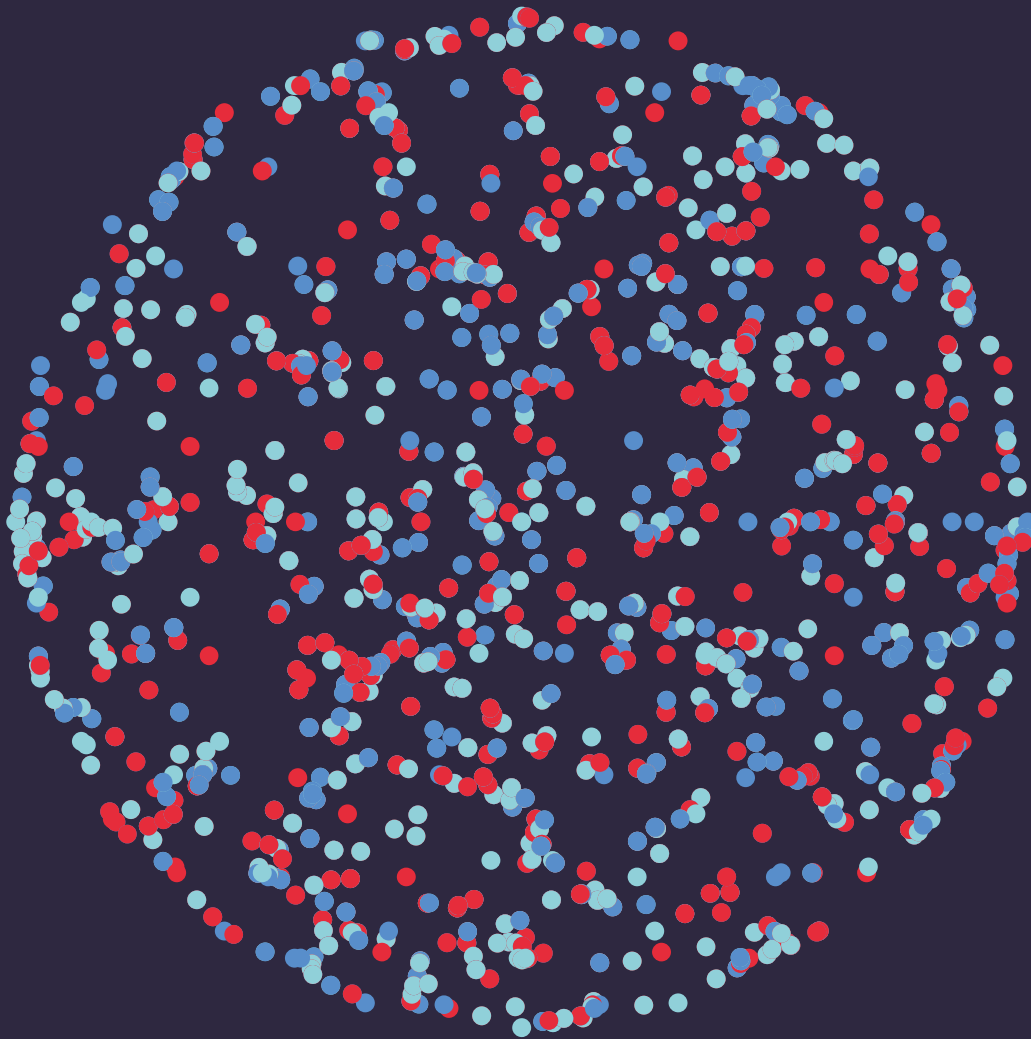


OVERSEAS

THE JOURNAL OF THE ROYAL OVER-SEAS LEAGUE



SOFT POWER
The friendly face of influence



ROSL
ROYAL OVER-SEAS LEAGUE

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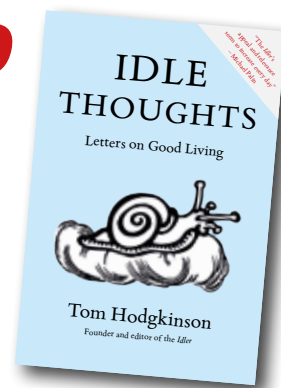


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The Royal Over-Seas League is dedicated to promoting international friendship in the commonwealth and beyond. A not-for-profit private members' organisation, we've been bringing like-minded people together since 1910.

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Soft Power is the ability
to inspire, engage and
connect through the
strength of values rather
than the force of authority

We have had a wonderful summer here at the Royal Over-Seas League Clubhouse in London, enjoying strawberries and cream during Wimbledon, and live music in the garden. Our new Executive Chef Julien Maisonneuve is now conjuring classic menus for members in our 1910 Dining Room, with a focus on fresh, seasonal and high-quality ingredients. Members have also engaged with insightful discussions from the special guests from our Public Affairs series, including the Rt Hon Sir Jeremy Hunt MP, who gave a thought-provoking and wide-ranging talk reflecting on his time in government.

The theme of this edition of *Overseas* is Soft Power, something Sir Jeremy, as former Foreign Secretary, is certainly no stranger to. Soft power is the ability to inspire, engage and connect through the strength of values rather than the force of authority. It thrives on cultural exchange, and here at ROSL we have a long history of promoting international friendship through our global community of members, our work around music and the visual arts, and convening conversations. The lead article is from our former Chairman, the Hon Alexander Downer AC, who writes from his own experience of soft power as one of the longest-serving foreign ministers of a G20 country, Australia.

In many ways, the Royal Over-Seas League reflects the best of Britain's soft power – open, creative, collaborative and globally minded. As we look to the future, we remain committed to being a space where cultures meet, ideas flourish and the next generation of global citizens find their voice. Our Annual Music Competition, the 2025 winner of which was announced at Wigmore Hall in July, provides support and opens up opportunities for young musicians across the globe.

And I hope to see many of you at our Annual Lecture, this year by the Hon Shirley Botchwey, the new Secretary-General of the Commonwealth, another soft power organisation.

Dr Annette Prandzioch
DIRECTOR-GENERAL

From the EDITOR

I write this, my first column as Editor at ROSL, on a warm, sunny day overlooking the beautiful clubhouse garden, and I find it hard to believe that the autumn evenings will soon be drawing in. Spending my first few months at Over-Seas House, getting to know the clubhouse against a backdrop of summer events and outdoor dining, has been a real pleasure, even on those less-glorious days that British summertime inevitably throws our way. I join ROSL from Debrett's, the 250-year-old publisher of etiquette advice and peerage ancestry, so I bring with me a deep appreciation for the heritage and prestige the Royal Over-Seas League exudes. What has struck me most, though, is the people – be it staff or members, everywhere I turn I am met with people who value this organisation, and the spirit of friendship and collaboration that it is built upon.

It is fitting, therefore, that the theme of this issue is Soft Power; while the term is usually applied to diplomatic relations on an international scale, the values of cooperation, cultural appreciation and friendship certainly apply on a personal level too.

I'm delighted that ROSL Foundation Chairman and former Australian Foreign Minister the Hon Alexander Downer AC has penned our lead piece on his insights into how soft power shapes international relations today. I was also thrilled to call on the expertise of my former Debrett's colleague Liz Wyse for her tips on how we can all be more diplomatic in our everyday social interactions. And Jonathan McClory, Managing Partner at Sanctuary Counsel, gives us a fascinating insight into how Britain can improve the effectiveness of its soft power in today's changing world.

With autumn approaching and our garden closing, we turn our attention to the stylish 1910 Dining Room and our Executive Chef Julien Maisonneuve's new menu. In a new feature, Your Clubhouse, I delve into the history of this dining room and its design and artwork. We also reflect on what has been a fantastic summer at ROSL; see our News and Events pages for our highlights of the last few months, and a roundup of the exciting events to come.

Wishing all of our members around the globe a wonderful new season.

Laura Winter
editor@rosl.org.uk

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Our upcoming
exhibition brings
together a dynamic
selection of artists and
celebrates contemporary
Caribbean art and
imagination

WHY SOFT POWER MATTERS

In an increasingly interconnected and competitive global landscape, soft power has emerged as a vital tool for nations to influence others without coercion. Chairman of the ROSL Foundation the Hon Alexander Downer AC gives his perspective, as a former Australian Minister for Foreign Affairs and High Commissioner to the UK, on the critical role soft power plays in shaping international relations

There are dozens of ways countries interact with each other: there's tourism, business links, political interaction, telecommunications and so on.

Many of those interactions are entirely benign and friendly. There is, however, always the challenge of trying to persuade the government or people of foreign countries to behave in ways that accord with our own interests. So how do we persuade other countries to be compliant?

Essentially, there are three answers to that question. The first is true diplomacy and persuasion. That means trying to persuade another country that it is in its interests to work constructively with us. That means a government and its public need to be persuasive and convincing if it is putting a new proposal to a foreign government.

If diplomacy and persuasion fail, there is always the resort to economic pressure. This might mean imposing tariffs or sanctions on a foreign country – or at least threatening to, unless they comply with our wishes. Sometimes economic coercion can be suggestive and implicit rather than brutal and explicit. This is the technique frequently used by the People's Republic of China.

And thirdly, we can try to force a recalcitrant country to comply with our demands through the threat of military action or in extremism by taking military action.

It goes without saying that the preferable path is diplomacy and persuasion. Diplomacy and persuasion are all the more effective and powerful if a country has what is often described as soft power. Soft power, a term coined by the late Harvard professor Joseph Nye, refers to the ability of a country to influence other countries through attraction and persuasion. In essence, soft power is about winning hearts and minds, fostering a shared understanding, and building legitimacy and credibility on the global stage.

The meaning of soft power lies in its multifaceted nature. It's not a single tool but a combination of resources that make a country attractive to others. These include, but are not limited to, a nation's culture, political values and foreign policies. Cultural exports like music, film, art and cuisine can transcend borders, fostering familiarity and appreciation for a country's way of life. For instance, the global appeal of Hollywood, K-Pop or Bollywood cinema contributes significantly to the soft power of the United States, South Korea and India, respectively. ♦

In the case of the UK, the English Premier League football competition is viewed by approximately 200 million people weekly. It impacts on perceptions of the UK in a positive way.

Media institutions can be a very powerful tool of soft power. The BBC used to have a reputation for being open and impartial in its reporting. As a result, it was listened to or viewed by hundreds of millions of people around the world. Although its reputation for impartiality has become somewhat tarnished in recent times, it still stands tall in a world of biased media and heavy-handed propaganda.

Political values, such as democracy, human rights and the rule of law, also play a crucial role. When a country consistently upholds these values domestically and promotes them internationally, it garners respect and admiration, making its influence more pervasive. In contrast, if a country is a dictatorship, then the perception is its leadership is self-serving and less tolerant. Such leadership may also disregard international norms of human rights. What is more, dictatorships are less committed to the rule of law, be it the rule of international

law or for that matter domestic law. That is why, in the main, democratic countries score higher on soft power indices than heavy-handed dictatorships.

Similarly, a country's foreign policy – its approach to international economic relations, diplomacy and global challenges – can enhance or diminish its soft power. A nation seen as a responsible global citizen, committed to international collaboration in particular through plurilateral institutions, will naturally exert greater influence than one perceived as merely self-serving. This is hard to define, as most countries are perceived to be self-serving – largely because they are! But some are deemed to be more collaborative than others. For example, a country that is committed to free trade like Australia will be popular with international partners because those partners will have easy access to its markets. By contrast, the decision by President Trump to impose tariffs on the whole of the international community is unsurprisingly resented, and diminishes the soft power of the United States.

The importance of soft power in today's interconnected world cannot be overstated.

Firstly, it provides a more sustainable and cost-effective means of achieving foreign policy objectives than hard power. Military interventions are expensive and often lead to resentment, while economic sanctions can be circumvented. Using economic power to punish other countries can be expensive, and also breeds bitter resentment. Soft power, on the other hand, cultivates long-term relationships and fosters an environment where cooperation is more likely.

Secondly, soft power is vital for legitimising hard power. Even the most formidable military requires a degree of international acceptance to operate effectively. A nation with strong soft power is more likely to gain allies and support for its actions, whether it's peacekeeping missions or counter-terrorism efforts. Without it, hard power can be seen as illegitimate aggression, leading to international condemnation and resistance.

Thirdly, in an era of globalisation and information saturation, soft power helps shape narratives and counter misinformation. Public opinion, fuelled by social media and global news networks, can significantly

impact international relations. A country with a strong soft power presence can more effectively communicate its message, clarify its intentions and build trust among diverse audiences, thereby mitigating negative perceptions and fostering mutual understanding.

Finally, soft power contributes to a nation's overall brand and reputation. A positive global image can attract foreign investment, tourism and talent, augmenting economic growth and innovation. It also makes a country a more desirable partner for international collaborations, from scientific research to climate change initiatives.

Over the years, a number of soft power indices have been published. They are very subjective and only give a rough indication of which countries have the greatest soft power. The United States comes top of all indices and has for a very long time. Obviously, its international policies are controversial but the power of American media, the arts, sport, Hollywood and so on is overwhelming. There is no doubt that global fashions and trends, be they physical or intellectual, frequently emanate from the United States.

The UK is generally second or third on global soft power indices. The fact that English has become the language of international commerce and, whether we like it or not, the lingua franca of the educated classes around the world gives the UK very substantial soft power.

Some indices place China in second or third place. I personally don't think China carries a great deal of soft power. Its government is seen as undemocratic and has a poor human rights record. It had disregarded the rule of international law in the South China Sea, for example, which tarnishes its reputation with its neighbours. And China frequently resorts to economic coercion as a tool of diplomacy. On the other hand, it is admired for the strength of its economy and its achievements in reducing poverty over the last half century. Its reputation is mixed but it



THE HON ALEXANDER DOWNER AC

The Hon Alexander Downer AC served as Australian Minister for Foreign Affairs for 11 years under John Howard. He went on to be Australia's High Commissioner to the UK from 2014 to 2018, and is a former Chairman of the Royal Over-Seas League.

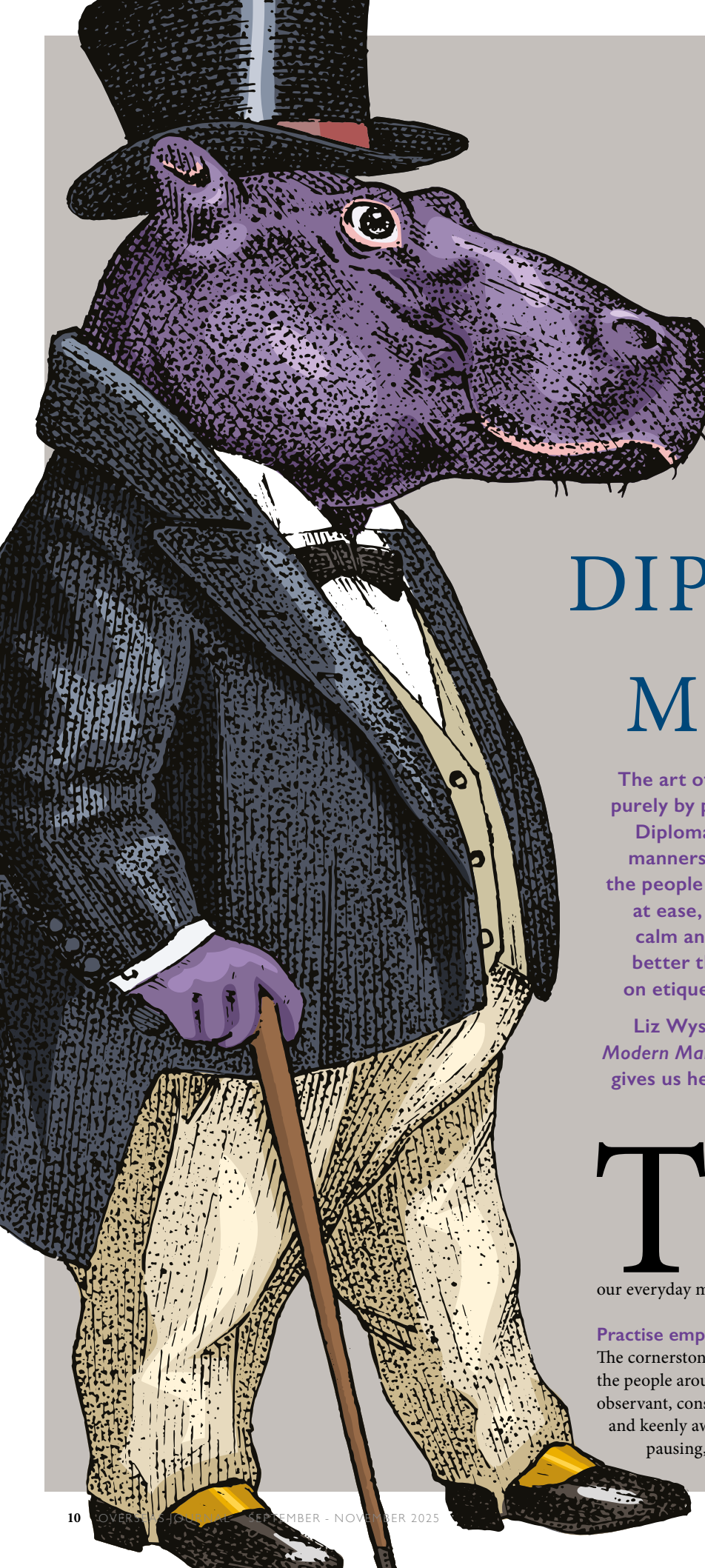
lacks the soft power of the United States or the UK.

Countries like France or Germany have considerable soft power. At the other end of the scale is a country like Russia, which for obvious reasons is not highly regarded.

Soft power is seldom understood by commentators, yet it is an indispensable element of modern statecraft. It is the subtle art of attraction and persuasion, built upon a nation's cultural appeal, political values and

foreign policy. Its importance lies in its ability to achieve foreign policy goals sustainably, legitimise hard power, shape global narratives, and enhance a nation's overall standing in a complex and interconnected world. As global challenges become more intertwined, the ability to inspire and attract will increasingly trump the capacity to coerce.

In essence, soft power is about winning hearts and minds, fostering a shared understanding, and building legitimacy and credibility on the global stage



THE ART OF DIPLOMATIC MANNERS

The art of diplomacy is not a skill to be perfected purely by politicians, ambassadors and negotiators.

Diplomacy is one of the cornerstones of good manners: being aware of your environment and the people around you, and being able to put others at ease, helps make the world a more relaxed, calm and hospitable place. No one knows this better than Debrett's, who have been advising on etiquette and manners for the last 250 years.

Liz Wyse, Editor of *Debrett's Handbook, A-Z of Modern Manners and Guide for the Modern Gentleman*, gives us her top tips on how to be more diplomatic

The professionals who represent their countries on the international stage are well schooled in diplomatic manners, the art of interacting with other people in a sensitive and tactful way. When it comes to courteous socialising, we can all take a leaf from these consummate professionals' books and burnish our everyday manners with diplomatic finesse.

Practise empathy

The cornerstone of good manners is the ability to empathise with the people around you. Being empathetic means that you must be observant, conscious of the effect you are having on other people, and keenly aware of their reactions and body language. It means pausing, whenever there is a difficult or challenging

encounter, and taking the time to think about how the other person is feeling and assessing the impact of your words. If you can see that your behaviour is likely to cause embarrassment, discomfort or stress, it is time to back-pedal, and maybe even to acknowledge the problem.

Mind your Ps and Qs

Try to be civil and courteous in all your dealings. You should never just breeze into a room, nod to your host and grab yourself a drink. Instead, the emphasis is on proper greeting and introductions, whether you're in a business meeting, at a party, or you've simply bumped into some people you know on the street. If you are the recipient of hospitality, you must always defer to your host, show gratitude and appreciation, and send a note of thanks.

Work on your small talk skills

Whatever the occasion, small talk is vital, even if it is a mere preparation for a more substantial or serious conversation. Chatting about everyday topics (weather, surroundings, journey time, etc) is an excellent way of relaxing, finding common ground and consolidating a friendly relationship. It is considered polite to ask questions, because it clearly demonstrates an interest in other people – just make sure you don't overdo the interrogation and ensure that you use answers as a conversational springboard. If you are wary of appearing too curious, making general observations can be an excellent way of eliciting a response and starting a conversation.

Listen carefully

True diplomats will tend to listen more than they speak, and they will focus very intently on what they are hearing. That means not interrupting or talking over the other person. Reassurances like, 'I see,' 'I understand,' or 'Yes, that makes sense,' make the other person feel that they are being heard, and sometimes briefly re-stating what has been said is a clear way of demonstrating that you have been attentive to all their points. Retain eye contact throughout, and nod affirmatively from time to time.

Think about your body language

While a fixed stare can be challenging, steady eye contact conveys straightforwardness and honesty. Intermittent eye contact, or a tendency to look everywhere rather than into the face of your sparring partner, looks shifty and dishonest. Sitting hunched in a chair with folded your arms looks closed and defensive; on the other hand, sprawling in a super-relaxed posture in your chair is also disconcerting, as it looks as if you're not taking the proceedings seriously. It is best to sit upright and keep your hands in your lap; remember over-emphatic hand gestures and a raised voice all convey aggression. Try mirroring – most people relax if you copy their body language (eg cross your legs to mimic their position).

Slowing down the pace of a conversation creates space for empathy – it gives you time to think about what effect your words are having on the other person



Seek consensus

Diplomats are often confronted by extremely difficult situations, where they must tease out agreement and reconcile differences. Most social situations are not so challenging, but from time-to-time conversations can turn fractious and disagreements can become awkward.

If you find yourself locked in an argument, use self-deprecation and humility to mask opposition. So, prefacing a remark with phrases like, 'I may be wrong, but...', 'I might have misunderstood your point of view, but...' creates a space where the other person can back down, or make a concession, without losing face. You will be able to change the narrative if you can find areas, however small, where you concur with each other. Use phrases like, 'I think we're both agreed that...' to signal that these are positive efforts to find consensus and common ground.

Stay open-minded

Claiming that you already know the other person's point of view, or that you can anticipate how they will react to your remarks, is a way of disrespecting and diminishing them. It also sets up clear impediments to communication. Avoid this conversational cul-de-sac by remaining open-minded and receptive; making assumptions can easily come across as being disrespectful.

Control your emotions

Good diplomats always come across as even-tempered and relaxed, and do not show signs of stress or anger. Demonstrating negative emotions, or losing control, can be dangerous. If you're feeling under pressure, it is easy to lapse into sarcasm or provocation, but you must resist this temptation and seek to remain relentlessly civil and courteous.

Pace the conversation

Slowing down the pace of a conversation creates space for empathy – it gives you time to think about what effect your words are having on the other person. Don't let your opposite number set a fast pace; rapid-fire, tit-for-tat exchanges can quickly become intemperate and ill-advised.

If you find yourself being challenged or provoked, you do not have to come back with an immediate retort. Pause for careful thought or indicate you need more time, by saying something like, 'I need to think about that.' This will ensure that you will have time to run through the potential impact of what you are about to say and envision how your remarks will make the other person feel, which is the essence of good manners.

CAN A RESET OF BRITISH SOFT POWER SECURE A BETTER FUTURE?

Jonathan McClory – Managing Partner at Sanctuary Counsel, Research Associate at Hertford College, Oxford, and the creator of the IfG-Monocle Soft Power Index and The Soft Power 30 – tells us how Britain can improve the effectiveness of its soft power in today's changing world

Fifteen years ago, while working as a young researcher at the Institute for Government – an influential think tank that sits only a short walk from Overseas House – I set out to quantify an emerging foreign policy concept that, until then, had remained largely unmeasured. Though the concept of 'soft power' had been gaining currency in foreign policy circles for nearly two decades, few serious attempts had been made to bring hard data to bear on its study. By creating what was then the world's first composite index for measuring the soft power resources of nations, I had hoped to aid policymakers in understanding how to account for, and better leverage, this increasingly important tool in the conduct of foreign affairs.

Soft power, the ability of a country to attract and persuade rather than coerce, is the capacity to shift preferences, to get others to want what you want – not by threat or payment, but through culture, values and a foreign policy that is seen as a force for global good. First introduced to explain how the United States and its Western allies used more

than economic heft and conventional military strength to ultimately triumph in the Cold War, the geopolitical context of the term has since changed dramatically, but the philosophical underpinnings remain relevant. Attraction – and the trust it creates between international partners – still matters.

Back in 2010, I approached this important measurement challenge with a sense of optimism. The notion that power with others could be more effective than power over others seemed not just an ethical approach to foreign policy, but the inevitable future of global affairs. And Britain, at the time, looked like a country that understood this instinctively. It was a global cultural heavyweight, a hub for world-class education, home to respected institutions, admired for its democratic traditions and respect for rule of law, and a member of every international club that mattered: the Commonwealth,

the European Union, the UN Security Council. British soft power wasn't just admired, it was effective. That sense of optimism now feels woefully misplaced as the UK finds itself in a considerably less advantageous position 15 years on.

In an era increasingly defined by geopolitical confrontation, digital disruption, and democratic backsliding, the UK's soft power edge has dulled. A succession of political crises, the fallout from Brexit, erratic foreign policy decisions, and cuts to the very institutions that once amplified our global voice have all taken their toll. Britain is still seen as operating in the top-tier of soft power nations, but our global reputation has been in relative decline for a decade, and as yet without a credible plan to arrest the slide. At the same time, other global powers – authoritarian and democratic alike –

increasingly treat soft power as a central plank of national strategy with investments to match. As such, the UK risks a continued slide into the global periphery.

This is not a marginal concern, it is a strategic failure of national importance in the making. Britain urgently needs to reset how it understands and deploys soft power. Not a cosmetic refresh or a clever

communications plan, but a full-scale strategic rethink. In an era when power itself is being redefined, we must update not only the tools we use, but the national story we tell both to ourselves and to the world.

To understand why this matters, we must first understand how the global context has shifted. The international system built by the West to expand and uphold a rules-based


international order is under existential strain. Revisionist powers are challenging the order that has dominated global affairs since the end of World War II and a multipolar world, punctuated by great power competition, is now the operating context faced by the UK. Moreover, liberal democracies are on the defensive. Confidence in international institutions is eroding. And the digital sphere – once a promised land of openness and connection – has mutated into a crowded, chaotic arena of contested information, competing narratives, divisive politics and ideological conflict.

Soft power has not been immune to this transformation. Where it once involved the slow diffusion of ideas and values through culture, diplomacy and long-term relationships, it now plays out in real time – on TikTok, in Telegram channels, via meme campaigns and influencer endorsements. At the same time, the very nature of soft power is changing. Through a research collaboration I led with the University of Southern California's Centre on Public Diplomacy, conducted during the height of the COVID-19 pandemic, we found that the very criteria foreign policy professionals use to assess the attractiveness of countries has undergone a change. The relative importance of soft power resources based on the consumer-facing elements like culture, heritage and tourism have declined, while elements like scientific

pro prowess, capacity for innovation and national capabilities have risen.

Governments now need to get to grips with this shift and respond accordingly.

The good news for the UK is that British soft power remains fundamentally strong. Our universities continue to attract

talent from around the globe. The BBC World Service remains a beacon of independent journalism and objective reporting. Our scientists and researchers lead in everything from AI to vaccine development to climate innovation. 

In an era when power itself is being redefined, we must update not only the tools we use, but the national story we tell both to ourselves and to the world



**JONATHAN
McCLORY**

Jonathan McClory is a Managing Partner at Sanctuary Counsel and a Research Associate at Hertford College, Oxford. He is the creator of the IfG-Monocle Soft Power Index and The Soft Power 30.



Layered over this, the UK boasts one of the world's best diplomatic services – bruised as it may be from a tough decade.

But possessing soft power assets is not the same as deploying them effectively. Too often, Britain's approach has been fragmented, short-sighted and reactive. Key institutions have been hollowed out by a combination of budget cuts, policy neglect and political indifference. The 2020 merger of DFID with the Foreign and Commonwealth Office diluted our development expertise and dented our international reputation for global leadership in that critical space. And perhaps most damaging of all, we have lost the thread of a compelling national narrative. What, exactly, does Britain stand for today? Where are we going as a nation and why do we make for a compelling international partner?

So what would it look like to take soft power seriously again?

First, we need to reframe the UK's global narrative. At

present, our story veers wildly between nostalgic exceptionalism and defensive insularity. Neither is credible nor compelling. We need a

forward-facing narrative that reflects the country we are today: a diverse, creative, technologically advanced democracy with global connections and a commitment to openness. A country that is not trying to relive its past, but to help shape a better future. That narrative must be honest about our imperfections, yet aspirational in its ambition. Story is strategy, and ours needs work.

Second, we must reinvest in the institutions through which soft power flows: the BBC

World Service, the British Council, our universities, NGOs, research centres and development programmes. These are not cost centres to be trimmed in fiscal downturns, they are strategic assets. Defunding them is penny-wise, pound-foolish. Short-term savings come at the cost of long-term influence. Rebuilding means ring-fencing funding for the World Service, backing the British Council, and maintaining the international diplomatic networks that allow the UK to project itself abroad.

Influence rests on credibility, and credibility comes from alignment between what we say and what we do

Third, we need to rebuild trust through consistency. Influence rests on credibility. And credibility comes from alignment between what we say and what we do. The UK has, in recent years, damaged its international reputation through mixed signals: abrupt aid cuts, erratic climate commitments, the perception of slogan-driven foreign policy, and a less-than-consistent respect for international law. The antidote is straightforward but difficult: consistency. We must show up, follow through and honour our commitments.

Fourth, Britain must connect its scientific and technological leadership to its diplomatic strategy. The future of global

influence lies in who invents, regulates and diffuses the critical technologies of tomorrow – AI, climate tech, biosecurity, quantum computing and life sciences. The UK has deep reservoirs of talent and cutting-edge research capabilities in these areas. We rarely integrate them into our foreign policy, yet we must. That means bringing more science expertise into the Foreign Office, our diplomatic missions and across more of HMG. Science diplomacy is no longer a niche, it must be core to our future foreign policy strategy.

Finally, we must rewire government to treat soft power as a strategic discipline, not a PR afterthought. At present, responsibilities are scattered across Whitehall – FCDO, DCMS, DBT, No. 10 and a host of arms-length-bodies all play a part, but no one owns the whole. The result is duplication, missed opportunities and diminished impact. What we need is a national soft power strategy, coordinated from the centre, with clear objectives, measurable outcomes and real accountability. We have an integrated national security strategy. We need the same for national influence.

To the current Government's credit, this final step is under way. A new Soft Power Council is working towards a new soft power strategy, due to be published towards the end of this year. Drawing on senior figures from the sectors and institutions that generate British soft power, the Council

BRITAIN'S TOP 5 SOFT POWER TOOLS

CULTURAL INSTITUTIONS AND CREATIVE INDUSTRIES
British creative industries and the British film and television industry attract global admiration and build cultural ties

SCIENCE, INNOVATION AND TECHNOLOGY
The UK has a long history of powering scientific discovery and London is one of the few cities that can claim to be a global AI hub

ENGLISH LANGUAGE AND MEDIA WITH A GLOBAL REACH
The BBC World Service is a beacon of independent journalism, but it is only one of a number of British media outlets with a truly global reach

UNIVERSITIES AND INTELLECTUAL HERITAGE
The UK's historical contribution to knowledge creation makes it a hugely attractive place for study

DIPLOMATIC SERVICE AND GLOBAL NETWORK
Britain's diplomatic service, backed by the UK's wide network of membership of international organisations, builds global relationships and creates opportunities for cooperation

represents a strong platform to design and help execute the reset the UK needs. That said, the Council cannot achieve this on its own. A genuine soft power reset will require investment, coordination, and political leadership from the very top of Government. The fact that this exercise is under way is indeed a positive sign. But much work remains to be done if we are to restore optimism about the UK's soft power future to the heights of 2010.



LET THE LEAGUE BE YOUR LEGACY

Continue to support your home away from home by bequeathing a gift to the ROSL Foundation in your will. Your generosity will give talented young musicians and artists from the UK and across the world support in their careers, and it will safeguard the future of your beautiful Grade I listed clubhouse.

To discuss email the DG Office at bneale@rosl.org.uk or call +44 (0)20 7408 0214



1910

DINE IN STYLE

With the balmy evenings of summer drawing to a close, our 1910 Dining Room reopens for lunch and dinner on 9 September with a delicious new menu from our Executive Chef, Julien Maisonneuve. As autumn approaches, enjoy Cornish turbot, venison loin or pumpkin tortellini in the art deco surroundings of our stylish dining room

In the days before London's vibrant restaurant scene, before the city buzzed with diners keen to explore the variety of culinary delights the city has to offer, London's clubhouses offered a space for people to dine and socialise away from home and the office. Many of the oldest clubs began as coffee houses, places where gentlemen could meet, dine, drink and discuss the issues of the day. They became crucial social hubs; by providing a place that could act as a social retreat, separate from both home and business, these dining areas allowed gentlemen to relax and foster friendships, build social connections and develop a network of contacts outside of the office.

ROSL's 1910 Dining Room is located in the Westminster Wing of Over-Seas House, which was added to the existing building in 1937. Situated on the lower ground floor, this well-lit and recently renovated room is decorated in a distinct art deco style, reflecting the



decade in which it was first built. The walls are adorned with artwork by the renowned French fashion illustrator George Barbier, making it a stylish and elegant setting for our chef's seasonal, sustainable and beautifully presented menu.

GEORGE BARBIER

George Barbier was a master of elegance and refinement, a leading figure in the art deco movement whose illustrations captured the spirit of early 20th-century sophistication. With a background in classical art and a deep appreciation for fashion and theatre, Barbier brought a sense of drama and precision to his work. His illustrations, often featuring graceful figures in stylized poses, appeared in high-end fashion journals and luxury books, blending classical influences with modern design. Whether creating costumes for the Ballets Russes or illustrating poetry, Barbier had a unique ability to balance beauty, detail and a subtle theatrical flair. ●





A New Season of Delicious Eating at ROSL

Autumn is on its way and so is our new 1910 Dining Room menu. Executive Chef Julien Maisonneuve's new dishes focus on showcasing our suppliers and the seasonality of their produce, including the introduction of our new Italian truffle supplier Abruzzo Truffles, with a warm cheese souffle starter. Classic main courses and traditional puddings sit alongside delicious plant-based options on a menu

with sustainability at its heart.

We work with Paxton and Whitfield for our cheese selection; they are one of the oldest cheesemongers in London and located only five minutes' walk from the Club.

We're also introducing Fine Wine Mondays: premium fine wines at half price per bottle, to help you make the most of the season at the Clubhouse.

“The new cheese dish ‘Cervelle de Canut’ is a creamy cottage cheese with fresh herbs. A savoury dish from Lyons, it is a very different way to finish your meal”

ROSL Executive Chef, Julien Maisonneuve



FINE WINE MONDAY

Inviting members to try premium fine wines at half price per bottle when booking a table for lunch or dinner service in the 1910 Dining Room.

WHITE

PERNAND-VERGESESSES IER CRU LES CARADEUX, FRANCE, 2018
Very pure citrus mixed with apricot. Beautiful minerality and a delicate oak note. Complex and well structured. Taut and fresh. Long and refreshing finish.

CAILLOU BLANC DE TALBOT, BORDEAUX, FRANCE, 2019
With a majority of Sauvignon and a hint of Sémillon, Caillou Blanc is raised on its lees and stirred in a Burgundy manner. On the palate, this wine expresses notes of apple, ripe lemon and small notes of quince, associated with hints of crushed Mirabelle plums and fresh apricot.

RED

PERNAND-VERGESESSES IER CRU LES VERGESESSES, CHANSON, FRANCE, 2017
An attractive red fruit nose of strawberries and dark raspberries. There is some tannin evident on the palate, but it's rounded and in balance.

CHÂTEAU BONALGUE, POMEROL, BORDEAUX, FRANCE, 2018
Made with 90% Merlot and 10% Cabernet Franc, the wine is aged for 18 months in oak, 50% of which is new. A very generous wine with intense and pure blackberry fruits and hints of tobacco. Velvety on the palate with silky tannins and good length.

AMARONE DELLA VALPOLICELLA CLASSICO, BOLLA, ITALY, 2017
Rich, full-bodied flavours of black cherries, prunes and cedar spice, followed by a long, elegant finish. Aged in oak for a minimum of two years.

PHELPS CREEK PINOT NOIR, COLUMBIA GORGE AVA, OREGON, USA, 2019
Rich nose of red berries, leather, earth, and tobacco. Medium-bodied with a velvety texture and notes of spice on the palate. Well-balanced with polished acidity.

BOOK A TABLE IN THE 1910 DINING ROOM

Visit www.rosl.org.uk or call +44 (0)20 7408 0214. Members and their guests are reminded to wear smart casual clothing. Gentlemen are encouraged to wear jackets when dining in the evening.



1910 DINING ROOM

À LA CARTE & SET MENU

FROM 9 SEPTEMBER 2025

SET MENU: DAILY FROM 12.00 - 14.30 | 17.00 - 18.45

SET MENU

TWO COURSES | THREE COURSES

STARTERS

CURED SALMON
Pickled cucumber, rye bread, lemon cream

WARM CHEESE SOUFFLÉ
Gruyère cream (v)

GREEN LEAVES
Avocado, pink grapefruit, radish, tarragon, honey, champagne vinaigrette (v)

MAINS

CHICKEN SCHNITZEL
Tartare sauce, pickled cucumber, Swabian potato salad

COD AND CHIPS
Herb batter, crushed peas, tartare sauce

OYSTER MUSHROOM KEBAB
Cumin-spiced hummus, seeds and herbs, flatbread 🌿

DESSERTS

CHOCOLATE DÉLICE
Xoco Mayan red 70% chocolate délice, confit orange, orange sorbet

VANILLA RICE PUDDING
Cinnamon-roasted apple

BARON BIGOD
Chutney, crackers

STARTERS

DUCK TERRINE
Green peppercorn, black trumpet mushroom, toasted brioche

CURED SALMON
Pickled cucumber, rye bread, whipped graceburn

BURGUNDY SNAILS
Garlic cream, parsley oil

WARM CHEESE SOUFFLÉ
Gruyère cream, truffle tapenade (v) (add truffle shavings for MP)

GREEN LEAVES
Avocado, pink grapefruit, radish, tarragon, honey, champagne vinaigrette (v)

CONFIT ONION SOUP
Toasted baguette (v)

MUSHROOM VOL-AU-VENT
Puff pastry with morel mushrooms, poached egg, mushroom velouté (v)

ROASTED HEIRLOOM BEETS
Heritage beetroot, pink lady apple, lamb's lettuce, hazelnut dressing 🌿

GRILL

SIRLOIN STEAK 227G
Tomato provençale, French fries with béarnaise, sauce au poivre or beurre maître d'hôtel

RIB-EYE STEAK 227G
Tomato provençale, French fries with béarnaise, sauce au poivre or beurre maître d'hôtel

CHATEAUBRIAND FOR TWO 511G
Tomato provençale, French fries with béarnaise, sauce au poivre or beurre maître d'hôtel
PLEASE ALLOW 35 MINUTES FOR PREPARATION.

CHEESEBURGER
Ogleshield cheese, brioche bun, burger sauce, French fries

FISH

ALMOND TROUT
Almonds, brown butter, lemon, capers, chive new potatoes

MONKFISH TAIL
Vadouvan spice, butternut squash purée, sea herbs

CORNISH TURBOT
Marchand de vin sauce, bone marrow, baby onions

MEAT

CONFIT DUCK LEG
Puy lentils, cucumber, parsley

BEEF BOURGUIGNON
Alsace bacon, button mushrooms, red wine, creamy mash

VENISON LOIN
Celeriac, beetroot, blackberry jus, seasonal mushrooms

VEGETARIAN & PLANT-BASED

OYSTER MUSHROOM KEBAB
Cumin-spiced hummus, seeds and herbs 🌿

PUMPKIN TORTELLINI
Pumpkin and sage tortellini, sage, hazelnuts (v)

ROASTED BUTTERNUT
Crispy kale, black garlic, miso dressing 🌿

SIDES

French fries 🌿

Truffle and parmesan chips (v)

New potatoes and chive (v)

Butternut squash purée 🌿

Creamy mash (v)

Butter lettuce leaves, house dressing (v)

CHEESE SELECTION

FULL CHEESE SELECTION
Served with chutney, dried fruits and crackers

XO CHEDDAR — extra-old cave-aged cheddar with distinct tropical notes and satisfying creaminess

ROSARY ASH — a full-fat goat's cheese with a clean, fresh flavour and no goaty aftertaste

BARON BIGOD — a soft, white bloomy-rind cheese handmade in Suffolk, similar to brie de Meaux

COTE HILL BLUE — distinctive rind and a blue-veined soft, creamy texture with buttery sweetness and a subtle kick

CERVILLE DE CANUT — fromage blanc with chopped herbs, shallots, salt, pepper, olive oil and vinegar

DESSERTS

APPLE TARTE TATIN
Calvados caramel sauce, vanilla crème fraîche

CHOCOLATE DÉLICE
Xoco Mayan red 70% chocolate, confit orange, orange sorbet

PLUM FRANGIPANE TART
Vanilla ice cream, sloe gin custard

VANILLA RICE PUDDING
Cinnamon-roasted apple

LEMON SORBET
Blackberries



ALL OF OUR DISHES ARE COOKED WITH AN EMPHASIS ON MINIMISING PROCESSED FOODS.
🌿 THE LEAF INDICATES PLANT-BASED. THIS REFERS TO DISHES MADE ENTIRELY FROM PLANT INGREDIENTS. 🌿

We use a wide range of ingredients in our kitchen, some of which may contain allergens. If you have a specific allergy or dietary requirements, please let us know. Our prices are inclusive of the current VAT rate. Please note, a discretionary 12.5% service charge has been added to your bill. 100% of this charge goes to the team members.

ROSL INTERNATIONAL ARTIST RESIDENCY 2025

IN PARTNERSHIP WITH THE ART HOUSE, WAKEFIELD

Over two months this summer, ROSL welcomed Behnaz Fatemi and Geovanni Barrios as our 2025 International Residency artists, in partnership with The Art House in Wakefield.

Arts Curator Louis Chapple writes about what they got up to – and got making – during their stay



Geovanni 'Geo' Barrios is a multidisciplinary artist and musician whose work explores identity, masculinity and American mythologies. Born and raised in Miami, Florida, he began his creative practice as a trained orchestral tubist before transitioning into performance, visual art and research-based practice. Behnaz Fatemi works across performance, drawing, video and installation. Born in Iran and now living in Canada, Fatemi explores themes of displacement, mourning, the politics of care, as well as resistance, and the notion of the third space-social environments outside the home where people can gather, interact and build community.

Arriving in early May, the residents settled into their studios in Wakefield as they met with other local residents and began experimenting with new practices through use of the dark room and ceramic-making facilities. By the third week of the residency, the artists came to stay at ROSL for their first trips to London, embarking on a jam-packed schedule of gallery visits. After a trip to the Photo London art fair, the artists undertook respective research for new work being made on the residency. Geovanni visited the National Gallery to see the first UK

exhibition of Mexico's celebrated 19th-century artist, José María Velasco; and Behnaz visited the British Museum to view the Ancient Persian collections. On Monday, I took them on a day around London visiting the Serpentine, Tate Modern and ending at grassroots photography festival Peckham24.

Back in Wakefield, professional development studio visits were organised with the leading art institution in the region, The Hepworth Wakefield, in addition to further visits to local institutions such as Site Gallery in Sheffield and the Henry Moore Institute in Leeds.

The second visit to London was focused on London Gallery Weekend 2025, a major city-wide event celebrating over one hundred art spaces in the capital with exhibition openings, talks, events and tours. The residents had the opportunity to connect with many key figures in the London art world, from artists and curators to gallerists and collectors. Our packed four-day weekend began with a host of exhibition openings in Mayfair and Shoreditch, a cocktail reception and performance at nearby Gallery 1957 in celebration of the haunting canvases of Nigerian painter Modupeola Fadugba, and ending with a

garden party at The Serpentine in Hyde Park to celebrate the opening of this year's pavilion commission by Marina Tabassum.

Saturday saw a focus on South London, where Geo and Behnaz embarked on a tour that started with an artist talk at Glasgow-based sculptor Rae-Yen Song's first exhibition in London at William Hine Gallery in Camberwell. After taking in the intricate, plant-like ceramics, the residents moved on to Peckham where they visited new public sculpture commissions on the roof of an old car park, now known as Bold Tendencies. After a lunch at my own gallery in Deptford, they visited the latest exhibition at South London Gallery, a striking installation of abstracted sculptural mass by New Yorker Leonardo Drew. To round off the day, I managed to squeeze them into a collector's reception at White Cube gallery in Bermondsey, where they met esteemed collectors and patrons from London's art scene. Sunday brought the last opportunity for networking by way of a rooftop day party at Sherbet Green gallery's West London space. Organised by six emerging London galleries, the event included film screenings, exhibition tours, and music and BBQ on the rooftop. A fun, relaxing end to a very busy trip to London. 

The next time we met, I travelled up North for a weekend of activities across Liverpool and Wakefield. We started off with a packed day visiting the Liverpool Biennial 2025. Curated by Marie-Anne McQuay, this year's theme 'BEDROCK' draws on Liverpool's distinctive geography and the beliefs that underpin the city's social foundations. One of my favourite elements of any biennial is to see how it engages with the everyday life of a city and its architectural makeup. Despite visiting impressive installations at Walker Art Gallery and FACT, it was proposals such as Kara Chin's ceramic pavement slabs, available for all to see who looked to the floor as they walked down Berry Street, that most successfully engaged with the curator's 'BEDROCK' theme. Nearby highlights included a window installation by Anna Gonzalez Noguchi in the local chemist, and a traditional Chinese opera by Karen Tam staged in social housing offices.

The next day, back in Wakefield, I finally got to catch up with Behnaz and Geo about what they had been working on in their studios during the residency. For Geo, who

“Being in dialogue with artists and curators from around the world helped me reconsider my own position. What stays with me most are not just the works I made, but the conversations – during openings, studio visits, and public events – that reshaped how I think about art. Reconnecting with ancient Iranian objects at the British Museum shifted my relationship to material and memory. Listening to the rhythms of Wakefield, I initiated a collaborative mural with asylum seekers, transforming a temporary communal garden into a vibrant, shared space of care and creativity”

BEHNAZ FATEMI

had previously worked primarily with photography and conceptual installation, the wealth of materials on offer at The Art House led him to experiment with clay casting and small-scale painting for the first time. Precarious experiments in casting his own body parts unexpectedly lead to beautiful, fragile meditations on identity and belonging. Born in Miami to Guatemalan



Clockwise from top: Behnaz and Geovanni on their way to the Nicoletti Gallery opening, Shoreditch; Behnaz and Geovanni visit the Yorkshire Sculpture Park; Behnaz and Geovanni with Arts Curator Louis Chapple at Liverpool docks



Ladino (mixed indigenous) parents, Geo spoke sincerely on the complexities of growing up in a migrant family in the US and going to a Spanish-funded school, the historical colonial power of his parents' homeland. From this, painting and collages mapping the movement of people between Africa, Europe and the Americas across history emerged as a new series whilst at Wakefield. Geo had also been thinking through ways of integrating his other practice as a classical bugle player into the new works, and experimented with cutting up and dismantling drawings of his instruments.

Visiting Behnaz, I was welcomed into the makings of an impressive installation of hanging felt, with Afghan jewellery attached at different points. Intended as the foundations of a durational performance in which both the artist and audience could participate, Behnaz had been researching the relationship between space and sound to explore collective memory and cultural archive. Having made several visits to the ancient Persian collections at the British museum during the residency, Behnaz also made use of the dark room by layering archival images taken from the collection on to fabric and dying with indigo. Born in Iran, and originally due to visit family after the residency, the way in which Behnaz was exploring the politics of noise and being 'heard' and 'unheard' felt partiality pertinent within the geo-political crisis taking shape whilst I was in Wakefield.

After our studio visits, we headed into the sunshine for a trip to the Yorkshire Sculpture Park. It was the perfect day for taking in the magnificent grounds, along with top tier installations by Henry Moore, Barbara Hepworth, Damien Hirst and beyond. A real treat! Returning to Wakefield, we stopped by an exhibition opening at the Exchange, a vast solo presentation by Jason Wilsher-Mills MBE, that explored themes of disability, northern working-class heritage, popular culture and social history. To close my trip – and Geo and Behnaz's residency – Damon and Amelia from The Art House kindly treated us to a celebratory dinner.

Thank you to Geo and Behnaz for engaging in all aspects of the residency with such great enthusiasm and energy, I wish them the best of luck in their future endeavours in the art world!

MORE FROM ARTS

Turn to page 32 to read about a new exhibition at ROSL celebrating Caribbean art and imagination



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

THE GOLD STANDARD

Introducing our AMC Gold Medal Winner 2025, oboist Ewan Millar

The Annual Music Competition is the highlight of ROSL's arts programme, showcasing exceptional talent, and providing support and opportunities for young musicians from across the globe. Founded in 1952, the AMC has supported countless classical musicians in the early stages of their careers. Awarding over £75,000 in prize money each year, ROSL also provides winners with long-term support and mentoring, further concert opportunities, and the chance to build contacts and develop relationships within the music industry. This support provides an invaluable springboard at this crucial point in a musician's career.

This year we're delighted to announce that our AMC Gold Medal Winner is oboist Ewan Millar, who delighted the judges with his performance at the final at Wigmore Hall in July. He spoke to us about his musical upbringing, his shifting relationship with the oboe, and what taking part in the Annual Music Competition has meant to him.

Why did you choose to specialise in oboe and how has it kept you interested all these years later?
My mum is a bassoon teacher for the local music service in Berkshire, so I was presented with the option of playing an instrument when I was very young. At a have-a-go session I was presented with a plastic oboe by Nicky Fairbairn, the oboe

teacher at Reading Music Centre, who would go on to teach me until I was 18. My interest has been up and down throughout the years. I was quite precocious as a young child, but in my teens I took it less seriously and did not want to take it up professionally; then in my undergraduate I also put it aside for a while and focused on my academic degree instead before coming back to it when I went to Masters. I think these periods of time where I stopped and took a step back are vital to why I'm still interested today. Each time, returning to the oboe feels as though I am 'choosing' it all over again – it helps you feel like you have agency.

Can you tell us a bit about your background in music?
My parents met in a university orchestra, my dad playing the violin and my mum the bassoon. My dad is still a fab amateur playing locally, and my mum has been a prolific bassoon teacher for decades. Both my older siblings are musicians too, my brother playing the French horn in a great local amateur orchestra and my sister having studied bassoon at music college. I think it is fair to describe my upbringing as very musical. I was also lucky to have a fab music teacher at my local school, and an oboe teacher growing up whom I of course owe a lot to.

What have your career highlights been so far?
There are certain concerts, particularly those very early on when I was starting to get professional work, that really stand out to me. I remember playing Mendelssohn *Symphony No.3* on principal



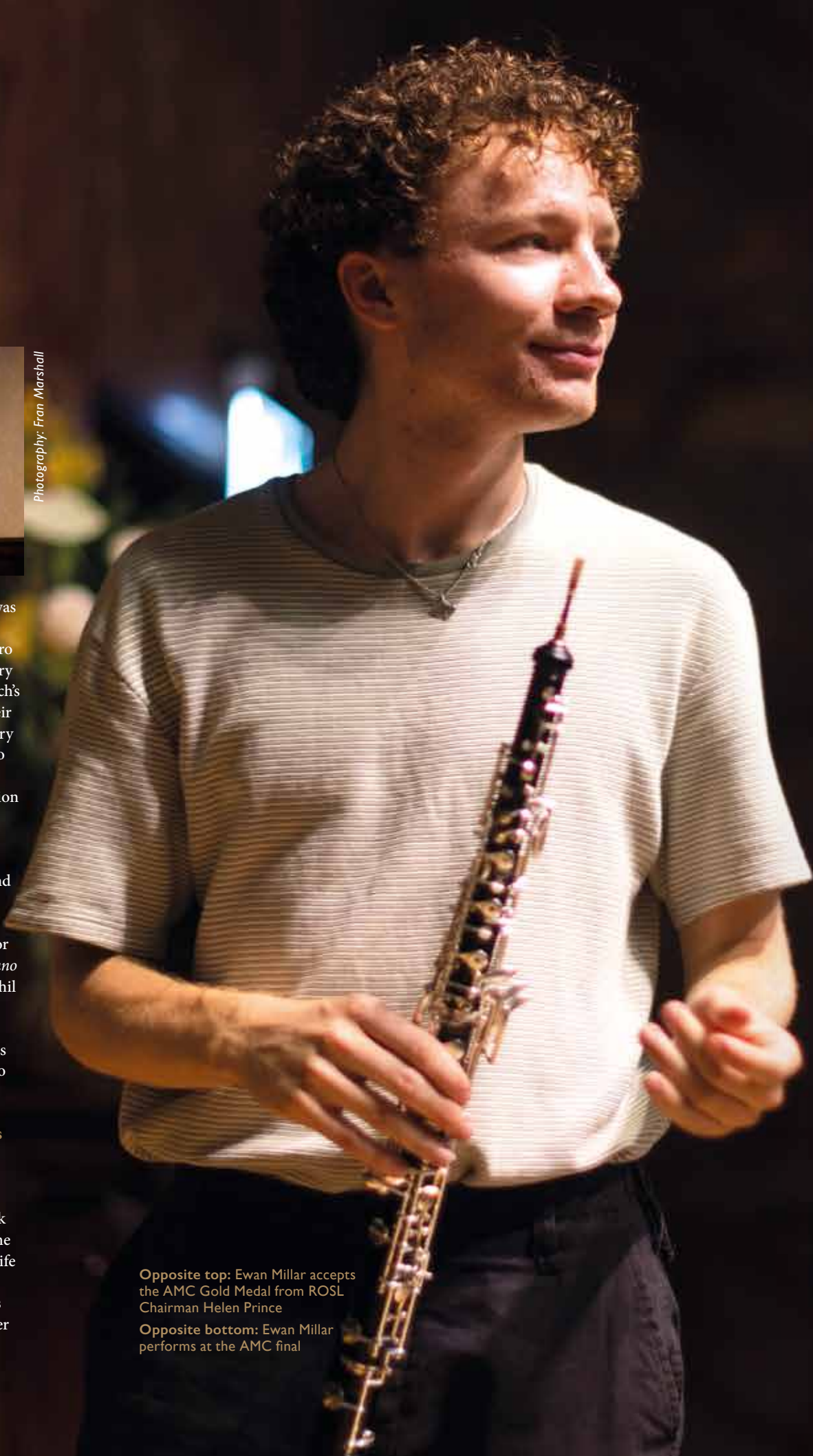
Photography: Fran Marshall

with Aurora, performed stood up, and it was such creative, electric playing. I was also quite young, and not playing much with pro orchestras at all, so the experience feels very formative. I played 2nd oboe in Shostakovich's *11th Symphony* with the RLPO, part of their fellowship scheme, and still when I was very inexperienced. Vasily Petrenko returned to conduct and the hall was sold out, with

minutes of standing ovation – incredibly memorable. More recently, concerts happen all the time and it's easy to take less joy and awe in them, but doing *Parsifal* with the LPO at Glyndebourne and the cor anglais solo in Ravel's *Piano Concerto* with the BBC Phil are definitely stand-outs. A recent evening concert with the incredible Lumas Winds at King's Place also deserves a mention.

What are your ambitions as a musician?
I think my ambitions are twofold: I want to have varied, collaborative work where I feel invested in the outcome; I want a work-life balance! I think playing the oboe is helpful in this respect, because my career already consists of equal

SIGNIFICANT WINNERS OVER THE YEARS INCLUDE:	
1961	Jacqueline du Pré, cello
1963	John Lill, piano
1976	Melvyn Tan, harpsichord
1982	Piers Lane, piano
1983	Susan Bullock, soprano
1985	Anthony Marwood, violin
1986	Susan Chilcott, soprano
1992	Paul Lewis, piano
2000	Jonathan Lemalu, bass-baritone
2002	Lucy Crowe, soprano
2011	Sean Shibe, guitar



Opposite top: Ewan Millar accepts the AMC Gold Medal from ROSL Chairman Helen Prince
Opposite bottom: Ewan Millar performs at the AMC final

parts solo performance, chamber music, and orchestral freelancing. And the collaboration always makes the work feel more rewarding. I have a great communicative relationship with Tomos Boyles whom I do all my solo work with. My personal preference as a player is toward chamber-style playing, even in orchestral contexts, which affects the types of jobs I aspire to.

Work-life balance just seems to be a hard thing to achieve in the music profession. I've struggled to strike it so far, but I'm getting there slowly.

What music do you listen to and to what extent does this inspire your work?
Most of my music listening is jazz and classical. There are some exceptions to this, eg Billy Joel. It can be hard to summarise your listening quickly, but some artists I listen to a lot are Esperanza Spalding, Ogi, Cecile McLorin Salvant, Laura Marling, Clare Teal. High repeat classical music would be Brahms string/piano chamber music, Bach piano music, Strauss Rosenkavalier, Boulanger songs, etc. It's also hard to saturate your brain with music so much for work and take respite in it at the same time, so I must admit that I'm a big podcast listener too!
The music I love to listen to inspires my work in the sense that I only perform – in a solo context anyway – music that I adore. Describing that music succinctly is tricky, but I love music that seems to have a self-contained form that feels both expansive and concise. Robert Schumann's *1st Romance*, Lili Boulanger's *Nocturne*, Samuel Barber's *Canzonetta*, CPE Bach's *Flute Sonata mvmt.1* – these are some pieces I perform that for me fit this description. They all feel very rich with content, but none of that content takes up any more time than it needs to, and structurally they all feel satisfyingly complete.

What would you say to anyone thinking of taking part in the Annual Music Competition?
I was really drawn toward the AMC because of the freedom of programming it gives you. It feels in the spirit of the competition that there are no set pieces, which the vast majority of international competitions have, and this allows for a greater degree of individual expression and differentiation. So if you have interesting things to say and angles you like to take with what and how you play, you should lean into them, not away.

INSIDE LONDON

ST JAMES'S

ROSL's traditional Boxing Day walking tour returns this year, exploring the historic area around our clubhouse. Here Blue Badge Tourist Guide Mike Armitage takes us through the history and architecture of this fascinating area

The Royal Over-Seas League's home in Park Place sits in St James's, a district that is the epitome of a gentleman's London, although in the 17th and 18th centuries there were some fairly dubious streets and alleyways behind the exclusive facades. Originally farmland owned by various churches and religious orders, it was seized by Henry VIII in the early 1500s, and even today much of it is Crown property.

It contains some of the oldest and most exclusive gentlemen's clubs along with

specialist shops selling shoes, wine, cigars and hats. In an era when most town centres have the same stores and coffee shops along the high street, these unique shops make the area a real one-off.

For the last few years, ROSL has arranged a Boxing Day walk around the streets of St James's, guided by a London Blue Badge guide, to hear some of the history, see some famous sights, and discover some hidden corners that most visitors don't see. It is an opportunity to explore the district on a day when there are fewer people and vehicles around.

The walk will venture briefly on to Piccadilly before returning to the more sedate surroundings of Jermyn Street, enabling us to see world-renowned stores that made their name through the patronage of young Royals, as well as the city's oldest perfume shop, cheese shop and gentlemen's barber.

The Jermyn Street Turkish Baths and the more infamous Savoy Turkish Baths are no longer there, finally closing after the street was badly damaged by bombs in April 1941.

We will explore St James's Square, the area's only green space, where over two thirds of the buildings are listed as of special

architectural or historic interest and given special protection. One of the first developed London squares, it was here, on a warm evening in June 1815, that news of the triumph over Napoleon at the Battle of Waterloo finally reached England.

Venturing on to Haymarket and the edge of the West End's renowned and commercially successful theatre scene, you can also see traces of a theatre where many of Oscar Wilde's plays were first performed. It closed in the 1950s despite the best efforts of one of Britain's most famous actors to save it.

The way is marked with a variety of statues of famous and not-so-well-known people, and has many plaques celebrating luminaries as diverse as Frederick Chopin, the estranged daughter of Lord Byron, and Winston Churchill. William Huskisson's plaque describes him as a statesman, but he is more unfortunately remembered as the first person to be killed in a railway accident.

The neighbourhood boasts the traces of many grand old aristocratic houses, but most famously is the location of St James's

Palace, London's oldest Royal Palace. Originally built in 1533 by Henry VIII on the site of a leper hospital, at least two monarchs have been born here and it was where Charles I spent his last night before his execution in January 1649.

There will be a chance to visit a tiny, quiet courtyard that takes you back to the London of two hundred years ago with gaslights, soot blacked bricks and original flagstones. Considered to be the smallest square in Britain, it was the site of the last duel fought in London.

For a chance to get some fresh air and increase your step count after Christmas, book your stay at Over-Seas House this Christmas and join London Blue Badge guide Catherine Cooper on this guided walk to discover the surrounding streets on a quiet day in London.

The Boxing Day Walking Tour is part of our accommodation offer for guests staying overnight at the clubhouse between 24 and 26 December. See page 31 for more details, or email reservations@rosl.org.uk

ST JAMES'S HIGHLIGHTS



WATERLOO PLACE
Statue of RAF officer Air Chief Marshal Sir Keith Park



ST JAMES'S THEATRE
Laurence Olivier relief



JERMYN STREET
World-renowned stores, including the city's oldest perfume shop, cheese shop and gentlemen's barber



PALL MALL
The gilded statue of Athena at the Athenaeum Club



ST JAMES'S SQUARE
Where over two thirds of the buildings are listed as of special architectural or historic interest



KING STREET
The Golden Lion pub dates back to the 18th century



Christmas

AT OVER-SEAS HOUSE

Christmas is always a special time at Over-Seas House, and this year is no different. With tantalising Christmas menus from our new Executive Chef Julien Maisonneuve, the clubhouse decked out in all its festive finery, and a number of Christmas events, Christmastime at ROSL cannot fail to get you in the festive mood



Christmas jazz with Sam Jewison

Monday 8 December

Sam Jewison returns to ROSL after delighting our audience with his American Songbook show last year. The singer and pianist tours the swinging standards and timeless ballads of legendary songwriters, including Cole Porter, Leonard Bernstein, George Gershwin and many more.

Jewison has performed at iconic London venues, including Camden's famous Jazz Café, Westminster Abbey and the Royal Opera House, where he made his sold-out recital debut with 'The Composer in Hollywood' in 2022. Described as a 'Renaissance Man in a Jazz World', his return to ROSL for this special evening of music is the perfect way to kick off the Christmas season.

Visit rosl.org.uk/events for more details



© Marieta Valentin



© Marieta Valentin



© Marieta Valentin



ROSL Christmas concert with the Temple Church

Tuesday 16 December

Join us in the Princess Alexandra Hall for this special Christmas concert with the Temple Church singers. Expect a variety of Christmas favourites and some beautiful arrangements for chamber choir, in this extra-special festive treat.

Visit rosl.org.uk/events for more details

Boxing Day walking tour

Friday 26 December

Spending Christmas with us at our clubhouse? Join our expert tour guide for a Boxing Day walking tour of the local area. This exciting tour will explore St James's and the surrounding area and is hosted by London Blue Badge Guide Catherine Cooper. A thoroughly enjoyable way to walk off the excesses of Christmas!

See pages 26–27 for a taste of the history of this fascinating area. The Boxing Day Walking Tour is part of our accommodation offer for guests staying overnight at the clubhouse between 24 and 26 December. See opposite for more details, or email reservations@rosl.org.uk



STEP INSIDE THIS CHRISTMAS

A warm welcome awaits where splendour and historical richness intertwine perfectly this festive season. Members are invited to stay overnight from Christmas Eve to Boxing Day and celebrate in style with our Christmas Day lunch.



CHRISTMAS DAY LUNCH ONLY*

from £162
(£47 per child under 12)

- 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

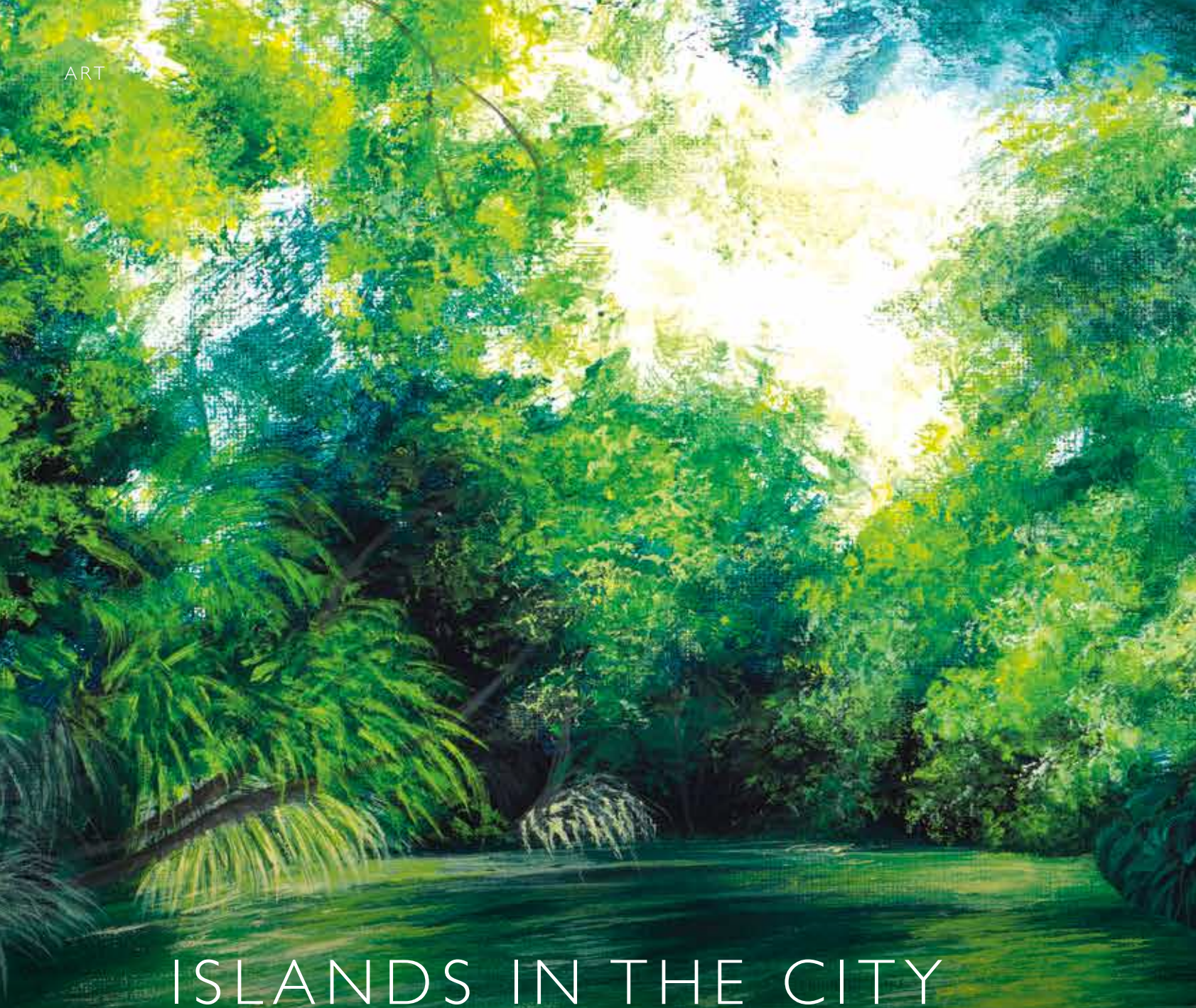
CHRISTMAS ACCOMMODATION OFFER

£15 off your stay
per night

- 24, 25 & 26 DEC
Book Christmas Day lunch and receive £15 off per night on your stay between 24 and 26 December 2025, including a gift of festive chocolates
- 24 DEC, 2PM–6PM
Mince pies and mulled wine on arrival for overnight guests
- 24 DEC, ALL DAY
Family board games in the Drawing Room
- 26 DEC, 11AM–1PM
Walking tour of the local area with an expert guide for members staying overnight, starting from the clubhouse reception

PLEASE BOOK YOUR CHRISTMAS STAY, INCLUDING CHRISTMAS LUNCH, VIA [RESERVATIONS@ROSL.ORG.UK](mailto:reservations@rosl.org.uk)
*BOOK CHRISTMAS LUNCH (ONLY) AT [ROSL.ORG.UK/CHRISTMAS-LUNCH](https://rosl.org.uk/christmas-lunch)

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



ISLANDS IN THE CITY

Islands in the City is a vibrant group exhibition celebrating contemporary Caribbean art and imagination, co-curated by Sherece Rainford (Gallery OCA) and Louis Chapple (Royal Over-Seas League) and on view at ROSL from 25 September – 9 November 2025. Taking place in the heart of London at ROSL's historic clubhouse, this ambitious show brings together a dynamic selection of artists working across painting, sculpture, collage, photography and mixed media. Sherece Rainford tells us what to expect

This exhibition explores the richness, resilience and beauty of Caribbean identity through the lens of diaspora, memory, migration and self-determined creativity. As the presence of Caribbean art continues to grow within the global art world, *Islands in the City* offers a timely and joyful statement of cultural pride.

The practices showcased in this exhibition speak to the richness and diversity of the Caribbean imaginary. The artworks, spanning a broad range of media and approaches, reflect both rootedness in island life and the expansive trajectories of diasporic movement. They articulate a language that is at once ancestral and speculative, grounded and visionary.

Central to the exhibition is the idea that Caribbean art is a generative and integral force within contemporary culture. It is diverse in form and socio-political context, and global in reach. It arises from creolised identities and transatlantic histories, yet it also transcends them. As Stuart Hall articulates, cultural identity is not a fixed essence but a 'production' that is always in

Eden Mullane, *Still Waters Run Deep*



Carla Arnour, *In the Name of Tradition #2*



Ikeshia Avo, *not yet titled*



Lynn Parroti, *Landfall I*



Yvonne Davis, *An Afternoon Down East Street, Market*

process, shaped by histories of diaspora and cultural exchange (Hall, 1990). This theoretical grounding informs the layered, diasporic and deeply resonant nature of the Caribbean art represented in this exhibition.

Spanning decades of evolution, this artistic language gave rise in the late 1960s to the Caribbean Artists Movement (CAM), formed in London to assert a Caribbean modernism that rejected marginalisation. Their work, charged with colour, urgency and insight, challenged prevailing cultural hierarchies and helped reshape British art history. *Islands in the City* honours this lineage not as a retrospective glance but as a foundation from which new artistic futures continue to emerge.

The Royal Over-Seas League, a historic institution dedicated to international friendship, education and cultural exchange across the Commonwealth and beyond, offers a fitting and resonant site for this exhibition. As a venue situated in the former imperial capital and now a vibrant hub of global cultural exchange, it underscores the exhibition's aim to reposition Caribbean art not at the margins, but at the gravitational centre of contemporary discourse on diaspora, identity and postcolonial cultural innovation. *Islands in the City* foregrounds Caribbean perspectives and amplifies their relevance within these ongoing conversations. The artists in this constellation carry with them cosmologies

of memory, resistance and renewal. Their work is a pulse that redefines how art occupies space and speaks to the world. Here, Caribbean art does not seek validation; it offers vision. It illuminates the now and projects the 'not-yet'. It is presence, movement, rhythm. It is the future, dreamt and in motion.

Following landmark exhibitions like Tate Britain's *Life Between Islands*, the need for ambitious, ongoing platforms for Caribbean artists in the UK remains clear. *Islands in the City* builds on that momentum, bringing new voices and perspectives into view, and creating a space where Caribbean art can be celebrated on its own terms, at scale.

MAURICE RAVEL AT 150

A Season in Celebration

As we mark the 150th anniversary of the birth of composer Maurice Ravel with a number of concerts featuring his work, Artistic Director Geoff Parkin explores Ravel's life and legacy

This year marks 150 years since the birth of Maurice Ravel, one of France's most original and influential composers. This autumn at ROSL, we celebrate his extraordinary legacy, including his music in several of our concerts in the Princess Alexandra Hall, exploring works that span his life and capture the many sides of his musical personality.

Though often labelled an Impressionist (alongside Debussy), Ravel's style was uniquely his own, blending classical precision with bold innovation, and drawing on a kaleidoscope of influences from Spanish dance and American jazz to Baroque elegance.

Born in 1875 in the French Basque Country, Ravel grew up in a home where engineering met artistry. His Swiss father, an inventor, exposed him to mechanical detail and logic, while his Basque-Spanish mother introduced him to rhythm, colour and the lilting pulse of folk music, influences that echo through so much of his later work.

At 14, Ravel entered the Paris Conservatoire, where he studied with Gabriel Fauré, a composer whose refined lyricism and belief in musical individuality left a lasting imprint. But the young Ravel didn't conform easily. He famously entered the *Prix de Rome* competition five times between 1900 and 1905, and was rejected each time by a conservative jury unable to accept his progressive voice. The backlash became a national scandal, 'L'Affaire Ravel', and led to the resignation of the Conservatoire's director. In a poetic twist, Fauré himself was appointed to lead the institution in the aftermath.

By then, Ravel had already written one of his finest early works, the *String Quartet in F major*, a piece of

striking clarity, elegance and rhythmic flair. Dedicated to Fauré, it reveals a young composer confidently finding his voice. The Regency String Quartet, this year's AMC chamber music prizewinners, will perform it at our Gardet Champagne Dinner on 3 October, offering a perfect toast to Ravel's formative brilliance.

A different side of Ravel emerges in *La Valse*, which features in our French Connections concert on 14 October in a brilliant arrangement for chamber ensemble. Originally commissioned by the ballet impresario Sergei Diaghilev, who ultimately rejected it as 'not a ballet, but the painting of a ballet,' *La Valse* was finally choreographed by Ida Rubinstein in 1929. Written in the aftermath of World War I, the piece begins as a lush Viennese waltz but gradually unravels into chaos – a haunting metaphor, perhaps, for the collapse of an old world. It's both dazzling and disturbing, a virtuosic showpiece laced with irony and melancholy.

Ravel's later style comes into even sharper focus on 6 November, when violinist Fenella Humphries and pianist Martin Roscoe bring two of his sonatas to life as part of our new Supper Concert series, supported by the Medical Musical Society of London Fund. The *Violin Sonata No. 1* is a hidden gem, composed while he was still a student but unpublished until decades after his death. It's lyrical and understated, showing the influence of his teacher Fauré. In striking contrast, the *Violin Sonata No. 2*, written between 1923 and 1927, is bristling with jazz energy and modernist bite. Its middle movement, *Blues*, is a playful homage to the music Ravel encountered on his 1928 tour of America, a sign of just how deeply he listened, absorbed, and reimagined the world around him.



GARDET CHAMPAGNE DINNER 3 October 2025

Ravel - *String Quartet in F major*
Regency String Quartet

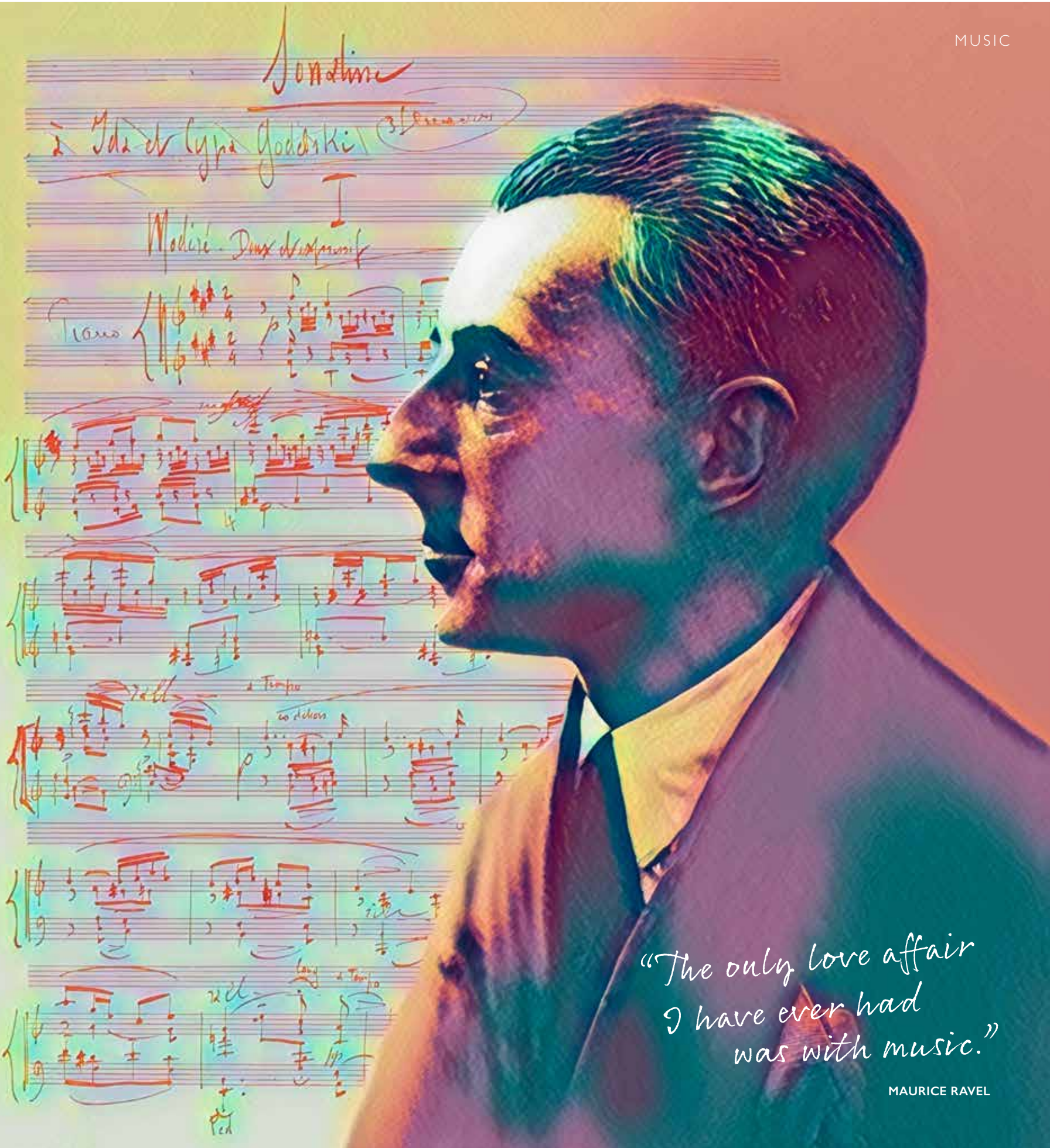
FRENCH CONNECTIONS CONCERT: GERSHWIN, RAVEL AND BEYOND 14 October 2025

Ravel - *La Valse*
Emily Sun, violin
Jonathan Radford, saxophone
Joseph Havlat, piano

SUPPER CONCERT SUPPORTED BY THE MMSOL FUND 6 November 2025

Ravel - *Violin Sonata No. 1* (posthume)
Ravel - *Berceuse sur le nom de Gabriel Fauré*
Ravel - *Violin Sonata No. 2 in G*
Fenella Humphries, violin
Martin Roscoe, piano

To book, visit
www.rosl.org.uk/events



"The only love affair
I have ever had
was with music."

MAURICE RAVEL

A night with Michel Escoffier

Food and Beverage Director, Serge Pradier, reports on a wonderful evening of food and drink in celebration of the renowned chef and restaurateur Auguste Escoffier



© Piranha Photography



F&B Director Serge Pradier and Michel Escoffier



© Piranha Photography



© Piranha Photography



© Piranha Photography

The evening began with a Gardet Champagne reception in the Bennett-Clark and Rutland rooms overlooking Green Park. Escoffier classic canapés were served while Auguste Escoffier's great-grandson Michel Escoffier, ROSL's Executive Head Chef Julien Maisonneuve and Patrick Pradier, Auguste Escoffier disciple from Paris's Presidential Kitchens, arrived to greet members.

The 65 members and guests in attendance then moved to the 1910 Dining Room, where fine Burgundy, Chorey les Beaune 2020, was poured, and Harry Christie from Davy's Wines introduced the wines of the evening. A starter of duck galantine, a perfect example of a traditional terrine made with an entire duck, was served. This dish had taken the week to prepare, and was extremely well received.

We continued with sole Veronique, a dish invented in 1903 by Auguste

Escoffier, who named it after Messager's comic opera Veronique. A wonderful Pouilly-Fuisse 'Terroir' 2022 from Burgundy accompanied and matched the fish perfectly.

Michel Escoffier gave us a wonderful speech about the life of Auguste Escoffier and the continued heritage that his great-grandfather had left the world. Then another Escoffier classic arrived at our tables, strawberry Charlotte melba, and Professor Enno Lippold, fine winemaker of German wines from Urzig, introduced his botrytis Riesling, which he kindly donated for the dinner to accompany the pudding.

The evening closed with thanks to the chefs, and to everyone for their participation. Coffee and petit fours were served before members and guests left Over-Seas House singing praises to our hosts and chefs.

Who was Auguste Escoffier?

Auguste Escoffier's journey started in the modest surroundings of his uncle's restaurant in Villeneuve-Loubet. His relentless passion and determination propelled him to the esteemed kitchens of Paris and London, where his partnership with the distinguished hotelier César Ritz redefined hospitality and facilitated the establishment of iconic institutions such as the Savoy Hotel in London, the Ritz Hotel in Paris and the Carlton Hotel in London. Escoffier modernised the elaborate techniques of Marie-Antoine Carême, streamlining them into a more refined and efficient approach to haute cuisine. His codification of the five mother sauces revolutionised French cuisine and laid the foundation for modern culinary education.



Escoffier's creations, including the renowned Pêche Melba and Tournedos Rossini, endure as celebrated masterpieces. Through his mentorship and his seminal work *Le Guide Culinaire*, he instilled a profound sense of pride within the culinary profession, inspiring chefs globally.

ROSL REWIND

Highlights from
Over-Seas House



Joseph Calleja and
Dr Annette Prandzioch

Joseph Calleja in concert

In May, acclaimed tenor Joseph Calleja returned to ROSL for a performance in honour of Professor Stephen Montefort, the incoming High Commissioner of Malta. Joseph first performed at Over-Seas House in 2022, at a special celebratory gala concert, and his return to Princess Alexandra Hall certainly did not disappoint. Accompanied by Chad Vindin, winner of the Royal Over-Seas League accompanist prize 2016, this special performance demonstrated why Joseph is one of the world's most sought-after tenors today. His performance was followed by a champagne and canapé reception in the Hall of India.



Public Affairs Series:
The Rt Hon Sir Jeremy Hunt MP

ROSL Public Affairs Series: The Rt Hon Sir Jeremy Hunt MP

In July we were honoured to be joined by the Rt Hon Sir Jeremy Hunt MP as part of our highly popular Public Affairs programme of talks, lectures and debate. Held in the Princess Alexandra Hall and hosted by former ROSL Chairman the Hon Alexander Downer AC, Sir Jeremy reflected on his time in government, shared what he had learned during his tenure as Foreign Secretary and Britain's longest-serving Health Secretary, and fielded wide-ranging questions from the audience. He

also discussed the themes of his new book, *How to be Great Again* – just what does it mean for a country to be great, and what is Britain's current role and influence on the international stage? With amusing anecdotes from his time in government, and fascinating insights into the war in Ukraine, the organisation of the NHS, and the current strength of Britain's soft power, this was a fascinating and thought-provoking evening with one of Britain's most well-known and longest-serving politicians.



Joseph Calleja in concert



Annual General Meeting

Our AGM took place on 2 July. 190 members registered to join us online from all over the world, from the US, Canada and Bermuda to India, Australia, Mauritius and Hong Kong, truly reflecting the ROSL value of fostering international friendship. Director-General Dr Annette Prandzioch took the opportunity to reflect on what has been an excellent year for ROSL, highlighting the refurbishment, maintenance and upgrade around the clubhouse, the successful arts and Public Affairs events and, of course, the acceptance of our patronage by HM The King.



Summer reception

In June, our Garden became a place of first introductions and shared conversations as we welcomed a full house of new members to the start of their journey with us.

Against a backdrop of live music and evening sunshine, guests gathered with Crémant or Aperol Spritz in hand and enjoyed a refined menu of canapés and bowls prepared by our talented culinary team.

Members, thank you for joining us and welcome to your home away from home.



Birthday concert for HM The King

What better way to honour the birthday of HM The King than through the shared joy of music? On this special occasion, our four most recent piano AMC prizewinners took to the stage at Princess Alexandra Hall to perform a programme inspired by the King's favourite works. The evening featured music by Vaughan Williams, Elgar and Wagner, and presented a well-curated blend of history, culture and artistry.

For information on all our forthcoming events
visit www.rosl.org.uk/events



Introducing our newly refurbished rooms

We are delighted to unveil our newly refurbished Executive Double Rooms, offering refined comfort and understated luxury in the heart of London. Overlooking Green Park and awash with natural light, each room blends contemporary sophistication with classic charm.

Designed in a palette of elegant, natural tones, the interiors create a calming, stylish retreat. The ambience is further elevated by a beautifully appointed en-suite bathroom, featuring timeless tiling and antique brass fixtures, offering a truly indulgent and refreshing experience.

Whether for business or leisure, these

rooms offer a harmonious balance of modern design and traditional elegance, curated with the discerning member in mind. Each room is also equipped with a Nespresso machine and luxurious amenities from Penhaligon's, a heritage British brand whose Royal Warrant mirrors the Royal Charter held by ROSL, symbolising a shared commitment to excellence and tradition. All furnishings and fittings have been manufactured in the UK, underscoring our dedication to British craftsmanship and quality.

To book your stay, please contact reservations@rosl.org.uk



ROSL on the road

As well as mentoring and supporting young talent here at Over-Seas House, ROSL ARTS also supports concerts with lots of festivals and organisations around the UK.

Some of the recent events funded by the ROSL Foundation featured AMC past winners and some familiar faces:

1. MUSIC IN THE ROUND (PORTSMOUTH)
Thursday 17 April
The Hermes Experiment (ROSL Award for Mixed Ensembles 2019)

2. ST GEORGE'S BRISTOL
Thursday 8 May
Violinist Jordan Brooks (ROSL Award for Strings 2024) and pianist Dominic Degavino (ROSL Award for Keyboard 2017 and ROSL Award for String and Keyboard Ensembles 2019 with Methras Trio)

3. BUXTON FESTIVAL
Sunday 13 July
Apollo's Cabinet (ROSL Award for Mixed Ensembles 2024)

Tuesday 22 July
Flautist Daniel Shao (ROSL Award for Wind and Brass 2024) and pianist George Todica (ROSL Award for Keyboard 2024)

4. ST JAMES'S PICCADILLY (LONDON)
Wednesday 23 April
Violinist Jordan Brooks (ROSL Award for Strings 2024) and pianist Dominic Degavino (ROSL Award for Keyboard 2017 and ROSL Award for String and Keyboard Ensembles 2019 with Methras Trio)

Wednesday 21 May
The Regency Quartet (this year's winners for the ROSL Award for String and Keyboard Ensembles)

Monday 7 July
Flautist Daniel Shao (ROSL Award for Wind and Brass 2024)

5. BRIGHTON FESTIVAL
Wednesday 14 May
Violinist Jordan Brooks (ROSL Award for Strings 2024) and pianist Dominic Degavino (ROSL Award for Keyboard 2017 and ROSL Award for String and Keyboard Ensembles 2019 with Methras Trio)

Friday 23 May
Trio Archai (ROSL Award for String and Keyboard Ensembles 2024)

6. LAKE DISTRICT MUSIC FESTIVAL
Monday 3 August
MZ Duo (ROSL Award for Mixed Ensembles 2021)

7. WHITTINGTON FESTIVAL
Thursday 15–Sunday 18 May
Trio Archai (ROSL Award for String and Keyboard Ensembles 2024)

8. NEWBURY SPRING FESTIVAL
Wednesday 21 May
Flautist Daniel Shao (ROSL Award for Wind and Brass 2024) and pianist Joseph Havlat (ROSL Award for Keyboard 2019)

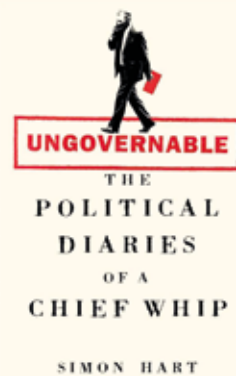
9. LICHFIELD FESTIVAL
Friday 18 July
Flautist Daniel Shao (ROSL Award for Wind and Brass 2024) and pianist Joseph Havlat (ROSL Award for Keyboard 2019)





Thursday 11 September
Public Affairs Series:
Dame Karen Pierce,
DCMG

Monday 10 November
Book Talk: *Ungovernable*
by Simon Hart



Dates for your diary

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

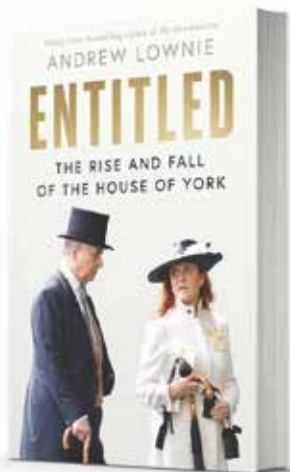
**PUBLIC AFFAIRS SERIES:
DAME KAREN PIERCE, DCMG**
Thursday 11 September
Our Public Affairs Series talk features former British Ambassador to the USA, Dame Karen Pierce, DCMG. This promises to be a fascinating evening as Dame Karen discusses her career, her time in the US, and her current role as UK Special Envoy to the Western Balkans.

**AUTUMN REFLECTIONS I:
MUSIC AND POETRY**
Thursday 18 September

**EXHIBITION: ISLANDS
IN THE CITY**
Thursday 25 September
See pages 32-33 for more information.

**TRANS-ATLANTIC
ENSEMBLE LAUNCH
CONCERT**
Friday 26 September

**BOOK TALK: ENTITLED
BY ANDREW LOWNIE**
Monday 29 September
Renowned royal biographer and literary agent Andrew Lownie returns to ROSL to discuss his new book *Entitled*, the first joint biography of Prince Andrew and his ex-wife Sarah Ferguson. Packed full of extraordinary revelations, *Entitled* reveals the



extent to which the Duke's and Duchess's lives are still deeply entwined. Drawing on four years of research, numerous FOI requests and interviews with over a hundred people, Andrew Lownie traces the lives of the late Queen's second son and his ex-wife through their childhoods, courtship, marriage, divorce, careers, and royal and charitable activities.

**GARDET CHAMPAGNE
DINNER AND RECITAL**
Friday 3 October
See page 34 for more information.

**AUTUMN REFLECTIONS II:
MUSIC FOR PIANO TRIO**
Thursday 9 October

**FRENCH CONNECTIONS:
GERSHWIN, RAVEL AND
BEYOND**
Tuesday 14 October
See page 34 for more information.

**MUSIC FOR OBOE
WITH AMC GOLD MEDAL
WINNER EWAN MILLAR**
Monday 20 October

**PUBLIC AFFAIRS SERIES:
LORD MOORE OF
ETCHINGHAM**
Thursday, 28 October

**RAVEL AND FAURÉ WITH
FENELLA HUMPHRIES AND
MARTIN ROSCOE,
SUPPORTED BY THE
MEDICAL MUSICAL SOCIETY
OF LONDON FUND**
Thursday 6 November
See page 34 for more information.

**BOOK TALK: UNGOVERNABLE
BY SIMON HART**
Monday 10 November

**ANNUAL LECTURE:
THE HON SHIRLEY
BOTCHWEY**
Wednesday 12 November



Thursday 25 September
Exhibition: Islands in the City

**VIVALDI'S FOUR SEASONS
BY CANDLELIGHT**

Wednesday 19 November
ROSL Annual Music Competition Alumni come together for this special candlelit performance of Vivaldi's Four seasons, with an extra special twist. Each concerto will be played by a different soloist, Emily Sun (2016 Gold Medal Winner), Mathilde Milwidsky (2017 Strings Winner), Jordan Brooks (2024 Strings Winner), Mabelle Young-Eun Park (2025 Strings Winner), who will then rejoin our ensemble including the Regency Quartet and harpsichord continuo to perform the subsequent concertos. With so much talent on one stage, this is definitely one not to be missed.
Programme

- Vivaldi's The Four Seasons:
Violin Concerto in E Major, Op. 8, No. 1, RV 269, *La primavera* (Spring)
- Violin Concerto in G Minor, Op. 8, No. 2, RV 315, *L'estate* (Summer)
- Violin Concerto in F Major, Op. 8, No. 3, RV 293, *L'autunno* (Autumn)
- Violin Concerto in F Minor, Op. 8, No. 4, RV 297, *L'inverno* (Winter)

**PHOTOGRAPHY
COMPETITION EXHIBITION**
Thursday 20 November
An exhibition of the shortlisted entries in our biennial contemporary photography competition.

**CHATEAU BELLEVUE
DINNER AND WINE TASTING**
Friday 28 November

**CHRISTMAS JAZZ
WITH SAM JEWISON**
Monday 8 December
See page 29 for more information.

**ROSL CHRISTMAS CONCERT
WITH THE TEMPLE CHURCH**
Tuesday 16 December
See page 30 for more information.

NEW YEAR'S EVE
Wednesday 31 December

NYE25

Disco, Dinner & Dance

**NEW YEAR'S EVE
DISCO DINNER AND DANCE**
31 December 2025

Taking place from 9pm to 12.30am, our New Year's Eve celebrations this year will be disco-inspired! Members can enjoy a four-course dinner, followed by dancing to classic disco hits from the 70s and 80s from DJ Kev. The evening will end with a countdown to midnight, accompanied by a glass of champagne and a live screening of London's iconic firework display. For more details or to book, please visit rosl.org.uk/events or email dining@rosl.org.uk

ACCOMMODATION OFFER

Members and their guests booking the NYE 25 Disco Dinner and Dance will receive £15 off their stay on 31 December 2025. To claim this offer, please email reservations@rosl.org.uk and forward your NYE 25 Disco Dinner and Dance ticket.

Member-led Activities

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. We will be meeting on

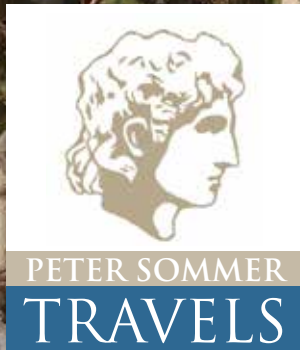
17 September to discuss *L'Assommoir* (in English) by Émile Zola; on 15 October to discuss *Heart of Darkness* by Joseph Conrad; on 12 November to discuss *Emma* by Jane Austen; on 10 December to discuss *The Storyteller* by Mario V argas Llosa, and on 21 January 2026 to discuss *Caledonian Road* by Andrew O'Hagan.

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 12.30 is optional.

BACKGAMMON CLUB
Meets on **Wednesdays 2pm–4pm** and for lunch (optional) at 12.30. New members are welcome.

To join any of the Member-led activities, please contact the Membership Team at membership@rosl.org.uk



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8 TIMES UK
TOUR OPERATOR
OF THE YEAR

