

OVERSEAS

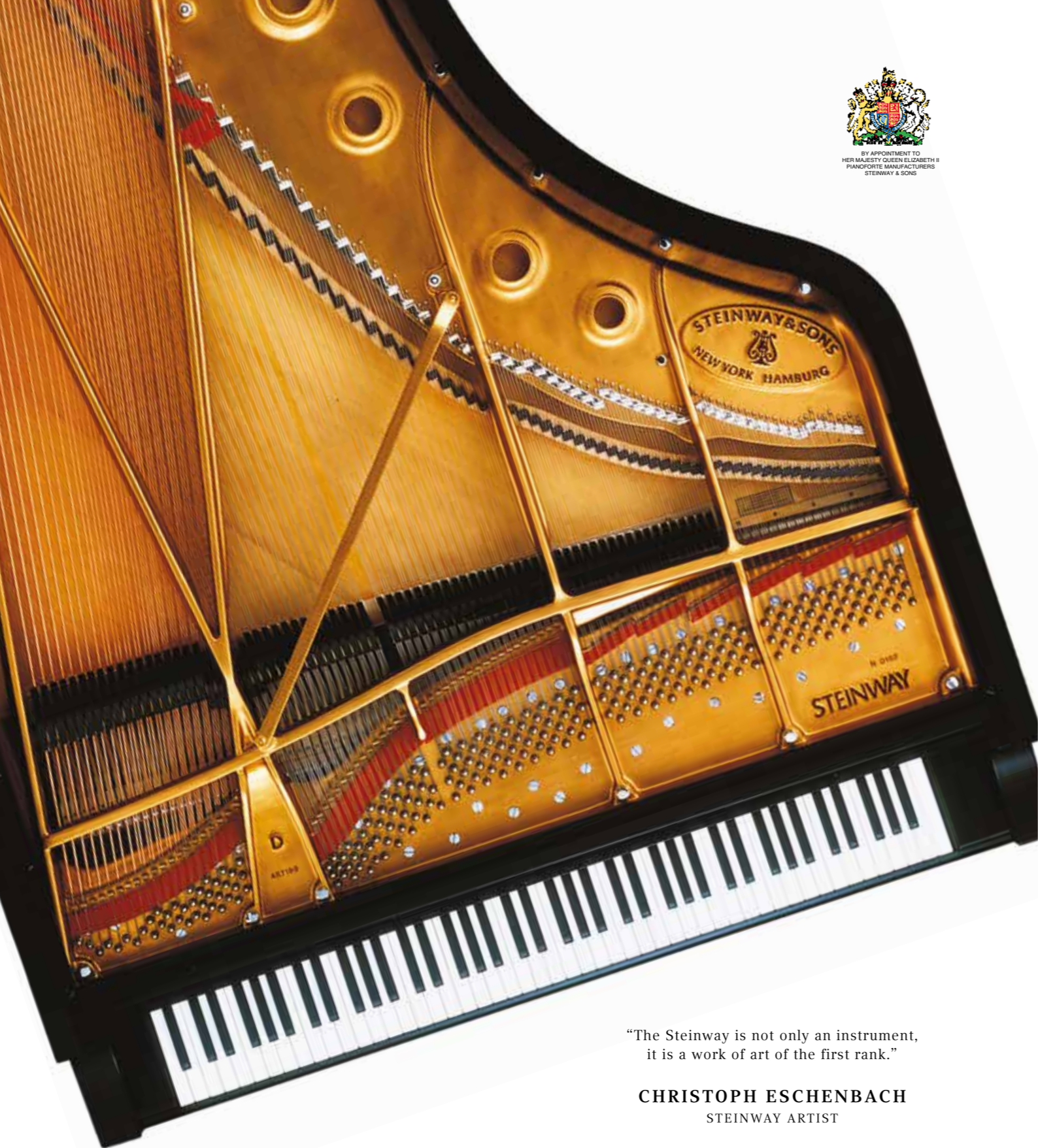
THE JOURNAL OF THE ROYAL OVER-SEAS LEAGUE



KING AND COMMONWEALTH
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ROYAL OVER-SEAS LEAGUE



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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.

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‘Royal patronage is very much part of what makes us a special organisation with a purpose’

We are honoured and delighted that His Majesty King Charles III has agreed to be our Patron.

This edition of *Overseas* is a celebration of that fact; a closer look at the concept of King and Commonwealth and what that means in 2024.

This continues the tradition of the Monarch acting as Patron of ROSL, a tradition started by King Charles's great grandfather when ROSL was founded in 1910. Royal Patronage is very important for our profile, at home and overseas and is very much part of what makes us a special organisation with a purpose, set out in our Royal Charter, of promoting international friendship in the Commonwealth and beyond. Our lead feature is a piece penned by the Prime Minister of Samoa, Fiamē Naomi Mata'afa, in tribute to her island nation's hosting of the Commonwealth Heads of Government Meeting later in the year, in which she maps out her vision for her nation as part of the Commonwealth.

Elsewhere, the former Foreign Minister of Australia (and former Chairman of ROSL) the Hon Alexander Downer AC reflects on his personal experience of meeting with the King, and also Australia's complex and fascinating relationship with the monarchy.

September sees the end of summer here in London, and with it the launch of a new season of events, talks and dining at ROSL. I am particularly looking forward to members hearing the insights from some very special guests as part of our Public Affairs series, including writer, broadcaster and Chairman of the Equality and Human Rights Commission Sir Trevor Philips, and Sir Niall Ferguson who will be the guest speaker at our Annual ROSL Lecture in December. We will also be serving up some very exciting food and beverage collaborations alongside a delicious seasonal menu for the 1910 Dining Room which reopens on 25 September (bookings are already open), and our Christmas and New Year packages this year give you the opportunity to celebrate in style at your home away from home.

Dr Annette Prandzioch
DIRECTOR-GENERAL

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The eyes of the Commonwealth will be on Samoa this autumn as it hosts the CHOGM 2024 summit. Prime Minister of the island nation, Afioga Fiamē Naomi Mata'afa shares her hopes on how the spirit of *aiga* (family) can inspire the Commonwealth to overcome global challenges

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From the EDITOR

In his Commonwealth Day speech this year, King Charles III said; 'the Commonwealth is like the wiring of a house, and its people, our energy and our ideas are the current that runs through those wires.' It's in this spirit that we bring you an edition of *Overseas*, which celebrates the new direction of the institution of which ROSL has been a champion for over a century.

CHOGM 2024 takes place in the beautiful island nation of Samoa this October, and we were delighted that Samoa's Prime Minister Afioga Fiamē Naomi Mata'afa has contributed an in-depth look at the challenges and opportunities this high-profile event presents for her country, and how the *aiga* or family spirit makes it a host that embodies the key tenets of Commonwealth.

Benson Wilson, a former ROSL-award winning baritone of Samoan descent gives us a wider view of Samoan culture and arts and we learn about Scottish writer Robert Louis Stevenson's surprising connection with the island.

Elsewhere, the current of innovation and collaboration that higher education brings to the Commonwealth table is explored in our interview with Professor Colin Riordan, whose role as Chief Executive of the Association of Commonwealth Universities gives him the exciting task of facilitating discussion, and creating the practical tools and strategy to allow even greater collaboration across these countries.

There's plenty more besides, including arts, food and wine and a sneak peek of our Christmas offering; I very much hope that you find inspiration in this Autumn 2024 edition of *Overseas*.

Wishing all our members across the globe a wonderful close to 2024

Rosie Allen
editor@rosl.org.uk

6

Pacific Leaders remain proud guardians of the largest ocean in the world



CHOGM 2024 SAMOA

A resilient Commonwealth aiga

As Samoa hosts the 2024 Commonwealth Heads of Government Meeting this October, the nation's Prime Minister, Afioga Fiamē Naomi Mata'afa, sets out Samoa's vision for the conference as Commonwealth Chief-in-Office and how the nation's concept of *aiga*, or 'family' will reinforce this year's theme of 'one resilient common future'

Samoa is a small island developing state (SIDS) in the Pacific with a population of around 200,000 people and a total land area of 1,300km². Its vision is to empower communities, build resilience, and inspire growth, while protecting and respecting the land's and ocean's resources. This is underpinned by the Christian values of Samoans and our unique communal culture and traditions. In short, our vision is ensuring that we preserve a country that all Samoans would want to return to. Samoa, like many SIDS, has its development and resolve increasingly challenged by external shocks, especially an increase in frequent and intense natural hazards.

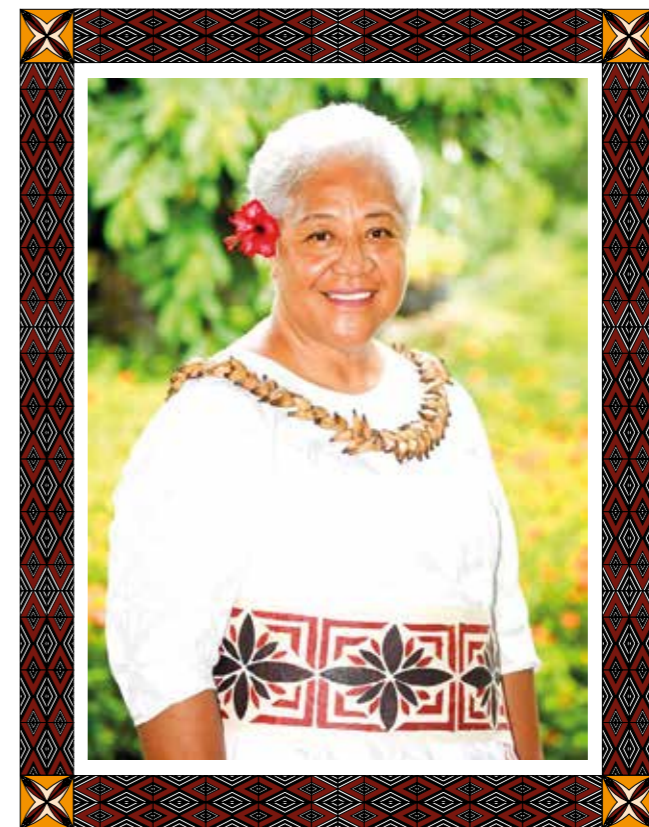
Since independence in 1962, Samoa has gradually joined many multilateral and regional organisations to bolster political and developmental relations that have helped realise the nation's aspirations. The Commonwealth has been a constant in Samoa's journey as an independent nation, partnering to promote and advance shared goals of development, democracy, human rights, freedom and peace. In the face of significant disparities in the distribution of wealth and economic benefits, the worsening impacts of the climate crisis, and increasing geopolitical divides

The uniqueness of the Samoan way of life is attributed to the *aiga* or family at the core; it exemplifies collective responsibility, encapsulating values such as respect, dignity, love, protection and service

that threaten multilateralism and undermine international cooperation, the Commonwealth remains an important global partner for advocacy and support, particularly for small and vulnerable countries like Samoa.

The Commonwealth *aiga*

The uniqueness of the *fa'asamoa*, or the 'Samoan way of life', is attributed to the *aiga* or family at the core; it exemplifies collective responsibility, encapsulating values such as respect, dignity, love, protection and service. This ethos aligns with the principles of the Commonwealth Charter, uniting the Commonwealth *aiga* (family) of 56 nations, from across five continents and representing a-third of the global population. These nations, diverse in



Commonwealth history, challenges and opportunities, and to focus the efforts of the Commonwealth *aiga* on the theme of 'One Resilient Common Future: transforming our Common Future'.

Samoa chose the critical focus to be on resilience, prioritising collective action that weaves resilience into all choices for a Commonwealth where societies stand strong, institutions uphold justice, environments flourish and economies thrive. This will continue to reinforce the Commonwealth as a compelling force for good, a value-based organisation, an effective network for cooperation, and promoting sustainable development, peace and democracy.

Pacific Leaders have declared climate change as the single greatest threat to the security and well-being of their people, but remain proud guardians of the largest ocean in the world

CHOGM Samoa: the Blue Pacific CHOGM

CHOGM is the primary political gathering of Commonwealth leaders held every two years. In Rwanda in 2022, leaders confirmed Samoa as the incoming Chair-In-Office and host of the next CHOGM. The Samoa CHOGM will bring the collective experience of the Blue Pacific Continent, islands that are in the front lines fighting the impacts of climate change, and those

size and development status, share common beliefs and values, where every member's contribution is significant. This spirit of a united Commonwealth *aiga* will be key for Samoa.

CHOGM and resilience

The Independent State of Samoa, which became a Commonwealth member in 1970, will become the first SIDS from the Blue Pacific Continent to host CHOGM. As the Commonwealth marks its 75th Anniversary this year, Samoa CHOGM 2024 will be a crucial opportunity to reflect on its shared

disproportionately affected by ongoing global challenges due to their unique and particular vulnerabilities. Pacific leaders have declared climate change as the single greatest threat to the security and well-being of their people, but remain proud guardians of the largest ocean in the world, with the ocean making up 96% of the region. Thus, Samoa and the Pacific will bring a wealth of experience and showcase solutions on building resilience, and bring a unique perspective, taking this opportunity for a better appreciation and understanding of the Blue Pacific's lived realities. ●

THE SAMOA APPROACH



Samoa's vision and approach for CHOGM 2024 and its subsequent chairmanship is to focus its efforts on:

THE SAMOA APPROACH



Samoa, the first Small Island Developing State from the Blue Pacific to host CHOGM, will bring a unique perspective to the table of this year's CHOGM



Strengthening and building on existing work with a focus on solutions
 CHOGM Samoa needs to be solution-oriented, focusing on commitments to bold, ambitious and transformative actions; building on existing work and flagship programmes of the Commonwealth. Highlighting small states solutions particularly on climate and ocean for the benefit of the Commonwealth and the global community as a whole will be key. We must embrace new opportunities, such as the potential of transformative digital technologies in our pursuit of economic prosperity and building more resilient societies.

Advancing our collective interests
 Building on its shared values and achievements, CHOGM provides an opportunity to leverage its implicit strength in its diversity to provide tailored Commonwealth solutions that advance its

interests and continue to safeguard the groups values as highlighted in its Commonwealth Charter. Samoa also sees the great contribution the Commonwealth can continue to bring to meet important global commitments for this critical decade, such as the Paris Agreement and Sustainable Development Goals. Samoa recognises the important influence and leadership the Commonwealth can have on global decisions that take into account Commonwealth priorities in pursuing sustainable development, democracy and peace.

Mounting global challenges
 Responding to the mounting global challenges is critical to the resilience of the Commonwealth *aiga*. Commonwealth Secretary-General Rt Hon Patricia Scotland KC said; 'the global community, including our Commonwealth *aiga*, confronts a multi-dimensional poly-crisis, demanding collective solutions for sustainable development, democracy and peace.'

As we stand together, the 2024 Samoa CHOGM calls for unity and enhanced resilience as vital for our survival.' The world is weathering unprecedented times and the Commonwealth's adaptive response to mounting challenges should be anchored in solidarity. multilateral cooperation and upholding the rule-based international order are fundamental for the timely and orderly response to these challenges. In Samoa the spotlight will also be on the enduring commitment of the Commonwealth to protect and sustainably use the ocean and its resources.

Ownership – our Commonwealth, our common future
 The Samoa CHOGM will be held at a critical time in the continuous journey of the Commonwealth *aiga* – the 75th Anniversary of the modern Commonwealth, the first CHOGM for His Majesty King Charles III, a new Secretary-General will be chosen, and it will be the first CHOGM for the newest

Commonwealth members. Commonwealth leaders, amid unprecedented and decisive shifts in the world, need to recommit to the shared ownership of the Commonwealth, by reaffirming its shared values and increasing investment of resources into the organisation and to initiatives that promise to deliver a better tomorrow for Commonwealth citizens.

This gathering [will be] a celebration of our shared commitment to resilience and progress

A shared ownership should be reflected at all levels and rooted in a people-centred approach, prioritising small and vulnerable states, women and girls, youth, the elderly, persons with disabilities, and Indigenous communities. At CHOGM Samoa the leaders' meetings will be preceded by four key forums, the People's Forum, Women's Forum, Youth Forum and Business Forum, recognising the important role of these key communities.

Accelerated action
 CHOGM Samoa will focus on implementation. From existing commitments to ongoing initiatives, the Commonwealth needs to accelerate action by realising commitments made at past CHOGMs, and prioritising innovative solutions.

I extend a warm invitation to the world to witness this important meeting; this gathering will not only be testament to our unity within the Commonwealth but also a celebration of our shared commitment to resilience, sustainability and progress.

Together, we shall script a new chapter; one where our diverse strengths merge into a common vision, ensuring a prosperous and equitable future for all. In the spirit of our Commonwealth '*aiga*' and guided by the *fāsamoa* the Government and people of Samoa eagerly anticipate welcoming the Commonwealth family to our island home.

CHOGM Samoa, 21-26 October, will be a landmark opportunity for Samoa and the Pacific to shape the future.



WHERE
 Apia, Samoa; this will be the first CHOGM to be held in a Pacific small island developing state

WHEN
 21-26 October 2024

WHO
 CHOGM 2024 brings delegations from 56 nations, including from Africa, the Caribbean and Americas, Europe, Asia and the Pacific

AIMS
 To reinforce multilateral cooperation, explore new opportunities, and tackle common challenges such as climate change and the environment

HISTORY
 Since 1971, 26 meetings have been held, most recently in Rwanda in 2022



THE KING & I

As we celebrate our Royal Patronage, former ROSL Chairman the Hon. Alexander Downer reflects on his experiences meeting the King, and Australia's complex relationship with the monarchy

I first met the now King way back in 1965. I'd just been transferred from Geelong Grammar School near Melbourne to a school in Berkshire, England. By then it had been decided that the Prince of Wales would benefit from a year of schooling in Australia and my former school was chosen for him. So I was summoned by my father to a lunch in London where, in the Royal presence, I was asked to compare an Australian boarding school with a British one. I flunked the test. I said they were very similar – which they were – but that wasn't a very helpful observation.

But all those years ago when I was 13 and Prince Charles 16, I began my contact with him which has continued through our lives. I've always found him charming, polite and courteous. More than that, Charles has always been curious. Every time I've met him he's asked about Australia, a country and its people he knows so well. He's been interested in Australian politics, in how Australia addresses issues of current concern and why things are done as they are in Australia. The now King has a rich knowledge of both Australia's modern history and its environment. And why wouldn't he? He is after all the King of Australia; he is Australia's head of state.

This role is, of course, just a ceremonial position. In reality, Australia's head of state is its Governor General, who exercises all the powers of the King. Under Australia's written constitution the King himself has only one power and that is to appoint the Governor General. He does that by convention on the advice of Australia's Prime Minister. The powers to dissolve parliament, to appoint ministers and as the head of the armed forces all reside with the Governor General, not the King.

Australia's constitution was written in the 1890s and came into force in 1901. Importantly, the Constitution can only be changed by a referendum which requires not just a simple national majority but a majority in at least four of Australia's six states. There have been 45 attempts to change the Constitution in 123 years but



The Queen was well-loved in Australia and in 1999 a referendum on whether the country should become a Republic was defeated

only eight attempts have succeeded; so note how hard it is to change the Constitution.

Plenty of Australians, including several prime ministers, have wanted Australia to ditch the monarchy and become a republic. In the late 1990s this question was put to the test. A model for an Australian republic was developed by a constitutional convention and then the public was asked to embrace it. They refused. It was defeated 55% to 45%.

There are several reasons Australians hang on to the monarchy. First, to change the system of appointing a head of state raises serious constitutional questions. If Australia decided to become a republic how would the President be chosen? Would the



Australians are fiercely independent, make their own decisions and won't be bullied by anyone. That's the Australian way!

President be elected and if so would he/she with a democratic mandate challenge the power of the elected parliament? If the President was simply appointed, say by a majority of MPs, would the public think that was appropriate? It would be the MPs' presidency not the public's presidency.

At the moment the Governor General has not just constitutionally designated powers, but the reserve powers of the monarchy. The Governor General can dissolve parliament, hire and sack ministers including the Prime Minister, declare war and so on just as the King can in the UK. Typically these powers are not used and are proscribed by convention. But what would be the status of conventions linked to the British monarchy if Australia became a republic?

These questions are hard to answer and that's why any new referendum on the monarchy would be fraught with



controversy. It is inviting a divisive debate over something which is far removed from the day-to-day concerns of mainstream Australians. Australia has been one of the world's most stable countries for well over a century and not many Australians see the point of threatening that stability.

All that would be gained would be the termination of a traditional link with the British Royal Family. There's some, but not a lot of appetite for that. Many republicans thought that once Charles became King the public would be more supportive of a republic. That hasn't happened. King Charles is well known to Australians, is popular and in his short period as King, hasn't put a foot wrong. What is more, his heir Prince William and Kate are extremely popular.

For some, though, they see the link with the monarchy as evidence that Australia isn't a truly independent country. That's not an argument with much resonance; Australians are fiercely independent, make their own decisions and won't be bullied by anyone. That's the Australian way. But we like stability not revolutions so for the foreseeable future we're happy to keep King Charles and, one day, King William.

A CELEBRATION OF ROYAL PATRONAGE: CHOPIN PIANO
Join us on 15 October to celebrate our patronage with some of King Charles' favourite music. See page 23 for more details



STELLA KANU AND DR ANNETTE PRANDZIOCH

As two globally minded institutions based in the heart of London, there's much affinity between Shakespeare's Globe and the Royal Over-Seas League. Chief Executive of Shakespeare's Globe Stella Kanu visited ROSL Headquarters to talk with Director-General Dr Annette Prandzioch about the changing face of cultural institutions, including what 'global' means now and how social media has changed the landscape for the arts

Dr Annette Prandzioch: It's so good to welcome you to ROSL; having met you before we've discussed the natural affinity between our organisations, given the international background of our members and ties with the Commonwealth. Our members really support music and the arts, and I'm sure many of them are regular visitors to Shakespeare's Globe. Additionally, both ROSL and The Globe are institutions with audiences and reach across the world; for example The Globe's world tour of Hamlet several years ago travelled to 42 countries; how integral is that to the identity of The Globe and does this affect how you approach leadership?

Stella Kanu: I think internationality is absolutely critical to the personality of The Globe. London is our home, but our impact is felt worldwide. We're trading in culture, and culture is the UK's greatest export; in that sense it's part of our bigger narrative around Shakespeare. What we're trading in is akin to the soft skills of diplomacy and friendship. The idea that a figure like Shakespeare – if we put to one side for a minute the idea that his work feels inclusive to some people and not so much to others – is an international figure of storytelling. That places us in a unique position. Our international credentials really connect us in a particularly unique way and it's something that we think about all the time. We're currently considering 'how do we put our arms around the world for the next ten years?', which is a really interesting proposition given how much the world has changed. Especially because the UK's position is different to what it was five or ten years ago.

AP: We're both institutions, founded for very specific reasons – ours to promote international friendship, yours to promote the work of Shakespeare. The way we realise our institutional role of promoting international friendship across the Commonwealth and beyond is by convening members from across the world here at the Clubhouse. We also realise it through our music and arts programme and high-profile public affairs series. The other connecting factor is that we're a Commonwealth organisation, and English is one of the most widely spoken languages in the CW; so we're both promoting and utilising language in a way to engender connection and friendship.

You've said that Shakespeare has been

historically embraced as the ultimate storyteller and that our biggest export is culture – Britain is in recent times rethinking our identity in the eyes of the world. Do you think Shakespeare has a part to play in telling that story? There's been a revisionist look at Shakespeare; is there an overlap there?

SK: Absolutely. One of the things we're aiming to do at The Globe is to adapt the storytelling context to Shakespeare. We have in-house academics who are always learning and helping us to experiment and reshape that narrative; trying to get a real understanding of Shakespeare's London at its heart. Research informs how we apply an understanding of who Shakespeare was, and how we might adapt our productions in order to shed new light on the findings of our research that amplifies the vision of the Globe Artistic Director Michelle Terry. There really is an opportunity to be continually adapting; what Britain was 400 years ago is of course very different to what Britain is today, but it also means that we can think about how diverse casting can help us to tell the story. And what research into Shakespeare's London has done is highlight the complexities of some of those well-known characters and allow us to tell stories that resonate with people today, whether in London or in an international landscape.

AP: I suppose the thing with Shakespeare though is it's timeless; great stories resonate down the centuries. We're both London based with global reach and once you have a global reach you need to be able to communicate across different cultures and not just within the UK.

SK: That's the beauty of The Globe; over a period of 400 years there's no way you could stage a Hamlet that's the same as the first production of it. It must change by necessity. We know that a large proportion of our audience comes from an international background, so when we think about the work we do with schools and young people, there is something unique about using it as

a tool. Globe Research Director Professor Farah Karim-Cooper constantly says 'we're not interested in embalming Shakespeare'; we want his work to be a tool for connecting across the world.

AP: What changes have you noticed in the way new audiences are engaging with Shakespeare?

SK: Our Director of Education Lucy Cuthbertson, directed an adaptation of *Romeo and Juliet* for a younger audience for key stage school education between 14 and 18 years of age. It's an age group that wants to be challenged, they want to understand the complexities of these stories. With something like *Romeo and Juliet* which is a classic love story, younger people are really relating to the themes of emotional health and understanding friendships and conflict, but also at the heart of the play is actual violence. A young audience that is grappling with that violence, chaos and conflict in the world around them gives us a great space to have interesting conversations.

AP: It sounds like you're really enjoying the challenges of the first six months in the role?

SK: If I was able to watch productions all of the time I'd be loving it even more! I'm really enjoying the role and there's a

Take *Romeo and Juliet* which is a classic love story, younger people are really relating to the themes of emotional health and understanding friendships and conflict

complexity to leading an organisation that is a custodian of Shakespeare. And I'm sure there are elements of the work ROSL does that involves having to connect the past and the future but it's quite a challenging place to sit. While you have a beautiful building there's also a philosophy and the values that you need

to have front of mind. I'm still discovering all the nuances of what makes Shakespeare's Globe the institution that it is. There are things that are very integral that can't be changed – so how do we change in that framework? Combining the heritage with transformation and innovation is really at the heart of what we're doing. That feels tricky sometimes and takes a lot of thought. ●



We're alike in that the Clubhouse and the Theatre are two places that are specifically designed for in-person interaction, they're meant for groups of people to enjoy something together

AP: I can imagine that everyone feels a degree of ownership of Shakespeare as a cultural icon, and so everyone has an opinion on its guardianship.

SK: Yes and similarly for ROSL in regards to the renovations you have made, many longer-term members have said, 'wow, the changes are really in keeping with what we'd expect in this space'. It's a challenge – how do you progress with the new and the different, but also bring along with it a sense of stability and consistency.

AP: As you know, you can't buy heritage and it's something you need to balance with a view to modernity. I'm very pleased to say that members have backed the changes, so broadly we must be getting it right! As CEO of The Globe, responsible for steering it through similar changes, I'd be really interested to hear your thoughts on what makes a great leader?

SK: I think it's making the right match with the right organisation; because coming through Covid highlighted a necessity for adaptability and change; that made us all chameleons. Many organisations have had to reinvent themselves, and that always happens cyclically, we all have to do it. For me leadership is about reimagining organisations so they're true to who they are

but also taking a visionary approach as well.

AP: I completely agree. It's key that a great leader should have clarity of vision for their organisation.

I'm also interested to hear your thoughts on social media and how responses from a wider digital audience can send ripples though a larger network – does that change the way you lead and have to take into consideration a wider impact on what might be said?

SK: Not really; it's there and present and something to consider. It affects us as a charity. Thinking about the impact we have, and progressing the charity, is the work and the focus. Because the demands of social media are always changing, and there's something very challenging in that fact. But we have a mission and mandate to deliver, so while voices online can cause us to think about why we're doing what we're doing it doesn't necessarily inform what we do.

AP: I think that's why the physical presence of the Clubhouse and The Globe are so important; it gives a place for people to connect and interact in a very real way as opposed to digitally and facilitate those interactions.

SK: They're places that are specifically designed for in-person interaction, for groups of people to enjoy something together. It's in the very architecture. At The Globe we're not amplified, there are no microphones and no studio lighting; it's a very unique space. Because the theatre was originally designed as a 'wooden microphone', our cast members have to perform in a specific way to be heard. It provides a real need for us to be connected together in a physical space.

AP: I agree, at the heart of what we do at ROSL is that convening; otherwise you just have an empty building.

SK: Absolutely. This season we're launching Globe Talks, using our academic work to spark conversations and be at the heart of them. For example, inviting the Arts and Health Lead at the World Health Organisation to have a conversation with *The Taming of the Shrew* Director, Christian about wellbeing, is a way to have a conversation about health post-pandemic.

Part of having a good life is having access to culture – we're interested in bringing together people doing stuff that matters – theatre practitioners, cultural leaders who have a lot to say whether about diversity, leadership, the role of artists.

PUBLIC AFFAIRS SERIES

Sir Matthew Rycroft KCMG CBE is the Permanent Secretary of the Home Office and will be our guest on 11 September. Book your tickets at rosl.org.uk/events



EST

1910

Heritage at the Heart

A NEW WELCOME



RESTORE AND PRESERVE ROSL'S UNIQUE HERITAGE FOR FUTURE GENERATIONS

As ROSL continues its journey in restoring our Grade-I listed clubhouse, Over-Seas House, we invite our members to support us to complete the final piece of the architectural jigsaw.

Vernon House dates back to 1835, and constitutes a significant part of the architecture. Our plan is to restore the entrance hall within Vernon House to its former glory. The arrival experience members and their guests receive is at the very heart of ROSL; a first impression is often the last impression.

We are a London-based institution with global reputation and outreach; the entrance is a gateway to a world of culture, heritage, public affairs, arts and dining.

To deliver this project, we need to raise £300,000. We are asking for the generous support from our

membership to reach this ambitious target. This would equate to £40 per member, an amount that we hope may be realistic for many, but any size donation will make a difference.

Should you be able to support this final significant development to the Royal Over-Seas League clubhouse, we will have an entrance hall that will preserve ROSL's architecture and heritage, creating a welcome that is fit for a King!

To make a donation, please scan the QR code, or contact the Director-General Dr Annette Prandzioch: b.neale@rosl.org.uk or visit the ROSL website <https://rosl.org.uk/product/wc-donation-heritage-at-the-heart-a-new-rosl-welcome/>



Thank you for your anticipated support

Director General | Dr Annette Prandzioch

CELEBRATING SAMOA

Samoa is a Polynesian island nation rich in culture, heritage and history. In tribute to our host of CHOGM 24, we spoke to Benson Wilson, New-Zealand-born and of-Samoan-heritage Baritone and winner of ROSL's 2019 Overseas award, about what makes the country such a special place

You were born in New Zealand and are of Samoan heritage – could you tell us a bit about the culture of Samoa, and how this has inspired your craft and career?

In my opinion, the Samoan culture is based around *fa'aaloalo* (mutual respect for others and the environment), *alofa* (love) and *tautua* (service.) If you have had the pleasure of visiting Samoa you will already know that the Samoan people are some of the most hospitable and friendly people you will come across. Although we have been stereotyped as rugby-playing giants, we are taught to also show respect and love to all. These values have influenced my craft and career in the way that I perform and especially how I behave within the industry.

Whenever I sing for audiences, whether it is thousands of people or just a few, I view my job as being a servant to the music, the text and to the audience. I approach the music and story with the respect and preparation that is required in order for me to tell the story as best as I can, so that audiences may leave feeling moved and transported. This is how I show *fa'aaloalo*, *alofa* and *tautua* within



my career as an opera singer, but also as the director of the Mana Arts Collective.

What do you wish more people knew about Samoa?

Samoa is a collection of very small islands in the South Pacific and we are a people that punch well above our weight. The nation has many sons and daughters who are prolific industry leaders in music, film, theatre, environmentalism, literature and many other fields of work. For example we have Seiuli Dwayne 'The Rock' Johnson who is a leading actor and creative in Hollywood, athletes such as Troy Polamalu and Beatrice Faumuina. And leading in the dance and choreography scene you have the most sought-after choreographer in the world Parris Goebel; pioneering environmentalists and climate change activists such as Brianna Fruean and the current Miss Samoa and Miss Pacific Islands Moemoana Schwenke, plus many more Samoans who are leading the way globally. I don't think Samoa gets the recognition that it deserves and I would love for more people to understand the effect this small dot in the Pacific Ocean has had on the world.



Baritone Benson Wilson won the Overseas Prize in the 2019 ROSL Annual Music Competition, and has since been appointed English National Opera Harewood Artist; he is quickly establishing himself as one of today's most promising baritones



You performed at the Commonwealth Day celebrations this year representing Samoa. How did it feel to represent the country at such a momentous occasion?

Performing a Samoan song at the Commonwealth Day celebrations 2024 was a momentous occasion for me, not only because of the ceremony itself, but because of what it meant to represent our small island nation on a global scale. I felt the *mana* of our people ('mana' is a Polynesian word broadly meant to represent a supernatural or elemental force of nature, which may manifest in people or objects) fill the halls of Westminster Abbey, which

was reassurance that this opportunity to sing was far greater than me and my wife Isabella Moore (New Zealand born Samoan soprano) singing at the Commonwealth Day Service. It was about representation, it was about creating and holding a space for our small island nation, letting the echoes of our ancestors resonate through the halls of the Abbey and giving a place for our ancestors' voices to be heard. It was a momentous occasion that I will remember for the rest of my life. I encourage every Samoan out there to remember that no matter what you do in life and wherever you go, you take the *mana* of your people, your village, your nation and God with you.

Sāmoa e lo'u atunu'u pele, fa'amālō le loto tele, mālō fo'i le tapua'i. E lē sili le ta'i nai lō le tapua'i! Ia fa'amanuia tele Le Atua i si o tatou atunu'u auā o fuafuaga ma tāpenapenaga mo le CHOGM i lēnei tausaga. Ia manuia!

(Translation: My beloved country, praise the heart, and the kingdom of worship. God bless our country for the plans and arrangements for CHOGM this year. Good luck!)

For more information on Benson Wilson please visit benwilson.com





Treasure Island

ROBERT LOUIS STEVENSON'S SAMOA

The Scottish writer of *Treasure Island*, *Kidnapped*, and creator of much of what we now come to regard as classic pirate mythology (the concept of the dreaded black spot, and even 'walking the plank' appear to have originated in *Treasure Island*), Robert Louis Stevenson spent his later life on Samoa, the place that would capture his heart and become his eventual resting place. Professor Richard Dury, Consulting Editor of the resource robert-louis-stevenson.org, tells us about the author's special relationship with his Pacific island home.

What drew RLS to Samoa and what made him stay there and build Villa Vailima? Stevenson first heard about Samoa when he was 21 from a dinner guest, William Seed, a New Zealand civil servant with a responsibility for lighthouses (hence the connections with Stevenson's father, a lighthouse engineer). In a letter of June 1875, Stevenson writes about Steed 'telling us all about the South Sea Islands til I was sick with desire to go there; beautiful places, green forever; perfect climate; perfect shapes of men and women [...] absolute balm for the weary.'

He arrived in Samoa on 7 December 1889 at the end of his second South Seas charter, planning to stay there to gather material and impressions for his planned book on the South Seas, and then sail to Australia and then back to England.

But he was immediately struck by the place, and in January 1890 he bought land on the slopes of Mount Vaea above Apia and started making plans to build a house there. Apart from the appeal of the island, another important reason for settling there was the fact that on his South Sea cruises his chronic ill health had appeared to clear up, and so he felt the climate must be good for him. A third reason was the fact that there was a regular monthly mail steamer calling on the way from Australia to San Francisco, which meant he could keep in touch with publishers in London and New York (even though correspondence took a month to reach London).

Did his experiences on the island influence any of his literary works? Stevenson wrote an account of eight years of conflict in Samoa between the rival colonial

powers and their oppression of the native inhabitants, *A Footnote to History* (1892). In this he exposed the machinations of the colonial powers and their mistreatment of the indigenous population. He also wrote fiction, not inspired by Samoa, but by the South Sea islands in general: *The Beach of Falesá*, *The Bottle Imp* and *The Ebb-Tide*, all of which take the point-of-view of the Polynesian inhabitants.

Was he well liked by the island's inhabitants and did his association with Samoa benefit the island in general?

His support for the local inhabitants naturally led to a deep thankfulness towards Stevenson that is still felt to this day. When the colonial authorities imprisoned the Samoan chiefs, Stevenson went to visit them in prison and campaigned to improve the conditions in which they were being held. Upon their release, in thankfulness, they built a road up to Vailima (*The Road of the Loving Heart*) – an episode unique in colonial history.

When Stevenson died on 3 December 1894, his servants and other Samoans worked through the night to clear a path through the jungle to the top of Vaea, where Stevenson had said he wished to be buried.

To find out more about the life of Robert Louis Stevenson, please visit robert-louis-stevenson.org

Pictures courtesy of Capital Collections



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THE GOLD STANDARD

Introducing our AMC
Gold Medal Winner 2024,
tenor Dafydd Jones



The highlight of our arts calendar each year is – of course – our Gold Medal Final; the ROSL Arts team put in months of preparation to go through audition tapes, make selections and organise the section finals; and our talented young musicians themselves must go through the rigorous selection stages, each with the dream of being presented the Gold Medal Award on the stage of hallowed Wigmore Hall.

This year we're delighted to announce that our AMC Gold Medal Winner is Welsh tenor Dafydd Jones, who delighted judges and audience alike with his performance at the final back in June. Here, we get to know Dafydd a little better, learning about his inspirations, career so far, and what the Gold Medal process has taught him.

Dafydd, why did you choose to specialise in singing as your instrument of choice, and how has the craft kept you interested all these years later?

I've loved singing from a very young age, and despite taking up piano and harp lessons at school, I was most at home when performing in school

shows and at Eisteddfod competitions (*an Eisteddfod is a series of festivals and competitions dedicated to celebrating Welsh music, arts and culture*). The love of singing has just grown over the years, and I feel the more you study, the more fascinating and exciting it gets. After seven years of studying at conservatoire, I feel that I'm really getting to know my instrument now, and it excites me to break through new technical challenges and discover fresh possibilities.

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

I was introduced to music by my grandmother, who's been my inspiration from a young age. She was the organist at our local chapel and made sure I took part in services when growing up. I'm very lucky to have had a Welsh upbringing, competing annually at the Eisteddfod competitions, and despite countless years of no prizes, I was somehow fuelled to keep trying; eventually success came my way. Once I'd reached GCSE level at school, I was offered free singing lessons with Mezzo-Soprano Ann Atkinson, who laid the foundations of my

technique. In 2015, I won a scholarship at the National Eisteddfod and I used that to have lessons with vocal coach and opera specialist, Brian Hughes, who inspired me to audition for conservatoire and follow my dream of becoming a professional opera singer.

What have been your career highlights so far?

Winning the ROSL Gold Medal has got to be a career highlight for me, as well as winning the Ferrier Loveday Song Prize at the 2023 Kathleen Ferrier Competition final. Both competition finals were held at the Wigmore Hall, which is a special place to perform, and I'll hold a very special place for it in my heart now, with the memories of these two special competitions.

I'm very proud to have also made several debuts this year. In January, I made my UK operatic debut in the title role of Albert Herring for Opera North. This was a great experience and I learnt so much from working with experienced colleagues. I've also worked for ENO and Glyndebourne as a cover for their main stage productions and hope to return to grace their stages soon. ●

I feel that I'm really getting to know my instrument now, and it excites me to break through new technical challenges and discover fresh possibilities

ABOUT DAFYDD

Welsh tenor Dafydd Jones is a member of the Royal College of Music International Opera Studio. He previously graduated with a master's degree at the Royal College of Music.



My biggest 'pinch-me' moment has got to be receiving the email from the Bayerische Staatsoper in Munich back in January saying that I'd been accepted into their opera studio. This means I'll be joining the opera house in September to continue training and gaining valuable stage experience in their main stage productions alongside some of the biggest opera stars of today.

What are your ambitions as a musician?
Whilst I like to aim high and hope to perform at Covent Garden and have a recital at the Wigmore Hall one day, my biggest ambition is that I continue to enjoy performing and developing my instrument to the best of my ability.

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

This might come as a surprise, but I'll never decide to listen to music in my spare time. Being a musician means that we're surrounded by music all day, every day, so it's nice to cherish silence and use that time to think and process. However, I do enjoy

listening to classical music on car journeys and I especially enjoy instrumental music, particularly the cello, as it inspires musicality without having to think about vocal technique.

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

If you're thinking about entering – go for it! You've got absolutely nothing to lose, and any experience will be valuable to your development.

The most important thing to bear in mind when entering this competition is curating a programme that shows who you are as an artist. A lot of the time we think about what the panel might want to hear and how we

can sound impressive and be different, but I'm a big believer in knowing what you're good at and playing up to your strengths. Performing repertoire you enjoy and know you can do well will give you the most freedom to communicate and be spontaneous and it'll ultimately show you off at your very best!

I'll never decide to listen to music in my spare time. Being a musician means that we're surrounded by music all day, every day, so it's nice to cherish silence



AMC 2023

Belgian clarinettist Emile Souvague won our Gold Medal in 2023. After finishing his time at the Concertgebouw Orchestra Academy, he was appointed principal clarinettist of Opera Ballet Flanders for the 23/24 season and has just been appointed principal clarinettist for the Brussels Philharmonic for the 24/25 season. Emile has visited the UK twice this year for a series of recitals organised and supported by ROSL including performances at Lichfield Festival, Buxton Festival, Cambridge Summer Music and Bristol St George's. Emile's most recent visit culminated in a brilliant performance of the Mozart Clarinet Quintet with the Solem Quartet in our Princess Alexandra Hall in July. He is looking forward to organising more recitals in the UK next year.



A Celebration of ROYAL PATRONAGE

Chopin Piano Concertos for HM King Charles III

Tuesday 15 October, 6.30pm, Over-Seas House

Join us to celebrate our Royal Patronage of HM King Charles III, by hearing two of his favourite works, Chopin's piano concertos, performed in the intimate setting of our Princess Alexandra Hall with string ensemble.

Featuring: Stephanie Tang / piano | Ashley Fripp / piano | Kyan Quartet

ROSL Members £20 | General Admission £26

Tickets include a glass of champagne in the interval. Please visit rosl.org.uk/events for more details

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Soak in the last of the summer rays as we lift the curtain on ROSL's four day festival, dedicated to the arts, featuring a spectacular cultural programme of music, art, workshops, wellness and wine. A festival to inspire and delight this summer at Park Place.

4 TO 7 SEPTEMBER 2024

WEDNESDAY 4 SEPTEMBER



13.00 – 14.00
WRENCH ROOM
Wrench Room Sessions:
Leo Popplewell
Join talented cellist Leo Popplewell in our historic Wrench Room for an intimate recital, showcasing a broad classical repertoire.

£10 MEMBERS | £14 NON-MEMBERS

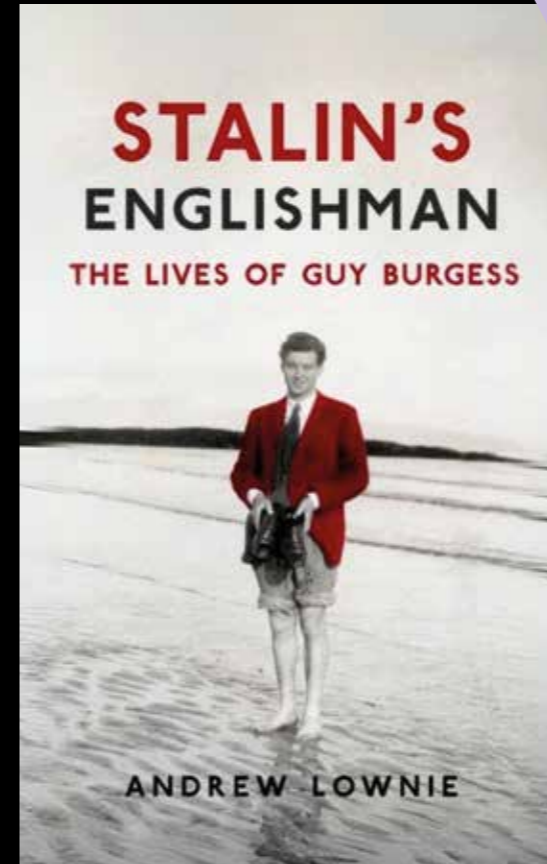


17.00 – 18.00
CENTRAL LOUNGE
Exhibition Tour & Talk with our Curator
Be inspired by the captivating 'Notes from the Future' exhibition, where our Visual Arts Curator displays a collection of stunning artworks, all delivered by post. This is a guided tour and talk, making it the perfect chance to acquire unique art pieces. Includes tea and coffee.

FREE

18.30 – 19.30
PRINCESS ALEXANDRA HALL
Haydn and Ravel with the Marmen Quartet
The award-winning Marmen Quartet, renowned for its compelling music storytelling performances, presents a special 'in-the-round' recital from fresh perspectives. Includes a glass of wine.

£20 MEMBERS | £25 NON-MEMBERS



17.00 – 18.00
DRAWING ROOM

Book Talk: Stalin's Englishman by Andrew Lownie
Step into the fascinating world of 'The Cambridge Spies', recruited in the 1930s to betray their country to the Soviet Union, with author Andrew Lownie who discusses his celebrated book, 'Stalin's Englishman: The Lives of Guy Burgess', renowned as a must-read history book.

£12 MEMBERS | £16 NON-MEMBERS



18.30 – 20.00
PRINCESS ALEXANDRA HALL
Mozart's Flute, Harp & Piano Concertos with mini orchestra
Experience two of Mozart's celebrated orchestral works, reimagined for a chamber ensemble. Hear some of our recent ROSL Prize Winners perform Mozart's Flute and Harp Concerto and the K.414 Piano Concerto. Includes a glass of wine.

£20 MEMBERS | £25 NON-MEMBERS

THURSDAY 5 SEPTEMBER

FRIDAY 6 SEPTEMBER

15.00 – 16.30
PRINCESS ALEXANDRA HALL
Still Life Drawing Class with Francis Martin
Learn the secrets and techniques of observational drawing and painting with acclaimed instructor and artist Francis Martin in a still life drawing class, tailored for all skill levels. Includes materials and refreshments.

£18 MEMBERS | £24 NON-MEMBERS



19.45 – 21.30
PRINCESS ALEXANDRA HALL
Sam Jewison sings the Great American Songbook
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18.30 – 19.30
GARDEN
Last of the Summer Wines
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SATURDAY 7 SEPTEMBER

12.00 – 13.00
PRINCESS ALEXANDRA HALL
Gong Bath
Immerse yourself in a transcendent sound experience with our gong bath. Let the harmonics gently guide your mind into meditation, while the vibrations rejuvenate your body, releasing tension. Includes refreshments.

£15 MEMBERS | £20 NON-MEMBERS



19.00 – 20.30
PRINCESS ALEXANDRA HALL
Buster Keaton's Sherlock Jr. with live accompaniment by The Lucky Dog Picturehouse
Celebrate the 100th anniversary of Buster Keaton's timeless comedy masterpiece, 'Sherlock Jr.' accompanied by The Lucky Dog Picturehouse. Experience the magic of live cinema with an original period-authentic score performed by our cinema quartet, as our hero embarks on a daring quest to clear his name.

£20 MEMBERS | £25 NON-MEMBERS



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Secure your spot at the Summer Place Festival now and enjoy £20 off your room rate. This offer is applicable from 4 - 7 of September, excluding the Exhibition Tour and Talk with our Curator on the 4th of September. Upon booking your stay, please forward the ticket confirmation to reservations@rosl.org.uk to redeem your discount.

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Wheelchair access is available to the Princess Alexandra Hall, Drawing Room, Wrench Room, Central Lounge and the Hall of India & Pakistan. Due to the nature of our Grade I listed building, access to the Garden is restricted. Prior to your visit, please call +44 (0)20 7408 0214 for further information. Additionally, please review our club rules on our website at rosl.org.uk.

HOW TO FIND US

We are a five minute walk from Green Park tube station. Exit Piccadilly south side, walk past The Ritz hotel and turn right onto Arlington Street. At the end of Arlington Street, take the staircase leading onto Park Place.

TO BOOK

Please scan the QR code and book online via our website rosl.org.uk/events, call +44 (0)20 7408 0214 (and ask for the Arts Team) or email roslarts@rosl.org.uk.



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THE ASSOCIATION OF COMMONWEALTH UNIVERSITIES

As the Commonwealth enters a new era under King Charles III, Rosie Allen speaks to Professor Colin Riordan, Chief Executive of the Association of Commonwealth Universities, about why higher education and the collaboration and ideation it engenders is vital to the success of Commonwealth countries

Colin, could you give members an overview of what the aims are of the Association of Commonwealth Universities, and what brought you to the ACU?

We are the voice for higher education in the Commonwealth of Nations. As a global network of more than 400 universities in over 40 countries, we convene and connect members with one another and with Commonwealth governments. Having been founded in 1913, we have long experience of fostering international collaboration in higher education. Our Royal Charter and Commonwealth accreditation differentiate us from other international university associations, as does the diversity yet commonality that characterises our broad membership. Our aim is to create a strong and connected higher-education community that works across borders and boundaries to build a fairer, more sustainable world. We do this by providing grants and support for student and staff mobility and for research, teaching and innovation, as well as by convening network meetings, webinars and the like, and helping to foster partnerships.

I came to the ACU through having been Vice-Chancellor of Cardiff University, which is a long-standing member. I served on the ACU Council and became Vice-Chair. When I retired as Vice-Chancellor I was asked to

stand in as the Interim Secretary-General, and was subsequently appointed to the substantive position.

Your background is in higher education – could you tell us why this is so vital for improving lives across the Commonwealth? What is it about universities that facilitates the free sharing of ideas and innovations, and is there something special about an educational setting that particularly motivates you?

The correlation between higher education and the health, wealth and well-being of national populations is well evidenced by the OECD (Organisation for Economic Co-Operation and Development). Universities provide opportunities for individuals to improve their lives and those of others by improving national economic, social, cultural and environmental performance, and that's why working for the ACU, which supports this activity, is so rewarding. Universities function at their very best when they allow new ideas and connections to flourish, and then support their development in ways that provide benefit to all.

I have spent my working life in higher education and have observed first hand many times the way students move on from



The correlation between higher education and the health, wealth and wellbeing of national populations is well evidenced by the OECD

the uncertainty of their early days at university, gaining not just knowledge and understanding of their subject, but self-confidence, a capacity for independent thought and a high degree of motivation to change things for the better. Being part of that process on a much broader stage like the ACU is both a privilege and a pleasure.

Many of your projects and programmes focus on facilitating the development of leadership and partnership on subjects such as climate change, and food and agricultural security across the world. How do these programmes help to provide workable solutions to these enormous problems?

The reason we choose the most challenging areas facing humanity – which are captured in the UN Sustainable Development Goals – is because they are shared right across our



Professor Colin Riordan

Before joining the Association of Commonwealth Universities, Professor Riordan was President of Cardiff University, and prior to that worked as Vice-Chancellor of the University of Essex, UK. Riordan was appointed Commander of the Order of the British Empire (CBE) in the 2023 New Year Honours for services to higher education.

Universities function at their very best when they allow new ideas and connections to flourish



network, whether in advanced high-income countries or developing countries in the lowest income bracket. In fact, some of the latter group are most affected by climate change, food insecurity and the like. What we can do is to use the connections across the Association to help share good practice, deploy resources in a spirit and practice of equitable partnership in research and innovation, and help upskill students and staff from across the Commonwealth through our grant and support programmes.

estimates say that 50% of carbon emissions are ocean rather than land related, so we should be bringing at least equivalent attention to marine conservation as we do to the Amazon rainforest if we are to reach net zero.

Another big part of the ACU's work is in International Mobility – building enduring cross-border relationships and enhancing international intercultural awareness.

What are the challenges and opportunities in finding common ground and shared goals across the Commonwealth, which includes such a huge variety of differing cultures, political landscapes and geographical differences?

Yes, the huge variety is certainly there, but so is the broad commonality of structures, language, political systems and even traditions. It is that combination of commonality and enormous diversity that gives the Commonwealth its strength. Building cross-border relationships and promoting intercultural awareness in an atmosphere of mutual respect is a critical part of the process. To give it its full title, the Commonwealth of Nations is a free association which every member has chosen to join. Many more-recent members had no historical association with the UK, yet choose to sign up to the Commonwealth Charter in order to participate in the benefits of working together on the biggest challenges facing humankind, challenges that can only be met by putting differences aside and finding the common ground, as well as pooling resources, knowledge and expertise.

IN NUMBERS

The ACU has over **400** member universities in more than **40** countries across the Commonwealth

70% of members are in low and middle income countries

TEN MILLION students

Over **ONE MILLION** academic and professional staff

How do you think that King Charles III, as the new Head of the Commonwealth, will steer the direction that the organisation is headed?

We'll have to wait and see! But an educated guess would say that His Majesty is likely to be particularly interested in the ways in which Commonwealth nations can work together on matters that – in his own words – King Charles has warned for decades; namely 'the existential threats facing us over global warming, climate change and biodiversity loss'. These, and related issues such as education, good governance and sustainable communities, are likely to be areas on which great emphasis will be placed. That said, we must remember that the Commonwealth is a free and equal association of nations, all of which sign up to the values set out in the Commonwealth charter, and the agenda will be set by the Commonwealth as whole, working for the common good.



PUBLIC AFFAIRS SERIES

Sir Trevor Phillips is the next in a line of distinguished ROSL guests on 23 October. Book now at rosl.org.uk/events

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If you would like to discuss a donation, legacy or gift in memoriam, please contact **Dr Annette Prandzioch**, Director General: dgooffice@rosl.org.uk or call **Bree Neale**, EA to the Director General: +44 (0)20 7016 6901.





ROSL INTERNATIONAL ARTIST RESIDENCY 2024

Meet the young rising stars who'll be taking part in our two-month residency in Wakefield this autumn

LILAH BENETTI

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

My practice spans diverse mediums, particularly audiovisual and lens-based techniques, where I explore the fluid boundaries between still and moving images. I focus on storytelling through a range of methods often employing large-scale public installations to push the boundaries of scale, method, and presentation in my work.

Based in Naarm (Melbourne), my perspective is shaped by my lived experience as a black queer person of the diaspora. From

October last year, I dedicated seven months to intensive research and documentation across Ghana, Benin, Togo, Nigeria and Senegal connecting with people in the community, learning queer African history and trying to gain a better understanding of the current political landscape for LGBTIQ+ people in these regions.

My artistic journey has included residencies across Australia, Europe, and Africa, with transformative experiences such as MQBMBQ in 2022 (My Queer Blackness My Black Queerness) and the extremely profound immersion at Kehinde Wiley's Black Rock Senegal in Dakar, which

concluded in June. Now, I'm really looking forward to diving into the creative opportunities at the UK Art House in September to further expand my artistic practice and make some new connections.

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

Having access to darkroom and printing facilities at the Art House is particularly exciting for me, as it allows for hands-on processing of my work, a luxury I haven't always had while frequently travelling this past year. I'll also bring along my audiovisual archives from research across West Africa



and Australia, exploring the roles of gender non-conforming individuals in pre-colonial Indigenous cultures. I'm also really keen to explore exhibition opportunities for my work and to connect with the UK creative community, something that is a new and exciting prospect for me.

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

I carry three essentials with me wherever I go: an audio recorder for capturing voice notes, ambient sounds and interviews – an essential tool for documenting moments and insights; a camera and some film, though I'll settle for my phone when all else fails. It's nice to record little moments and scenes that resonate with me, many of which I keep in my personal archive; and something for mark-making – be it a pencil, pen or paintbrush – essential for channelling my thoughts on to paper and clearing my mind by getting what's inside me out in front of me.

Is there an artist or artwork that is a great influence on you? Please tell us more

At the moment I am finding my inspiration in both Tracey Emin and Ajamu X's artistic

ethos for similar reasons. They each have deeply personal and autobiographical approaches that challenge conventional artistic boundaries. Emin fearlessly delves into vulnerability and feminist themes, while Ajamu X intimately explores identity, culture, and the diaspora, blending personal struggles with societal critique.

RONALD MUCHATUTA

Could you tell us a little bit about your journey up to now?

My journey has been an interesting one. I have seen a lot of challenges and triumphs; I have met great people, empathetic people who have helped me in ways I can't explain. I have grown up into my adulthood as an artist, having been mentored in such a way that I could navigate the challenges of being an artist with a sound mind and maturity.

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

The ideas behind my work are conceptually driven, with a deep desire to explore the human experience of migration and human

philosophy as well. These attributes assist me in developing a rich form of storytelling that assists in engaging with the viewer from various vantage points, whether it be Pan-Africanism or a global outlook on how the social politics of the day affect and shape wider society. My hope is to stimulate forms of creativity that I need to develop further.

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

For me it's headphones, a sketchbook and a good cologne.

Is there an artist or artwork that is a great influence on you? Please tell us more

I look at influence as a seasonal attribute, meaning that the season I am in suggests whichever artist I might find captivating for that period. I would say currently Romare Bearden is someone I look up to because of how he combined collage with his philosophies. The whimsical nature of his work greatly inspires me to follow suit, reinventing ways to break down composition in my work and help to develop it further.

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

Spilling the tea

UNCOVERING AN AMERICAN ICON

The world's eyes will be fixed on the United States this autumn as the nation chooses its next president, and with Thanksgiving fast approaching in November, ROSL member, and writer, researcher and speaker at the Florida International University, Nancy Loman Scanlon PhD, shares a fascinating insight into the great American institution of iced tea



If you are bewildered by the appearance of cold bottled tea beverages in retail food stores from Tesco to Fortnum & Mason, blame it on the American version of a 'cuppa'. Great Britain's hot brewed tea was originally served cold in the summer months, from the Mid-Atlantic and southern states across to Texas and the Panhandle, where it is also often known as 'sun tea'.

For over 20 years of living and travelling in Great Britain and the continent, this iced tea addict's request for a glass of the cold stuff has often been met by bewilderment and disbelief. So imagine my surprise when after a Covid-induced absence I landed in England in 2023 to be met by shelves and restaurant menus stocked with flavoured, along with plain black and green, iced tea creations. Summer 2024's offerings are even more varied; shopping at the venerable London home of tea, Fortnum & Mason, I found a display of champagne bottles labelled 'sparkling tea' in a variety of flavours, ready to be iced and served. I've seen versions of iced tea (served in a tall slim glass with mint and lemon) at The Wolsley, and even in cans at M&S and Tesco. So where has this resurgence come from?

An American favourite

Let's look at a little history. The transfer of European tea culture to the Americas made its way across the North Atlantic with early settlers from the British Isles and Northern Europe. The British East India Company, the Dutch West India Company and maritime explorers had brought teas from China and India to European home ports.

The presence and importance of tea in the North American British colonies is well documented in the 'Boston Tea Party' December of 1773, with efforts to open and throw 342 chests of tea being imported from England into Boston Harbour. This action was a protest to 'The Tea Act' a tax levied by

the British Crown on tea for American Colonists during the reign of King George III. This may have curtailed the demand for tea in the Colonies, but it did not stop it.

'Iced tea' has long been an iconic American beverage. Hot climates fired the demand for iced tea that originated principally on the east coast of the United States from the mid-Atlantic states south and then west through Texas and the Panhandle. A solution for the sultry summers focused on serving traditional drinks cold or at room temperature, and tea was a favourite.

Household diaries and cookbooks offer recipes for iced tea from the 1879 to the 1920s providing possibilities for a variety of flavour and serving suggestions. A recipe appears in 1879 in the guide to general housekeeping, *Housekeeping in Old Virginia* and is credited to Mrs. S. T. Her directions read:

'After scalding the teapot put in one quart of boiling water and two teaspoonfuls green tea. If wanted for supper do this at breakfast. At dinner time, strain, without stirring, through a tea strainer into a pitcher. Let it stand till tea time and then pour into decanters, leaving the sediment in the bottom of the pitcher. Fill the goblets with ice, put two teaspoonfuls of granulated sugar in each, and pour the tea over the ice and sugar. A squeeze of lemon will make this delicious and healthful, as it will correct the

astrigent tendency. Mrs S.T.'

Tastes, ingredients and flavours vary widely from the American favorites to those of Europeans.

We see a variety of beverage companies from Lipton and Nestea to Coca-Cola blending their classic black and green tea beverages with fruits and flavours. A century-old fruit juice company now offers their classic juices blended with green and black tea.

Responding to the growing demand throughout Europe, the iced teas market promises continued financial growth as the demand for healthy and non-alcoholic drinks continues to grow. Today beverage companies globally

offer a wide variety of RTD bottled 'iced' teas with flavourings to meet a projected demand of \$72.9 billion in 2033, with an 8% growth annually from its current value in 2023 of \$34.3 billion according to a Future Market Insights report.

Global market sectors are currently being developed by major beverage companies to include East Asia, South Asia and Oceania, Latin America, West Africa, India and

Indonesia. The beverage companies recognised as the front runners globally are Nestle SA, Unilever, Coca-Cola and Starbucks; so don't look now but your local Starbucks, and others may now have cornered traditional 'cold brew tea'.

To celebrate all things American this autumn, we have a delicious selection of US wines on our drinks menu, from spicy oaked chardonnay to a superlative pinot noir. Please see our drinks menus online or in the Duke of York bar for more details.

A solution for the sultry summers focused on serving traditional drinks cold or at room temperature, and tea was a favourite

THE ICE AGES

<p style="color: #FFC107; font-weight: bold;">1860s-70s</p> <p style="color: white; font-weight: bold; font-size: 0.8em;">EARLY BEGINNINGS</p> <p style="font-size: 0.7em; color: white;">Iced tea started to appear in the United States during the 1860s as a novelty. By the 1870s its popularity grew and was being offered on hotel menus</p>		<p style="color: #FFC107; font-weight: bold;">1904</p> <p style="color: white; font-weight: bold; font-size: 0.8em;">WORLD'S FAIR POPULARITY</p> <p style="font-size: 0.7em; color: white;">It gained significant popularity at the 1904 World's Fair in St Louis when the Commissioner of Tea for India served it chilled due to high temperatures</p>	<p style="color: #FFC107; font-weight: bold;">1980s</p> <p style="color: white; font-weight: bold; font-size: 0.8em;">CULTURAL VARIATIONS</p> <p style="font-size: 0.7em; color: white;">It became big in China in the late 1980s and a Swiss company became the first producer of bottled iced tea on an industrial scale in 1983</p>
<p style="color: #FFC107; font-weight: bold;">2024</p> <p style="color: white; font-weight: bold; font-size: 0.8em;">MODERN DAY</p> <p style="font-size: 0.7em; color: white;">Iced tea is a staple in American culture, accounting for about 85% of tea consumption</p>			

NEWS & EVENTS

The latest from our Clubhouse; branches; art, music and announcements



A delicious new season at ROSL

25 September sees the reopening of the 1910 Dining Room

London is especially beautiful in the autumn and as the rolling mists and turning leaves begin to encroach upon St James's, we're looking forward to a season of cosy nights in the art deco splendour of our 1910 restaurant and Duke of York Bar.

Every season our kitchen and bar staff present a lovingly curated menu of food and drink, crafted using the best seasonal ingredients from top-quality producers, and 2024 is no different, with a selection of indulgent dishes gracing the menu for autumn/winter 24/5.

And to match these new flavours is a refreshed wine list, curated by Director of Food and Beverage Serge Pradier; 'our wine list presents so many options for members to explore, including a selection of wonderful wines sourced from across the commonwealth and beyond by our trusted wine suppliers, and an ever-changing cocktail list to suit every taste. One of my personal highlights

of our autumn/winter offering is the launch of a month-long menu of French Brasserie classics made by Chef Elliot, perfectly paired with a selection of regional French wines. These will be delicious, comforting dishes to enjoy as the cooler weather sets in. Dinners and tastings with an Italian flavour are always popular with members too, so we're

delighted to reveal a new partnership with Italian actor Nicolas Vaporidis and restaurateur Alessandro Grappelli, whose restaurant Taverna Trastevere showcases the distinct

flavours and ingredients of Roman cuisine. We can't wait to bring a taste of this iconic city to ROSL members from 19 November to 1 December in the 1910 Dining Room.'

The menu will include classic dishes and iconic ingredients such as carbonara, handmade pasta, burrata cheese, veal Saltimboca, and more, with a glass of Prosecco included.

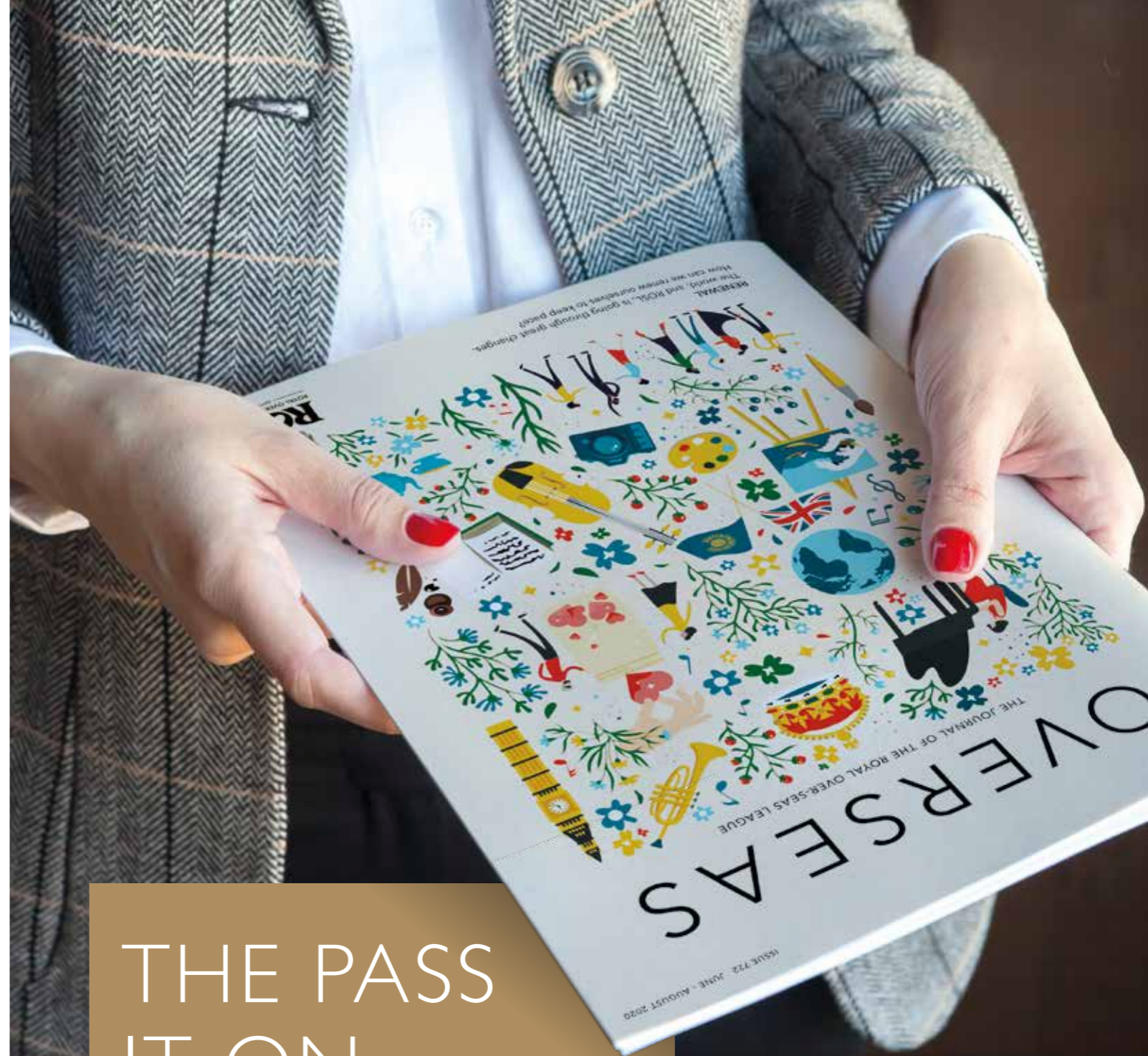
Take a gastronomic journey through India this autumn

Renowned Chef Karan Gokani invites us on a whirlwind tour through the flavours of India in a special ROSL collaboration

For too long in the UK, Indian cuisine has been given the catch-all term 'curry', with little regard for the regional nuances of this diverse cuisine; Chef Karan Gokani has long been challenging that notion, with creative dishes that celebrate regional classics from across the subcontinent. We're delighted to announce a special collaboration between Karan and ROSL this autumn, which will give members the chance to try the delicious diversity of techniques, flavours and ingredients from every corner of the nation in celebration of Diwali.

'Offering a taste of India's rich culinary heritage, from the chance to savour vibrant chaats from bustling metropolises, delicate banana leaf-wrapped fish from the south, smoky curries from the north, street food classics from the west, and exquisite sweets from the east. There's no better way to celebrate the festival of lights than by indulging in this extraordinary culinary adventure across India,' says Mumbai-born Karan, who moved to England in 2005 to study law at the University of Cambridge. Even as a practising solicitor, Karan's passion for food and hospitality never faded and he spent time in professional kitchens in his spare time. In 2012, he left his legal career at a city law firm to pursue a career in hospitality, traveling across India and Sri Lanka to immerse himself in the food and culture of the countries. In 2015 JKS Restaurants and Karan opened Hoppers, a Sri Lankan and South Indian restaurant, in Soho, which has seen enormous success.

Karan's menu will be available at ROSL from 21 October



THE PASS IT ON PLEDGE

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

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



ROSL
ROYAL OVER-SEAS LEAGUE

News & views

ROSL NEWS

Spread the joy with the ROSL Christmas Card

Anna Rumsby returns to create our 2024 Christmas Card

Our official Christmas card is the perfect way to spread the ROSL message of friendship and collaboration across the globe; members will be delighted to hear that artist Anna Rumsby – who created our special Platinum Jubilee print, along with our 2022 Christmas card has designed our ROSL Christmas Card for 2024, featuring HM King Charles III.

Christmas cards will be available from our online shop at rosl.org.uk/donations_shop



Support Us

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



A royal tribute

The Elizabeth Landmark pays homage to the late Her Majesty Queen Elizabeth II

Towering starkly against the brooding landscape of the Northumberland moors, the Elizabeth Landmark sculpture has been designed in tribute to the life of our former patron, the late HM Queen Elizabeth II, and will shortly be under construction. It will 'celebrate the unity, heritage and diversity of The Commonwealth and pay respect to Queen Elizabeth II, the longest-reigning British monarch, who offered leadership and guidance to the United Kingdom and the Commonwealth for 70 years'. The project, led and patronised by ROSL member Viscount Devonport will see the

construction of the architecturally striking sculpture in the wild and beautiful moorlands of Cold Law, Northumberland, England's most northerly county. Made from weathering steel in reference to historic local industries, and surrounded by pathways of local sandstone, the structure will stand at 55m high, and seeks to complement the starkness of its surrounding landscape. Designer, artist Simon Hitchens, who has created striking artworks currently on display in King's Cross, Kensington and Cambridge says, 'imagine that a giant has cut a thin slice through Cold Law hill and elevated one end so that it now points to the sun at its zenith on Midsummer Day. Made from Corten weathering steel, this elevated slice of hill is rich orange/red in colour.'



For more details please visit www.elizabethlandmark.org



Insight and intrigue: a new season of Public Affairs at ROSL

Expect another series of fascinating guests and interesting debate with our popular series

2024 has seen a wonderful run of events as part of our Public Affairs series, with broadcaster and journalist Nick Ferrari, former Prime Minister of Portugal José Manuel Durão Barroso, next Lord Mayor of London Alderman Alistair King DL and many more taking to the Princess Alexandra Hall stage.

Our autumn/winter season will see another host of expert guests at ROSL HQ, including civil servant and diplomat Matthew Rycroft, writer, and broadcaster and former politician Sir Trevor Philips sharing their expertise and stories with ROSL members and their guests.

We're also delighted to confirm a very special guest for the ROSL Annual Lecture in December, Sir Niall Ferguson, writer and expert on international and economic history.

Please see rosl.org.uk/events for more details.



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 £160,
(£45 per child under 12)

INCLUDES

- 25 DEC, 12PM
Festive drinks reception in the Princess Alexandra Hall
- 25 DEC, 1PM
Welcome followed by delicious Christmas lunch, half a bottle of wine per adult and coffee in the Hall of India & Pakistan
- 25 DEC, 2.30PM
King's speech

CHRISTMAS TWO NIGHT STAY

from £253
per night

INCLUDES

- 24 & 25 DEC
Two nights' accommodation including breakfast
- 24 DEC, 2PM-6PM
Mulled wine and mince pies at the Duke of York bar
- 24 DEC, ALL DAY
Family board games in the Drawing Room
- 25 DEC, 12PM
Festive drinks reception in the Princess Alexandra Hall
- 25 DEC, 1PM
Delicious Christmas lunch, half a bottle of wine per adult, coffee and gift of festive chocolates
- 25 DEC, 2.30PM
King's speech

BOXING DAY THREE NIGHT STAY

from £226
per night

INCLUDES

- 24, 25 & 26 DEC
The full Christmas Two Night Stay Package, plus Boxing Day accommodation, including breakfast
- 26 DEC, 11AM-1PM
Walking tour of the local area with an expert guide, starting from the clubhouse

PRICE PER ROOM PER NIGHT FROM (inclusive of Christmas lunch)	SINGLE ROOM	DOUBLE ROOM (single occupancy)	DOUBLE OR TWIN ROOM (double occupancy)
Two nights (24 and 25 December)	£253	£275	£405
Three nights (24, 25 and 26 December)	£226	£248	£351

PRICES ARE PER ROOM PER NIGHT INCLUSIVE OF VAT

For information on local church services, please ask at Reception.

PLEASE BOOK A TWO OR THREE NIGHT STAY, INCLUDING CHRISTMAS LUNCH, VIA RESERVATIONS@ROSL.ORG.UK
*BOOK CHRISTMAS LUNCH (ONLY) AT ROSL.ORG.UK/CHRISTMAS-LUNCH



The future of music

A ROSL collaboration with Future Talent is helping to support a new generation of musical stars. We spoke to CEO Clare Cook about the series of workshops they've run with ROSL and the barriers facing young musicians.

Clare, could you tell us a bit about what Future Talent does and how it aims to nurture young people?

Future Talent is dedicated to identifying and nurturing young musicians from low-income backgrounds who demonstrate exceptional musical potential. Our aim is to provide these talented individuals with the support and opportunities they need to develop their skills and pursue a career in music. We achieve this through a combination of financial assistance,

mentorship, and access to high-quality musical training and performance opportunities.

You've been collaborating with ROSL on workshops with gifted young musicians. What do you most hope that the participants gain from these workshops?

Our collaboration with the Royal Overseas League (ROSL) aims to provide participants with an enriching and transformative experience. Through these workshops, we hope the young musicians gain not only advanced technical skills and musical knowledge but also increased confidence and inspiration. We want them to experience the joy of collaborative music-making and to build strong relationships with their peers and mentors. Furthermore, we aim to expose them to new perspectives and possibilities within the music world, helping them to broaden their horizons and envision a future where they can achieve their dreams. Ultimately, our goal is for each participant to leave the

workshops feeling empowered, motivated, and supported in their musical journey.

What are the biggest barriers facing young people in the music world, especially those from lower-income families?

One of the biggest barriers is the financial cost associated with musical education and development. This includes the expense of instruments, lessons, sheet music and other necessary resources. Additionally, young musicians from lower-income families often lack access to the same level of high-quality training and performance opportunities that their more affluent peers enjoy. There are also challenges related to social and cultural capital – networking and connections in the music industry can be crucial, and these are often less accessible to those from disadvantaged backgrounds. Overcoming these barriers requires not just financial support, but also mentorship and opportunities to build confidence and professional networks.

For more information on Future Talent, visit their website at www.futuretalent.org.



In memory of June Mendoza

We're sad to report the death of Australian artist June Mendoza, who painted former Chairman the Rt Hon. Alexander Downer for ROSL in 2023.

June enjoyed an illustrious career as one of the world's foremost portrait artists, capturing royalty, sports stars, politicians, religious leaders and actors on canvas over eight decades. Born in Melbourne, Australia, in 1924, June showed an early talent for painting and from the age of 17 was working as an artist producing book jackets, magazine illustrations and some portraits, and has since had her work hung in the prestigious surroundings of the National Portrait Gallery, Britannia Royal Naval College and the Palace of Westminster. June painted the late HM The Queen five times and counts the Duke of Edinburgh, Margaret Thatcher and Diana, the Princess of Wales among her notable subjects.



Monday 4 November
Guitar Masterworks
with Jack Hancher



Monday 21 October
William Walton
Song Celebration



Events highlights

Our pick of the music, arts, talks and events to enjoy at ROSL this season

SUMMER PLACE FESTIVAL 4 - 7 September, various times, Over-Seas House

Our late-summer celebration of all things cultural is back, featuring an array of wonderful music, arts, wellness activities and more to entertain and inspire. From Sam Jewison's acclaimed interpretation of the *Great American Songbook*, to a special tasting of wines showcasing the flint-soiled vineyards of Norfolk there really is something for everyone here. The artistically inclined will enjoy a still life masterclass from specialist tutor Francis Martin, and cinephiles can take in a live performance of Buster Keaton's *Sherlock Jr* with live accompaniment, plus much more in-between; this four-day festival will be a joyous celebration of ROSL's affinity with the arts. For more details of each event, please see page 24 of this edition of *Overseas*, and visit rosl.org.uk/events to book online.



PUBLIC AFFAIRS SERIES: MATTHEW RYCROFT KCMG CBE

11 September,
Over-Seas House
The next instalment of our Public Affairs series features guest speaker Sir Matthew Rycroft KCMG CBE, the Permanent Secretary of the Home Office. He began his career in the Foreign and Commonwealth office, where he held a number of roles including HM Ambassador to Bosnia, Chief Operating Officer for the Department and the British Permanent Representative to the UN. He became the Permanent Secretary of the Department for International Development in January 2018, before moving to his current role in the Home Office in March 2020. Expect a fascinating insight into British politics.

THE PLANETS: HOLST'S 150TH BIRTHDAY CONCERT

24 September,
Over-Seas House
Join us to celebrate the 150th birthday of one of Britain's best-loved composers, Gustav Holst and hear the entirety of his celebrated *Planet Suite* for two pianos performed by two of our brilliant Keyboard winners from our Annual Music Competition,

Dominic Degavino (2017) and George Todica (202).

A CELEBRATION OF ROYAL PATRONAGE: CHOPIN PIANO CONCERTOS FOR HM KING CHARLES III

15 October, Over-Seas House
A musical toast to our Royal Patronage of HM King Charles III takes the form of this delightful concert, featuring two of his favourite works, Chopin's piano concertos, performed in the intimate setting of our Princess Alexandra Hall with string ensemble. Featuring Stephanie Tang, Ashley Fripp and Kyan Quartet.

ROSL ANNUAL LECTURE: SIR NIALL FERGUSON

Thursday 7 November,
6.30pm, Over-Seas House
Our popular Annual Lecture returns this year with another wonderful guest. Sir Niall Ferguson writes and lectures on history and economics, including financial history, the British Empire and American Imperialism, and in 2004, he was one of *Time* magazine's 100 most influential people in the world. We're thrilled to have Niall as our guest at this year's lecture and invite members to enjoy what promises to be an interesting evening of discussion and insight.

EVENTS LISTINGS

- Summer Place Festival
From Wednesday 4 September
- Public Affairs Series:
Matthew Rycroft KCMG CBE
Wednesday 11 September
- Roman London with Tim Potter
Tuesday 17 September
- A celebration of Royal Patronage
Tuesday 15 October
- A Tour of India: Special menu
from Karan Gokani
From Monday 21 October
- William Walton
Song Celebration
Monday 21 October
- Public Affairs Series:
Sir Trevor Phillips
Wednesday 23 October
- Beethoven Masterworks
for cello and piano
Thursday 31 October
- Guitar Masterworks
with Jack Hancher
Monday 4 November
- ROSL Annual Lecture:
Sir Niall Ferguson
Thursday 7 November
- Armistice Day Concert
Monday 11 November
- Piano Masterworks
with Alexander Soares
Monday 25 November
- Beethoven and
Mendelssohn
Tuesday 26 November
- When In Rome:
Italian Food and Wine
From Tuesday 19 November
- ROSL Christmas Concert with
the Temple Church Singers
Tuesday 3 December

News & views

HIGHLIGHTS

ARMISTICE DAY CONCERT

Monday 11 November,
Over-Seas House

What If? is a play and song recital combined – with a twist. At pivotal moments in the story, the audience votes to decide what the protagonist should do, changing the plot and musical programme. Set in 1914, *What If?* features multiple characters acted and sung by baritone Kieran Rayner, with piano and sound effects played by pianist Gamal Khamis. Our story explores love, loss, friendship, war, and women's suffrage, all while giving the audience agency over the direction of the narrative.

Whichever paths are picked, we guarantee a fulfilling and uplifting experience: an entertaining script connecting a rich selection of German and English songs, including Schubert, Robert and Clara Schumann, Ethel Smyth, Butterworth, and Finzi, alongside contemporary composers. Tickets include a glass of champagne in the interval.

BEETHOVEN AND MENDELSSOHN WITH LEON MCCAWLEY

Tuesday 26 November,
Over-Seas House

Praised for his unfailingly communicative playing, British pianist Leon McCawley has been delighting audiences worldwide since winning, in 1993, First Prize in the International Beethoven Piano Competition in Vienna and Second Prize at the Leeds International Piano Competition. His many concert performances and extensive discography have established him as a pianist of great integrity and variety, bringing freshness and vitality to Classical, Romantic and 20th century repertoire.

ROSL CHRISTMAS CONCERT WITH THE TEMPLE CHURCH SINGERS

Tuesday 3 December,
Over-Seas House

Get in the festive spirit at ROSL, with a beautifully decorated Clubhouse and this special Christmas concert with the Temple Church singers. Includes a variety of Christmas favourites and some beautiful arrangements for chamber choir.



Tuesday 26 November
Beethoven and Mendelssohn with Leon McCawley



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Member-led Events

Book Group

The Book Group meets in person at the Club, as well as on Zoom for overseas members, on Wednesdays, once a month, to discuss primarily novels.

The discussion starts at 5pm, but we meet beforehand for a drink and a chat and afterwards for dinner (optional) at 6.30pm. Dates of meetings with books: 14 Aug, *Black Butterflies* by Priscilla Morris; 18 Sept, *The English Patient* by Michael Ondaatje; 16 Oct, Five Plays by Chekhov (*Ivanov*, *The Seagull*, *Uncle Vanya*, *Three Sisters*, *Cherry Orchard*); 13 Nov, *MaddAddam*

by Margaret Atwood; 11 Dec, *Sofia Petrovna* by Lydia Chukovskaya; 22 Jan 2025, *Peacock Cries* by Hong Ying.

Bridge Club

The Bridge Club meets at ROSL every Monday 2pm-4pm (except on Bank Holidays) to play ACOL Bridge. New members are welcome. Lunch at 12.30pm is optional.

Backgammon Club

Meets on Wednesdays 2pm-4pm and for lunch (optional) at 12.30pm. New members are welcome.

Theatre & Opera Group

We go regularly to the theatre, opera, ballet and modern dance. We also go to Glyndebourne every year. This year we have booked for *Giulio Cesare*, Handel, on 28 June and *Tristan und Isolde*, Wagner, on 21 August. We will also be seeing the ballet *MaddAddam* at the ROH on 23 Nov at 1pm, following the Book Group discussion. Plays have been booked into 2025.

To join any of the Member-led activities, please contact Eve at E.Mittleton-Kelly@mittleton-kelly.org.uk

NEW YEAR'S EVE DINNER & MUSIC EXTRAVAGANZA

ROYAL OVER-SEAS LEAGUE

21.00 - 00.30

£180 MEMBERS • £190 NON-MEMBERS

EVENING ITINERARY

21.00

Champagne and canapés reception

21.30 - 00.15

Four course dinner followed by live music from the 1920s and 1930s American and French songbook performed by renowned pianist and singer Oliver Lord and sensational double bassist George Georgiev

23.50

Countdown, glass of Champagne and live screening of London's firework display

MIDNIGHT

HAPPY NEW YEAR!

00.30

Carriages

DINNER & OVERNIGHT STAY

Receive £15 off your room rate when booking dinner.

Please forward your ticket to reservations@rosl.org.uk to secure your room.

PLEASE READ EVENT T&CS AT ROSL.ORG.UK

BOOKING

TO BOOK PLEASE VISIT ROSL.ORG.UK/EVENTS

Prices are per person including VAT

PAYMENTS ARE NON-REFUNDABLE AND NON-TRANSFERABLE AFTER 18 DECEMBER 2024





INSPIRATIONAL TRAVEL WITH HAYLLAR MUSIC TOURS

Since 2014, Hayllar Music Tours has been curating the very best in classical music travel. With premium tickets to the world's most prestigious opera houses and concert venues, luxurious hotels, private guided tours, expert Tour Leaders, art, history and fine food, Hayllar Music Tours has something on offer for every lover of music and travel.

MAHLER FESTIVAL IN AMSTERDAM | 9–19 MAY 2025

OPERA IN THE ENGLISH COUNTRYSIDE | 7–20 JUNE 2025

IN THE FOOTSTEPS OF BACH | 10–23 JUNE 2025

OPERA & ART IN NORTHERN ITALY | 21 JUNE–5 JULY 2025

OPERA & MUSIC IN VERONA, LAKE COMO & MILAN | 8–19 JULY 2025

FESTIVAL D'AIX-EN-PROVENCE & THE SURROUNDING COUNTRYSIDE | 11–20 JULY 2025

MUNICH, BREGENZ & VERBIER FESTIVALS | 24 JULY–4 AUGUST 2025

SALZBURG FESTIVAL & THE SCHWARZENBERG SCHUBERTIAD | 22 AUGUST–1 SEPTEMBER 2025

