakespeare Festival as part of the Cultural Olympiad in 2012, and received money from the then-Chancellor George Osborne to help support the UK-China year of cultural exchange, and then for taking *Hamlet* to 196 countries in the world.

Then Rishi Sunak, Chancellor at the time, and Oliver Dowden launched the £1.58 billion Cultural Recovery Fund post-pandemic from the stage of the Globe – that was real recognition of our importance and contribution to culture in this country.

But I think the world really sat up and took notice when we had to announce that the Globe was in significant financial peril due to our closure during the Covid crisis. We were so fortunate that everyone came to our aid to support us and enable our continuation.

*How has Shakespeare's Globe helped to make Shakespeare accessible and inclusive around the world?*

In 2012 we invited the world to come and

perform on the Globe stage. 36 countries came and performed their interpretation of Shakespeare live on our stage and 80,000 people came to see Shakespeare performed in a non-English language, including many of London's ex-pat communities coming along to support their countries of origin.

We hosted the world's youngest country, South Sudan, performing *Cymbeline*, we had the Mexican-Spanish *Henry V* part 1 and Catalan-Spanish part 2; three former Yugoslavian countries came and performed *Henry VI*; there was an Armenian *King John*, Japanese *Anthony and Cleopatra*; it was

**In terms of bringing Shakespeare to a wider audience, we've led a lot of work in discussing race and diversity in Shakespeare's work**

wonderful to experience Shakespeare in their mother tongues in this space.

So to commemorate the 400<sup>th</sup> anniversary of Shakespeare's death, we decided that we should go out into the world too.

We very ambitiously took a production of *Hamlet* to as many countries as possible, some of which couldn't be visited because of civil war or issues with those countries' leadership. It was incredible experiencing *Hamlet* in the United Nations HQ in New York, the Za'atari refugee camp for those displaced after the war in Yemen, travelling to the Pacific islands. It meant that

the group of actors ended up with 24 passports each, and they were received brilliantly – many of these countries hadn't had the opportunity to welcome companies like us before.

From ancient monument to amphitheatres, to burial grounds, grand civic squares or tiny theatres you could really see how *Hamlet* resonated in so many ways with different audiences. They responded to those universal issues of kingship, usurpery, displacement, domestic drama; it all rang true in different ways to different nations. It's quite discombobulating looking back at it really, that scale of achievement – many thought we couldn't do it. But we did!

One moment that will always stand out is watching the cast set sail from the river

Thames to travel to Antwerp in 2014 and welcoming them back two years later at the time President Obama was visiting. To have him to welcome them back to the Globe was a significant moment that we'll never forget.

*Why do you think Shakespeare's work is so enduring?*

He puts a mirror up to nature. The plays still feel so contemporary with the world that we live in today in the same way that it did generations ago. For example, it's wonderful when you put on a *Midsummer Night's Dream* and modern – far more climate aware – audiences realise that Titania's speeches are about climate change, or the commentary on misogyny that you can see in the conversations between the four lovers.

Shakespeare brought so much language to our world. He wrote for kings and queens, he wrote for the clergy, for businessmen and for ordinary people in his domestic dramas. A tribute to the universality of his work is that it's been interpreted in so many different ways, in ballets, films, music, radio productions and more.

In terms of bringing Shakespeare to a wider audience, we've led a lot of work discussing race and diversity in Shakespeare's work. We're able to help people appreciate that Shakespeare was living in a multicultural London 400 years ago, a diverse landscape with people from all over the world in professional roles, such as lawyers and teachers.

That's why Shakespeare can talk about racism in plays like *Othello* where the language now feels challenging, but we can provide context against the backdrop of multiculturalism in Shakespeare's London.

*Your time at Shakespeare's Globe is ending – what's next for you?*

I don't know yet to be honest; I'm delighted that my successor has been announced and I think my departure is an opportunity to hand on to the next generation, ensuring I leave the Globe in as strong a position as possible.

It's good to see that audiences are now returning post-pandemic and that we're sustaining the financial resilience that we'd lost.

For my next endeavour I'm hoping to explore a role in which I can utilise cultural diplomacy, something which also really sings to the purpose of ROSL and that international dialogue, and to use my experience to help others develop in the way the Globe has over the years.

**What's on**

Just a short distance away from ROSL's Clubhouse, why not take in a performance the next time you're in town. Here's some of the Globe's upcoming highlights. Visit [shakespearesglobe.com](http://shakespearesglobe.com)



**Macbeth**  
UNTIL 28 OCTOBER  
One couple's ruthless quest for power turns nature upside down as Shakespeare's bloody tragedy *Macbeth* consumes the Globe Theatre

**As You Like It**  
UNTIL 29 OCTOBER  
Journey into the forest as we embark on a transformative adventure. Who knows what – or who – you might find?

**Ghosts**  
10 NOVEMBER – 28 JANUARY  
Experience the work of Henrik Ibsen, one of the most influential dramatists of all time, with his scandalous *Ghosts*, a searing exploration of family secrets and forbidden desire



**I, Malvolio**  
30 NOVEMBER – 9 DECEMBER  
World renowned artist Tim Crouch makes his Globe debut in the candlelit Sam Wanamaker Playhouse, with his acclaimed solo show - 'I'll be revenged on the whole pack of you'

**Why not combine a trip to the theatre with lunch or dinner at ROSL? The refurbished art-deco 1910 Dining Room reopens from 27 September, offering lunch and dinner Monday to Sunday**



## Gershwin in New York

# A RHAPSODY

As we celebrate George Gershwin's 125<sup>th</sup> birthday with a celebratory concert, writer and musician Hugh Morris explores the romance between Gershwin and New York, the extraordinary city he called home



George Gershwin annotating one of his musical scores in preparation for a radio broadcast, ca. 1934

Opposite: The Manhattan skyline that would provide the perfect backdrop to Gershwin's creations

**A** clarinet wobbles, shuffles upwards, smears through a cluster of high notes before arriving at its melodic peak: there, a light, bluesy melody unfolds, an anticlimax of sorts after such a bravado opening. With that famous musical gesture, George Gershwin arrived: his transition from Tin Pan Alley song plugger to musical plate-spinner — balancing writing for the stage, screen, and concert hall — was complete.

*Rhapsody in Blue* was, without doubt, a smash hit, earning Gershwin sizeable royalties—more than a quarter of a million dollars in the decade following its premiere in 1924—numerous repeat performances, and, eventually, a place in the repertory of pianists and orchestras worldwide.

But in some ways, the piece has bypassed music to become something bigger; thanks to the movies, it's also a pervasive symbol of New York. The opening of Woody Allen's 1979 film *Manhattan* features a montage of the Manhattan skyline, soundtracked by the opening of *Rhapsody in Blue*: a narrator, stumbling over his words, tries again and again to tell the story of a man with an adoration, bordering on romanticisation, of this great city. And, just as the narrator gradually narrows down his story, a more interesting commentary on how the city shaped Gershwin's life comes through his more unusual follow-up—what became the *Second Rhapsody* — as the composer wondered how he

**Second Rhapsody ... is more a portrait than a postcard, reflecting more profoundly the character of a man shaped by the city's sights, sounds, and stages**

might repeat the impressive feat of the first.

In November 1930, George and older brother Ira Gershwin arrived in Hollywood to write the score for their first movie, *Delicious*, a musical romantic comedy starring Janet Gaynor and Charles Farrell about a group of immigrants — some Russian, some Scottish — aboard a ship headed for America. (It's a plot that echoes the journey of the brothers' own parents, Moishe (Morris)

and Roza (Rose), who moved from Russia to New York in the 1890s).

Along with the songs, George was asked to compose an instrumental piece to underscore a sequence where Gaynor's character Heather Gordon wanders through a menacing Manhattan neighbourhood.

This sequence went through three titles — *Manhattan Rhapsody*, *New York Rhapsody*; and, finally, *Rhapsody in Rivets*. In the end, only six minutes of the piece was used in *Delicious*, but Gershwin, upon his return to New York, recycled the work for the concert hall, preparing it for its debut under the baton of Serge Koussevitzky at the Boston Symphony Orchestra.

'In many respects, such as orchestration and form, it is the best thing I have written,' Gershwin wrote of the *Second Rhapsody*. In his eyes, he succeeded, musically speaking: it's as bustling and colourful as its predecessor, but altogether more intense: the palette it uses is darker, the faster passages more brooding and menacing, the slow moments even more yearning, the big reveal a third of the way through even more radiant. Because of its heightened intense emotions, there's a sense with it that this is ◉







**Beginnings**

George was born Jacob Gershwine in an apartment on Snediker Avenue, Brooklyn on September 26 1898



**Song Plugger**

At 15 George worked as a 'song plugger' on Tin Pan Alley, performing new tunes to help sell sheet music, giving customers a preview of the song before they committed to buying



**Rhapsody in Blue**

In 1924, Gershwin would compose his most popular and enduring work, blending jazz and classical in innovative ways



**Porgy and Bess**

Gershwin's 1934 work broke boundaries with its blend of drama and musical stylings, bemusing both critics and the public

more a portrait than a postcard, reflecting more profoundly the character of a man shaped by the city's sights, sounds, and stages.

Until his tragic death from a brain tumour in 1937 aged 38, Gershwin's life revolved around New York. He was born in Brooklyn in 1898, and the family — George, and his siblings Ira, Frances, and Arthur — lived around the city's Lower East Side. His father, Morris, embodied the famous New York workaholic culture, switching careers at the drop of a hat. Because of his preference for living near his workplace, the Gershwin family lived in over 20 different apartments across the city in the children's youth. (The writer Jane Compton has made it her mission to document in photographs the many different addresses of the Gershwins, details of which you can find on her blog, *Gershwin in New York*.)

After leaving school in 1914, Gershwin's natural affinity for extemporising on the classical repertoire made him an ideal choice for Jerome H. Remick & Co., one of the biggest firms that made up New York's Tin Pan Alley. Unlike Denmark Street in central London, which borrowed the name from New York as music publishers and recording studios moved in from the 1950s onwards, the original New York term — coined because of the din made by the highly competitive song pluggers vying for attention — described more of an industry than a specific area. Pluggers like Gershwin were in the business of selling player pianos (pianos that, when pumped by a treadle, could produce music automatically), piano rolls (that could be slotted into said pianos), and songs that



**Gershwin's essential skill .... (is) not necessarily documenting the New York skyline, but imagining the moods of the people who live there**

would become some of the first mass-produced sheet music.

From the famous Remick offices, Gershwin had his eyes set on another New York institution: Broadway. By 1920, Gershwin was already an accomplished pianist, accompanist, and, increasingly, a composer in his own right. Gershwin's hit song *Swanee*, recorded by popular vaudevillian Al Jolson, followed his first Broadway score, for *La La Lucille* in 1919; in 1924, *Primrose* and later *Lady, Be Good!* (whose

George Gershwin with conductor Albert Coates, prior to the first performance of Gershwin's *Rhumba* (Cuban Overture), Lewisohn Stadium, New York City, August 1932

songs — the title song and *Fascinating Rhythm* — have outlived the show and form early entries in the celebrated Gershwin songbook) further confirmed Gershwin's ascendancy.

With Broadway successes, money and fame from *Rhapsody in Blue*, and frequent, eyebrow-raising appearances of Gershwin's music in concert halls (helped by dance-orchestra leader Paul Whiteman and mezzo-soprano Eva Gauthier), life in New York after 1924 looked very different to the Gershwin brothers' childhood, as apartments in Lower East were traded for a townhouse, then a penthouse, on the trendy Upper West Side.

But some of Gershwin's most endearing responses to New York, and American life more generally, came when far away from the country entirely. 'I've not endeavoured to represent any definite scenes in this music,' Gershwin informed *Musical America*. 'The rhapsody is programmatic only in a general impressionistic way,' he added, before giving a detailed account of the different moods the titular American experiences

as we follow him through the piece. Perhaps that's what Gershwin's New York inspirations come down to. The moment the blues kicks in, 'our American,' he writes, 'has succumbed to a spasm of homesickness.' That's Gershwin's essential skill at work — not necessarily documenting the New York skyline through music, but imagining the moods of the people who live there.

*With thanks to the Ira and Leonore Gershwin Trusts for providing images.*



*ROSL's Coronation Appeal*

Support ROSL with a donation to our appeal

The ROSL Foundation was founded during the Golden Jubilee of the Royal Over-Seas League, with the purpose of supporting our aims, and over the last few decades we have promoted and supported hundreds of young musicians and artists. The ROSL Foundation more recently has looked to support the heritage of ROSL and upkeep of our unique Grade I listed properties in which these important and uplifting activities take place, including the Public Affairs series now into its third year. Renovating, preserving and modernising our home at Over-Seas House is critical to the work we do.

In the year of the Coronation of His Majesty King Charles III, this is an ideal moment to look forward to many more years of bringing people together through shared interests and cultural engagements. The Coronation Appeal was set up to help grow the funds already held by the Foundation, and you can build on the generosity of current and previous generations, and help to maintain our long-held traditions of international friendship and support. If you would like to make a financial donation to the Coronation Appeal of the ROSL Foundation this can be done online by secure link <https://community.rosl.org.uk/>.

If you would like to discuss giving a substantial donation or leaving a legacy please get in touch with the Director General at [bneale@rosl.org.uk](mailto:bneale@rosl.org.uk).

Thank you very much for your support.

**Dr Annette Prandzioch, Director-General**





Shifting Tides

# UNVEILING RESILIENCE

The Maldives' reputation as an earthly paradise belies an impending crisis for the archipelago and its waters, as warming temperatures begin to impact its environment.

Ahead of ROSL's autumn exhibition, *Shifting Tides*, which showcases work from contemporary Maldivian artists, the High Commission of the Maldives issues a call to protect this unique and irreplaceable environment

The Maldives, an Indian Ocean archipelago comprising 1,192 low-lying islands of 26 natural coral atolls nestled in the heart of the Indian Ocean, represents a striking example of the intricate interplay between nature, culture, and the imminent perils of climate change. With its crystalline azure waters, velvety beaches, and coral reefs that explode with vibrancy, this island nation has a long history of captivating the imagination of travellers and explorers. Spanning over a million square kilometres, these islands held pivotal significance as bustling commercial hubs within the

maritime crossroads, facilitating the exchange of peoples, goods, knowledge and ideas across the region and the broader world.

Embedded within the Maldives collective identity are the wonders of its natural surroundings, including its coral reefs and diverse marine life. Culture thrives in the Maldives through its deep-rooted connection with nature, as evidenced by traditional practices, art forms and indigenous knowledge. Exemplifying the nation's artistic prowess while embodying sustainable practices passed down through generations, delicate techniques such as boat building, mat weaving, coral stone

architecture and lacquer art showcase this symbiotic relationship. Over the centuries, the Maldives welcomed various visitors, each leaving an indelible mark on the social and cultural tapestry of the nation, from Buddhist monastic communities to the Muslim Sultanate of the 12<sup>th</sup> century, followed by brief Portuguese occupation in the 16<sup>th</sup> century, and later Dutch and British protectorates before the Maldivian people declared independence in 1965. Yet, the looming threat of climate-induced changes holds the potential to intensify the vulnerability of the Maldives' cultural heritage to climatic stressors. ●





97%

of the Maldives no longer had fresh groundwater by 2021



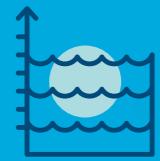
90%

of the Maldives had experienced severe erosion by 2021



80%

of the country could become uninhabitable by 2050 as a result of global warming



59cm

is the upper sea level rise limit predicted in a 2007 report on climate change



2100

the year by which most of the republic's 200 inhabited islands may need to be abandoned if the upper sea level limit is reached according to the 2007 report



60%

of the country's coral reefs were impacted by a bleaching event in 2016

Situated with an average elevation of only 1.5 m above mean sea level, the Maldives ranks among the flattest countries worldwide (Ministry of Environment 2019). As such, the country is also one of the most vulnerable to the adverse impacts of anthropogenic climate change, particularly concerning sea level rise and temperature, where 'vulnerability' is 'the degree to which a system is susceptible to, and unable to cope with, adverse effects of climate change, including climate variability and extremes' as defined by the Intergovernmental Panel on Climate Change (IPCC).

As a Small Island Developing State (SIDs), the Maldives, like many other countries that fall into this category, possess limited adaptive measures to address the ramifications of global warming. Critical infrastructure (such as hospitals, transport and communication infrastructure, schools, or airports) is situated in close proximity to the coastline, rendering local communities highly vulnerable to coastal hazards. Consequently, any calamities in these coastal areas can

significantly impair livelihoods. Moreover, the ocean on which the Maldivian atolls floats, harbours the seventh largest reef system in the Indian Ocean. This reef system serves as a formidable natural barrier against tsunamis and other ocean-related hazards, effectively mitigating the impact of waves on coastlines. However, the reef structures themselves are not exempt from the ravages of climate change.

**The country is vulnerable to the adverse impacts of anthropogenic climate change, particularly concerning sea level rise and temperature**

Rising sea surface temperatures (SST) trigger coral bleaching events, which place corals under stress and cause them to expel the algae that lives within them, leaving behind a colourless skeleton. At the same time, increasing ocean acidification poses a substantial threat to the erosion of Maldivian reefs, ultimately endangering coastal protection and the preservation of marine ecosystems. Thus, beneath the idyllic veneer of this tropical paradise, the Maldives harbours a tale of interconnected vulnerabilities and resilience, where the destiny of nature and culture precariously hangs in the balance due to the ever-escalating impact of climate change.



*Shifting Tides*  
EXHIBITION

The forthcoming Royal Overseas League exhibition *Maldives | Shifting Tides* (on view 30 Sept – 19 Nov) is a poignant reminder of the intricate interaction between nature, culture, and the existential threat that looms over the Maldives. Through the evocative artworks of local talents, the exhibition invites us to contemplate the delicate balance that underpins the Maldivian way of life and the urgent need for global action to mitigate the impacts of climate change. It is a call to protect the unique treasures of this archipelago, ensuring a sustainable future where nature and culture can continue their dance in harmony. 'Shifting Tides' aims to inspire visitors to become agents of change and advocates for a more sustainable world, as it hopes to evoke an emotional response to the art that tackles the imminent crisis. Together, we can shift the tides towards a brighter future for the Maldives and beyond.

RSVP to attend the opening drinks reception for *Maldives | Shifting Tides* on Friday 29 September, 5-7pm on [rosl.org.uk/events](http://rosl.org.uk/events)

The Maldives' iconic coral reefs have been subjected to 'bleaching', leaving the area colourless and its wildlife depleted



# ROSL International Artist Residency

in partnership with The Art House, Wakefield

Visual Arts Coordinator Robin Footitt speaks with Asta (also known as *qaidi805*) from Delhi, India, and Kim Makin from Gaborone, Botswana, two artists who'll be participating in our two-month residency across Wakefield and London this autumn

## Kim Makin, Botswana

### Can you tell us a bit about your journey up to now?

I'm practising as a multidisciplinary artist and DJ from my home in Gaborone, Botswana. My day-to-day work at present is predominantly focused on arts administration as an executive board member/mentor for the Art Residency Centre Botswana, and co-founder of The Botswana Pavilion. Since returning home after completing my Master of Fine Arts degree (2021), I tend to work on a project-by-project basis curating independent exhibitions, assisting with art events and discussions that engage the local creative community, DJing as well as occasionally assisting with international art fairs and studio work projects for university students.

Most recently, I presented a solo exhibition entitled 'the doors of culture shall be opened' at Linnaeus (Gaborone, 2022). Over the past five years, I have had the opportunity to exhibit my art as a part of group shows in Cape Town, Johannesburg, Gaborone, Frankfurt and Washington DC, as well as online.

### Can you describe your art practice and what you hope to develop in the residency?

At present I describe my art practice as a form of audio-visual storytelling. Materially I often endeavour to combine sculpture and sound to produce installations that create an experience through art, space and time. My recent work also experiments with video and digital photomontages, as well as elements of performance through photography. Conceptually I am interested in researching 'the living archive' as a practice in recurring histories in Southern Africa.



**I have had the opportunity to exhibit my art as a part of group shows in Cape Town, Johannesburg, Gaborone, Frankfurt, Washington D.C., as well as online**

In so doing, I aim to reconsider the construction of transnational histories.

During this residency, I hope to focus on ceramics and photography and also expand on my signature use of 'nude' pantyhose, in works such as *Molenza* (Shield). Conceptually, I am interested in making use of this residency as an opportunity to explore the concept of learning about myself and my sense of home away from home. In so doing, I hope to access, recreate and capture archival material, historical objects, photographs and resources from Botswana in the UK, whether that be familial (as in familiar or relating to family), brought along with me, or found.

### What three items will you travel with that you can't live without?

My sunset lamp, my compact DJ controller, and I can't quite decide yet between my maternal grandmother's shawl and one (or two) of my ceramic baskets or *Molenza* works. I wouldn't say that these are necessarily items that I cannot live without, but they are small pieces of me and my sense of home that I think are important to carry with me during this time.

### Is there an artist or artwork that is a great influence on you?

Although quite different to my own, I would say that I am influenced greatly by the work of Pamela Phatshimo Sunstrum. I enjoy her visual compositions in pencil and paint which popularly feature a methodic layering of bold colours, people, geometry, cosmogony, landscapes, domestic spaces and sometimes text. ●



Kim Karabo Makin, the doors of culture shall be opened, 2021, Installation view at Michaelis Galleries, Cape Town



### Asta (Qaidi805)

**I understand that this will be your first time travelling to the UK — how have you arrived at this point in your career as an international artist?**

I studied film in the National Institute of Design in Ahmedabad, starting work on a documentary film in 2016, but truly got my footing in contemporary art a few years later, assisting Afrah Shafiq (a multimedia artist based in Goa), whose versatility, work, process and core belief I so admire. For a long time though, I only made things at home, most of which have never been seen by anyone but me.

Last December I was part of a show at Forde art space in Geneva, with a series I call Cytokinesia – a series of digital collages made of medical scans, insect imagery and marbled paint – that I have been adding to for the past ten years or so. When I began it in 2013 I hadn't used computers very much, and image making via machine was a fascinating concept that I was curious about using in combination with traditional media; it was a sort of conversation between human and machine.

Outside of a gallery space I created a moving installation with the Urdu Project Collective in 2021. The Urdu project presents Urdu as a metaphor for cultural crossroads, the spaces in which cultures begin to bleed into each other. The Urdu language is called *gulliyon ki zubaan*, or a language of the streets. It was born in North Indian merchant and army camps of the middle ages, occupied by people from the entirety of the lower Asian belt, threading through the Arab world all the way to western India. I will be beginning the Critical Curatorial Cybermedia programme at Geneva University of Art and Design later this year, which I am really excited for, and which I hope will contribute in meaningful ways to my practice and the ideas I would like to explore.

**Can you describe your art practice and what you hope to develop in the residency?**

What I like to explore and create is rooted in the idea of the 'personal' not belonging to me alone. Inevitably, given that I belong to a time and a place, this personal experience is bound to resonate with other people, if only I can adequately contextualise it. I also think the larger function of art is slow. It documents and raises mirrors. This may not affect immediate change, and the gratification is very slow, but without it, we'd be stuck in loops of memoryless repetition. It is also essential to nurturing growth, as a society, over time, and of course whatever technologies we have now, the internet, toaster ovens, plumbing for example are actually collective discoveries of many generations.

In my work I like to use both of these ideas, of the personal, and of study, ie. accessing collective human knowledge to make things that I hope can contribute to that very very slow change by drawing emotion,



Ganga Jamuna Market



through sound, through visuals. The medium is always secondary to the thought, though I prefer to use media that I know I will be able to craft well.

I'm looking forward to meeting the local art community at the residency, and also to learning from the other artist in residence. The natural history of Yorkshire is also something I'm eager to explore along with local mythologies and stories.

**What three items will you travel with that you can't live without?**

My ukulele would definitely be one. Then there would be my notebooks, one that I like to take notes in, and one that I like to make up semi-fictional stories in.

**Is there an artist or artwork that is a great influence on you?**

Afrah Shafiq's work has definitely been very influential to me. The way she uses tangible archival material in combination with abstract ideas is really beautiful to me. One of the things I love most about her work is that it always feels intentional and never opaque. Its playfulness and variation in media is also really interesting to me. I also really admire the work of Jaakko Pallasvuo. His work seems really relevant and also very relatable to me, and I think it is using modern media at its best. I also really enjoy the comic nihilism of his work.

*The ROSL International Artist Residency begins in September and runs until November 2023 in partnership with The Art House, Wakefield*



**What I like to explore and create is rooted in the idea of the 'personal' not belonging to me alone. Inevitably, given that I belong to a time and a place, this personal experience is bound to resonate with other people, if only I can adequately contextualise it**



## STEP INSIDE THIS CHRISTMAS

*A warm welcome awaits where splendour and historical richness intertwine perfectly this festive season. Members are invited to celebrate in style choosing from one of our overnight stay packages or simply join us for our Christmas Day lunch.*



**CHRISTMAS LUNCH ONLY\***  
from £135,  
(£35 per child under 12)

Celebrations begin at midday with a sparkling drinks reception, Executive Chef, Elliot Plimmer and his team have crafted a classic festive menu including roast Norfolk turkey, with all the trimmings.

Food and Beverage Director, Serge Pradier, has selected a charming Chardonnay from the south of the Rhône Valley and a fantastic Bordeaux, our Club Claret, made by the famous Sichel Family in the Medoc.

#### INCLUDES

- Sparkling drinks reception (25th)
- Delicious Christmas lunch and half a bottle of wine per adult
- Coffee and homemade mince pies
- A gift of festive chocolates
- King's speech

**CHRISTMAS TWO NIGHT STAY**  
from £255

Choose our two night stay package (24th and 25th December) and enjoy mince pies and mulled wine on arrival. Members can choose to dine in the stylish 1910 Dining Room (last sitting 8pm on 24th), where a festive menu will be served (evening dining on the 24th not included in package price). A selection of family board games can be enjoyed in the Drawing Room. Wake up on Christmas Day in the grand surrounds of our historic Grade I Listed Clubhouse. Celebrations begin at midday with a sparkling drinks reception, followed by a spectacular lunch menu, with all the trimmings.

#### INCLUDES

- Two nights' accommodation including breakfast
- Mulled wine and minces pies on arrival (24th)
- Family board games in the Drawing Room (24th)
- Sparkling drinks reception (25th)
- Delicious Christmas lunch and half a bottle of wine per adult
- Coffee and homemade mince pies
- A gift of festive chocolates
- King's speech

**BOXING DAY THREE NIGHT STAY**  
from £233

Extend your celebrations a further night (24th, 25th and 26th December) and join our expert tour guide for a Boxing Day walking tour of the local area. This exciting tour will explore St. James's and the surrounding area and is hosted by a London Blue Badge Guide. You will discover hidden corners, secret treasures, meet the Grand Old Duke of York and Laurence Olivier. The tour includes listening devices. Starting and finishing at Over-Seas House, from 11am to 1pm.

#### INCLUDES

- The full Christmas Two Night Stay Package
- Accommodation on 24th, 25th and 26th December
- Walking tour of the local area with an expert guide

PRICE PER ROOM PER NIGHT (inclusive of Christmas lunch)	SINGLE ROOM	DOUBLE ROOM (single occupancy)	DOUBLE OR TWIN ROOM (double occupancy)
Two nights (24th and 25th December)	£255	£270	£383
Three nights (24th, 25th and 26th December)	£233	£248	£338

For information on local church services, please ask at Reception

PLEASE BOOK CHRISTMAS LUNCH (ONLY) VIA [DINING@ROSL.ORG.UK](mailto:DINING@ROSL.ORG.UK)  
PLEASE BOOK CHRISTMAS PACKAGES, INCLUDING ACCOMMODATION, VIA [RESERVATIONS@ROSL.ORG.UK](mailto:RESERVATIONS@ROSL.ORG.UK)

PRICES ARE PER ROOM PER NIGHT INCLUSIVE OF VAT



# AUTUMN ARTS PREVIEW

As the nights draw in and the cosy confines of theatres, galleries and cinemas beckon, let the **ROSL ARTS team** be your guide to the best of new-season arts and entertainment across the UK



Highlights include, from far left to right: ENO's *La Traviata*; ROSL Champagne Dinner with Cellist Gerard Flotats; Mary Quant exhibition in Glasgow and *Flowers for Mrs Harris* at Riverside Studios



**Geoff Parkin**  
ARTISTIC DIRECTOR, ROSL ARTS

We are pleased to present our Autumn 2023 arts events at ROSL, as ever highlighting the exceptional range of creative talent that ROSL supports through our various arts programmes as well as showcasing the international elements that make our organisation so special.

We have two major composer birthdays to celebrate this year: George Gershwin and Sergei Rachmaninov. Our concert on Tuesday 26 September marks the exact day of Gershwin's 125<sup>th</sup> birthday and we will celebrate with sparkling wine and some of his most famous works including a brilliant two piano arrangement of *I Got Rhythm* and arrangements of *An American in Paris* and *Rhapsody in Blue* for piano and wind quintet. For Rachmaninov's 150<sup>th</sup> birthday we will again use both the ROSL Steinways to present his beautiful *Suite No.1 Op.5* and a wonderful arrangement of his *Symphonic Dances*.

On the 30<sup>th</sup> November we present a special winter and Christmas themed concert, including the ever popular *Winter* from Vivaldi's *Four Seasons*, and an arrangement

**'Britten's evocative and emotive score never fails to show ENO's superlative orchestra and chorus at their best'**

of *La Traviata* (23 October - 12 November) features ROSL's Gold Medal winner Jonathan Lemalu (year 2000) in the cast!



**Cerys Beesley**  
ROSL ARTS MANAGER

It's the 125<sup>th</sup> birthday of George Gershwin and at ROSL we've gathered some of our brilliant ROSL Annual Music Prizewinners to celebrate (*Gershwin 125<sup>th</sup> Birthday Concert*, Tuesday 26 September). I'm looking forward to seeing some of our

of Tchaikovsky's *Nutcracker Suite* for 13 players – almost a mini orchestra!

We are pleased to join up with our food and beverage colleagues for two events: a Champagne dinner, featuring a recital of French music by ROSL prizewinner cellist Gerard Flotats, and a wine tasting accompanied by live saxophone and harp music by Huw Wiggin and Oliver Wass.

Our first event of the season is an art talk on 6 September by Cindy Polemis, complementing Tate Modern's exhibition 'Capturing the Moment'. We have three truly international exhibitions programmed for our Autumn series, highlighting art from The Maldives, illustration from Vietnam, and finally our celebrated ROSL Photography Competition, which as ever will celebrate photographic talent from all over the world.

We look forward to welcoming you to our forthcoming arts events!

My pick for the Autumn is English National Opera's revival of *Peter Grimes* (21 September – 11 October). I think over the years I have seen Britten's unforgettable work presented by every major opera company in the UK, and none has matched the power and darkness of David Alden's setting for ENO. Telling the story of how the residents of the 'Borough' transform into a hateful mob in the face of a tragedy involving 'outsider' Grimes, Britten's evocative and emotive score never fails to show ENO's superlative orchestra and chorus at their best.

Or if Verdi is more your thing, ENO's upcoming production

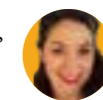
of most recent prize winners Lumas Winds and Emily Hoh collaborate with one of our brilliant pianists Florian Mitrea who has been a friend and great ambassador for ROSL for nearly five years and soprano Siân Dicker who won her prize during the pandemic and we're always thrilled to have her back on the Princess Alexandra Hall stage.

Elsewhere in London I'm excited to see *Flowers for Mrs Harris* at Riverside Studios (Saturday 30 September - Sunday 26 November). One day, house cleaner Ada Harris happens upon a Dior dress that takes her breath away. In that magical moment, Ada has an epiphany and sets off on a journey that will change her life, from the cobbled streets of post-war London to the magical avenues of Paris and beyond. Based on one of my favourite books by Paul Gallico, this brilliant original British musical was created for the Sheffield Theatres. I saw the original production of this musical a few years ago in Chichester and I'm delighted that it's coming to London this autumn.



**Robin Footitt**  
VISUAL ARTS CURATOR

I'm excited to help members experience the creation of a new children's picture book in a collaboration between UK literacy experts Pop Up Projects and Viet Nam publishing house Nhã Nam in our *Pathways in Viet Nam* exhibition (at Over-Seas House, from Friday 24 November). 15 Vietnamese illustrators are invited to respond to text created by writer and environmentalist Trang Nguyen that focuses on the theme of caring for endangered species and their habitats.



**Rosie Allen**  
OVERSEAS EDITOR

I'm excited to find some autumn wardrobe inspiration from Britain's most transformative age for fashion at *Mary Quant - Fashion Revolutionary* (until 22 October 2023, Kelvingrove Art Gallery and Museum, Glasgow). Quant was the artist who changed the face of British style and the V&A retrospective of this modern sartorial legend features a riot of colourful designs, from miniskirts to makeup.

Explore our full autumn calendar online at [rosl.org.uk/events](https://rosl.org.uk/events)



# THE GOLD STANDARD

Emile Souvage, clarinettist and winner of the AMC Gold Medal Award in 2023 speaks to Rosie Allen about his influences and the importance of expressing a musical personality

**E**mile, why did you choose to specialise in clarinet and how has it kept you interested all these years later?

I chose the clarinet back in elementary school. I didn't know the instrument before someone came to present it in my class. I come from a family of musicians, both my parents are singers, but they never pushed me in the direction of the clarinet. When I heard it being played in my school I was immediately sold. The sound colour struck me and I naturally somehow felt connected to it. I started taking lessons and at times I thought of quitting, but at a certain point I started to be comfortable with the instrument and I noticed that it was and is the perfect instrument for me to express whatever I have to say. Maybe because I heard so much singing when growing up I feel like that is what made me choose the clarinet in the first place, for its singing qualities and being so close and connected to the human voice.

**Can you tell us a bit about your background in music?**

At the age of 13 I went to see a performance of Bach's *Matthew Passion* in Bozar in Brussels performed by the Dutch Bach Society. I was sitting next to my mum and I saw she got very emotional listening to the concert. It made me emotional as well and in that moment I realised what a fantastic job it must be being able to make people in the audience feel so touched by what you're doing on stage. I then decided to go to a specialised boarding school for classical music. I still went home on the weekends, but I had a fantastic teacher there that made me love the clarinet even more. After that I studied at the conservatories of Brussels, Stockholm and Cologne. In those places I got inspired by teachers but especially my fellow students as well. I tried to find out how to practise, what to look for in my playing and what my goals for the future would be. Next to that I also studied historical performance to get a better understanding of how the music from the past must've really sounded by using period instruments and discovering their qualities and what the difficulties at the time were. I like to believe it influences my playing on my modern day-clarinet as well!



**What have been your career highlights so far?**

I had a fantastic time playing with the Royal Concertgebouw Orchestra this season. A particular concert I remember was when we played Mahler's *Ninth Symphony* in The Barbican back in November 2022. The conductor was Daniel Harding and you really felt that there was something special in the air that night because he was performing in his own country. My parents were also there in audience for me which made it extra special.

**What are your ambitions as a musician?**

I was lucky enough to have spent this last season as an academist in the Royal Concertgebouw Orchestra. This means I got the chance to play over 12 projects with the orchestra and go on tour with them as well. I secretly dream of one day being a fixed member of this fantastic group of people and musicians. Next to that I hope to reach new audiences in the UK thanks to the AMC. There's nothing in the world I enjoy more than to perform for people and make them forget about their daily lives for a brief moment. In the future I hope to perform as a soloist with an orchestra as well. Playing the Mozart or Nielsen clarinet concerto would really be a dream come true.

**'The musical message, even in complex classical music, should always be clear in my opinion, something we can often learn from pop musicians'**



**What music do you listen to and to what extent does this inspire your work?**

Lately I rediscovered The Kooks, a rock-band from Brighton. I remember their debut album was the first CD I got as a present back in 2006 or 2007 and I started listening to it on repeat again recently, inspired by this beautiful weather. I also enjoy listening to my fellow Belgian Jacques Brel, and Charles Trenet, Gino Paoli and Elton John. In a way I think I have quite a nostalgic taste in music. I think listening to different sorts of music is healthy because the message is often clearer than with classical music. There's a certain directness that I think is beautiful to try and implement in our playing as classical musicians. The musical message, even in complex classical music, should always be clear in my opinion, something we can often learn from pop musicians.

**What would you say to anyone thinking of taking part in the Annual Music Competition?**

I think the AMC is a fantastic opportunity for young musicians to take the stage and show their musical personalities. Because it is hard to compare instruments, I think this is exactly what the jury is looking for. Also, reaching the final gave me the opportunity of a lifetime to perform in Wigmore Hall and the prize money will help me continue building a career.



# NEWS & EVENTS

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

News & views  
ROSL NEWS



Artists presented prints, ceramics and more for sale in the Makers Market



Charles Court Theatre's *The Mikado* proved a hit with members and guests



A chocolate masterclass taught guests how to make deliciously decadent truffles



Tuulia Hero captivates the audience at a Wrench Room session

## SUMMER

## PLACE

## ROUND UP

Summer Place brightens up St James's

Our very first Arts Festival, Summer Place proved a roaring success this July, with members enjoying an eclectic mix of theatre, live radio, gin tasting, classical music and much more.

'We're delighted with the reception that Summer Place received,' says Artistic Director Geoff Parkin. 'The aim was to celebrate the unique eclecticism of ROSL and our dedication to arts and culture of all stripes. We look forward to an even bigger festival next year.'

Our Makers Market featured a range of artisan art and ceramics



Madcap vintage radio-style antics from *The Gin Chronicles*



Tirtha Lawati presents a photography masterclass



The HandleBards present *A Midsummer Night's Dream*



A relaxing gong bath eased us into the weekend



2022 AMC Gold Medal winner Jack Hancher plays for guests in our Wrench Room sessions







## James Blackford receives 2023 ROSL AMC Overseas Award

Award winner is presented with a special trophy

Since 1985 ROSL have annually purchased an artwork from a graduating MA Ceramics & Glass student at Royal College of Art to be awarded to the winner of the Overseas Prize. This year saw euphonium player James Blackford, one of Australia's most versatile and eminent euphonium players, take the trophy: a beautiful vase created by ceramicist Alexander Aitken.

Visual Arts Curator Robin Footitt tells us: 'The Arts team (Cerys, Geoff and I) had the pleasure of looking at over 30 graduating ceramics and glass artists' work in the Royal College of Art studios and the quality of the submissions were exceptional. Alexander's piece *Sea Horizons Vase* stood out for its thoughtfulness and physicality; we were mindful of it's recipient, Australian euphonium

player James Blackford (ROSL AMC 2023 Lorna Viol Memorial Award for the Most Outstanding Musician from Overseas). The vase not only carried similar proportions to the euphonium with a vessel form reminiscent of a held breath but also its use of the historic technique of Maiolica glazing speaks of the intrinsic adventure and trade on the horizon through lost traditions of travelling the seas.'



## ROSL announces William Hague as guest speaker at Annual Lecture

ROSL welcomes former Foreign Secretary to Over-Seas House

We're delighted to announce that our guest speaker for the ROSL Annual Lecture will be the Rt. Honourable William Hague.

Lord Hague served as Leader of the Conservative Party and Leader of the Opposition from 1997 to 2001 and was the Member of Parliament for Richmond

in North Yorkshire from 1989 to 2015. Following his political career, Lord Hague has had a successful career as an author and columnist for *The Times*.

The lecture will be taking place on Tuesday 5 December, with more details to be released soon.

## New reciprocal clubs to discover

Two prestigious international clubs to enjoy

A major benefit of membership is access to a wonderful line up of reciprocal member clubs around the world, specially chosen for their quality and atmosphere. In recent months we've been pleased to add two very special new reciprocal clubs to our roster:

**The Cosmos Club** is a historic Washington DC institution, and members have included presidents, vice-presidents, Supreme Court justices, Nobel Prize

winners, Pulitzer Prize winners, and Presidential Medal of Freedom recipients. Founded in 1878, this prestigious venue offers fine dining in a stunning period clubhouse setting.

**The Quorum Club:** With venues in Gurgaon, Mumbai and Hyderabad, The Quorum group of members' clubs offers a buzzy and vibrant space in some of India's major cities, providing a wonderful home-from-home to explore from.



## A new season of eating and drinking at ROSL

Indulge in the very best of autumn flavours in the comfort of our Art Deco Dining Room

Autumn brings with it a whole new palette of colourful ingredients and seasonal produce to incorporate into our selection of mouthwatering dishes on offer at ROSL; sample some of Elliot Plimmer's new creations for yourself as we reopen the 1910 Dining Room at the end of September, when the garden and Brabourne Room will also close for food service.

In anticipation of a tempting new menu, Elliot tells us 'When the dining room reopens this year, we will be focusing again, as we always strive to do, on seasonality, and wonderful flavours, using the best autumnal flavours such as artichoke, squash, wild mushrooms and truffles. We'll also be introducing some daily specials when time allows, such as our very popular Sunday roast, and we'd love to introduce a beef Wellington to the menu.'

We'll also have a new wine list to explore, and a calendar of food and wine events put together by Head of Food and Beverage Serge Pradier to add some sparkle to autumn evenings, including:

of the Rivière family and the Clos des Menuts vineyard in Saint-Émilion and enjoy an exquisite menu featuring smoked duck margret and celeriac rémoulade, grilled fillet of beef perfectly paired with Saint Emillion, and a cheeseboard showcasing classic French produce.

**Champagne Gardet recital and dinner**

**Thursday 12 October 2023**  
We're delighted to host Champagne Gardet and longtime ROSL wine supplier Davy's wine for a tasting and dinner, accompanied by a cello and piano recital with ROSL Prizewinners Gerard Flotats and Hamish Brown.

A menu of pan-fried scallops, butter-roasted beef fillet, truffle-glazed veal and sweetbread, followed by peanut butter parfait and banana ice cream, will be paired with a delectable, hand-picked selection of Gardet wines.

**Olive Oil Tasting with Irimi Tzortzoglou**

**Thursday 23 November**  
If you attended our wonderful Greek-inspired tasting menu created for us last year by *MasterChef 2019* Champion Irimi Tzortzoglou, then you'll know that olive oil is the vital ingredient for authentic Mediterranean cooking. This year qualified olive oil sommelier Irimi joins us again, to present a tasting and tutorial that will help you to discern the complexity and magic of olive oil for yourselves.

Discover the deep-rooted history  
[Visit rosl.org.uk/events](http://www.rosl.org.uk/events)





*Anthony Howes receives King's Birthday Honour*

Congratulations to Anthony Howes from the Western Australia branch, who has been awarded the OAM for services to the Community through the Arts, and Broadcasting, youth and the homeless in the King's Birthday Honours list.



Discovering a taste of Peru at ROSL

Guests enjoyed a taste of Peru at this very special ROSL collaborative dinner

Our summer Food & Beverage programme saw us explore the culture and cuisine of Peru, as we celebrated 200 years of friendship between the country and the UK.

Beginning with music from the Afro-Peruvian band *Manos Negras*, whose repertoire included genres such as waltz, landó and festejo, guests were joined by the Ambassador of Peru, who gave a fascinating insight into the cuisine of the country, highlighting its unique cultural and historical treasures.

The menu, a collaboration between the

embassy's cook, Nora Paucar, and ROSL's Executive Chef Elliot Plimmer showcased the wonderful flavours of a traditional Peruvian dinner. Guests enjoyed marinated beef fillet and potato croquette to start, a delicious seafood and meat paella for the main and Peruvian dulce de leche for dessert, all complemented by pisco sour and pisco chilcano, as well as Peruvian coffee.

Keep your eyes on our calendar for more international food and wine events coming up throughout 2023/24 at ROSL.

Rwandan Revelations

Michael A. McKay, Joint Coordinator for ROSL's Switzerland Branch reports on a fascinating talk from the Rwandan Ambassador

Ambassador Marie Chantal Rwakazina's compelling speech about her country, Rwanda, demanded attention: as Ambassador to the Swiss Confederation and Permanent Representative to the United Nations Organizations in Geneva and a former Mayor of Kigali, she was Guest of Honour at our Annual Dinner for ROSL members and their guests.

She informed us about the aims and objectives of Rwanda towards improving the quality of life of its citizens: free education, universal health coverage, and encouraging a strong sense of community, resilience, and openness. Not one of her ROSL audience had ever been to Rwanda, and Ambassador Rwakazina was keen to remind us that Kigali is one of the safest capital cities in Africa, if not the entire world. Strong and sensitive leadership, especially in showing the way

towards bringing people together following the genocide of 1994, was a theme which was addressed openly and frankly.

She told us that being a hub for business, new partnerships, bringing people together, facilitating the meeting of minds and an exchange of ideas are all important to Rwanda. Exemplifying these objectives, she mentioned the School of Leadership Afghanistan (SOLA), the first and only school of its kind, to provide a safe space for Afghan girls to receive a secondary level education.

In closing, she underlined the fact that becoming the 54th country to join the Commonwealth, in 2009, was an important part of Rwanda's strategic plan. Lausanne and the EHL brought ROSL members convivially together again, and a thoroughly enjoyable time was had by all.



In memoriam

In memory of Sir David Brewer

We're deeply saddened to announce the death of our former Chairman, Sir David Brewer.

David took on the role of ROSL Chairman in 2016, retiring in 2019. Previously, he had held the posts of both Lord Mayor of London and Lord Lieutenant of Greater London before being appointed a Knight of the Garter.

David will be sadly missed by his former colleagues at ROSL, and we send our condolences to his family and friends at this sad time.



ROSL around the world

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

Tasmania  
Classical Piano Prize  
Winner Lunchtime Concert

On Friday 19 May a number of ROSL members attended the UTAS School of Creative Arts and Media Chamber Music Lunchtime Concert, featuring the 2023 ROSL Tasmanian branch Classical Piano Prize winner, Miffy Wang, who performed *Invierno Porteno* by Astor Piazzolla, *Reverie* by Giovanni Bottesini, and *Tarantelle, Op 6* by Camille Saint-Saëns.

Upcoming events  
Royal Over-Seas League  
Tasmanian Branch 75th  
Anniversary Reception  
Tuesday 11 July, 6pm,  
Government House

A combined Commonwealth Societies reception to help us celebrate the branch's 75 years in Tasmania. More details, including how to book tickets will be provided closer to the event.

Book Group Afternoon  
Teas

Last Friday of the month, 2pm, 25 Bournville Crescent, Cadbury Estate Claremont  
We invite you to share a book of your choice; please let the Secretary know if you would like to participate.

Western Australia

ROSL WA played a significant organisational role in the official celebrations for the Coronation of His Majesty King Charles III in Perth, Western Australia. The gala dinner for Coronation Eve took place in the historic Weld Club in the city centre, featuring the Lieutenant Governor, Deputy of the Governor and Chief Justice, the Honourable Peter Quinlin as guest speaker. We were honoured to have been asked to liaise with the Senior Lecturer in Music at the Western Australian Academy of Performing Arts (EQU) Stewart Smith, to put together a music programme which reflected the King's music interests. Young and highly talented musicians from WAAPA performed a selection of music by composers who are favourites of the King. A surprising moment came towards the final moments of the dinner, when a staffer of one of the principal guests, the Consul-General for the United Kingdom, brought a message that came directly from the King, thanking all present for their best wishes, and went on to send special greetings to the young Perth musicians for playing that evening.

ROSL WA were official guests at St George's Cathedral for the

Coronation Celebration Service, featuring the internationally famed Cathedral Choir, who sang a superb setting of music which included Parry's *I Was Glad*, complete with Coronation Vivats. Anthony Howes, OAM KCSJ - Chairman ROSL WA.

LONDON GROUP

Upcoming events  
'The Salters of Bermondsey'  
talk

13 September, details TBC  
Join us for a fascinating insight into a remarkable couple who lived in, and helped transform, Bermondsey in the first half of the 20th century. A walk around the area to accompany the talk will take place on 5th October, with more details TBC.

Christopher Wren and the  
rebuilding of London Talk  
1 November, details TBC

Learn more about the architect responsible for some of London's most iconic buildings in this talk, with an accompanying walk visiting Wren churches taking place on 9th November.

All these events will be advertised on the ROSL Events page of the website, for booking via Eventbrite.

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## News & views

### Member-led Activities

#### Book Group

The ROSL Book Group meets in person at the Club, as well as on Zoom for overseas members, on **Wednesdays**, once per month, to discuss novels primarily. The discussion starts at **6pm**, but we meet beforehand for a drink and a chat, and afterwards for dinner (optional) at **7.30pm**. Dates of meetings with books: 13 September *The Time in Between* by Maria Duenas; 11 October *Free Food for Millionaires* by Min Jin Lee; 15 November *The Castle* by Franz Kafka; 13 December *The Ladies Paradise* by Emile Zola.

#### Bridge Club

The Bridge Club meets at ROSL every **Monday 2pm-4pm** (except on Bank Holidays) to play ACOL Bridge. Once per month there is a refresher course with a truly excellent tutor £20pp, all other play is free. New members are welcome. Lunch at 12.30pm is optional.

**International Online ROSL Bridge Club:** 10-week online courses at £220 pp payable in advance, starting w/b 25 September 2023

1. Beginners' Course **Tuesdays at 7.30-9.30pm UK time** starting 26 Sept (C1)
  2. For Intermediate players that play bridge and would like to improve their game (C2) **Wednesdays 7.30-9.30pm UK time** starting 27 Sept
  3. Preparing players for playing bridge at their local clubs, **Tuesdays 5-7pm UK time (C3)** starting 26 Sept
- These sessions will be open to all ROSL members around the world. Members visiting the Club can join the Monday afternoon play.

#### Backgammon Club

Meets on **Wednesdays 2-4pm** and for lunch (optional) at 12.30pm. New members are welcome. To join any of the Member-led activities, please contact Eve at [E.Mitleton-Kelly@mitleton-kelly.org.uk](mailto:E.Mitleton-Kelly@mitleton-kelly.org.uk)

## EVENTS HIGHLIGHTS

Settle in for the new season with our vibrant calendar of book talks, art exhibitions, concerts and much more at ROSL. Visit [rosl.org.uk/events](http://rosl.org.uk/events)

**Art talk with Cindy Polemis: Capturing the Moment**  
Wednesday 6 September, 6.30pm

**Gershwin 125<sup>th</sup> Birthday Concert**  
Tuesday 26 September, 6.30pm



Gershwin 125<sup>th</sup> Birthday Concert, Tuesday 26 September



Two Piano Rachmaninov 150th Birthday Concert, Thursday 26 October

**Pairings: A Musical Wine Tasting**  
Tuesday 17 October, 6.30pm

**Two Piano Rachmaninov 150th Birthday Concert**  
Thursday 26 October, 6.30pm

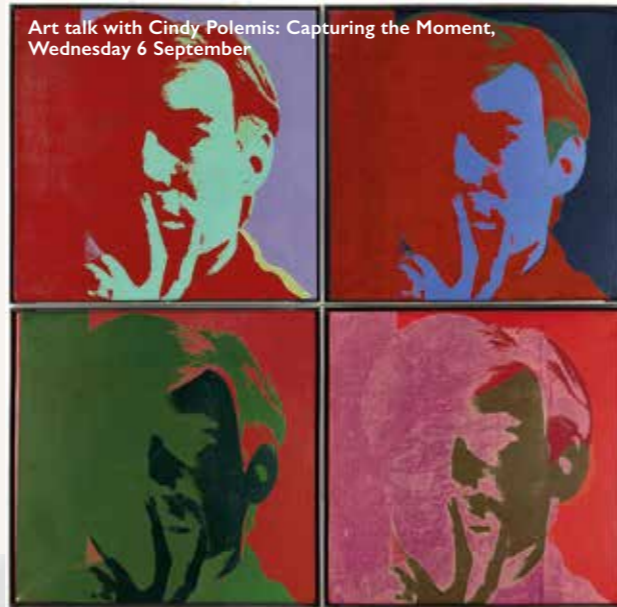
**Mithras Trio Album Launch**  
Thursday 9 November, 6.30pm

**Young Artist Series: Matthias Balzat**  
Tuesday 21 November, 6.30pm

**Pathways in Viet Nam Private View**  
Friday 24 November, 6pm

POP UP PROJECTS  
PATHWAYS IN VIET NAM

PART OF UK/VIET NAM SEASON  
IN ASSOCIATION WITH  
BRITISH COUNCIL



Art talk with Cindy Polemis: Capturing the Moment, Wednesday 6 September

**Maldives: Shifting Tides Private View**  
Friday 29 September, 5pm

**Clos De Menus Wine Tasting**  
Thursday 14 September, 6.30pm

**Book Talk: Women in Intelligence** by Helen Fry  
Monday 2 October, 6.30pm

**Champagne Gardet Dinner and Recital**  
Thursday 12 October, 6.30pm



Mithras Trio Album Launch, Thursday 9 November



Mozart, Walton & Brahms with The Piatti Quartet and Simon Callaghan, Tuesday 28 November

**Mozart, Walton & Brahms with The Piatti Quartet and Simon Callaghan**  
Tuesday 28 November, 7pm

**ROSL Mini-Orchestra Christmas Concert**  
Thursday 30 November, 6.30pm

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