

OVERSEAS

THE JOURNAL OF THE ROYAL OVER-SEAS LEAGUE

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Front Cover: Abel Selacoe, winner of the Over-Seas Award at the ROSL Annual Music Competition 2017

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Incorporated by Royal Charter

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The journal is published by the Royal Over-Seas League,
Over-Seas House, Park Place, St James's Street, London SW1A
1LR. Any views expressed in editorial and any advertisements
included are not necessarily endorsed by the Central Council.
ISSN 00307424



**“In no other endeavour
is our purpose more
fully articulated than
through music”**

Hans Christian Andersen's view that “where words fail, music speaks” is, I suspect, a sentiment to which most of us can subscribe. I think that music, and our growing programme of visual and performing arts, expresses the essence of ROSL more eloquently and completely than anything else we do. In no other area of endeavour is our purpose to be a global association of like-minded men and women, bound to a common purpose, more fully articulated than through music. It is a joy to celebrate the 65th year of the Annual Music Competition, and to note the continued spread of musical aspiration and excellence across continents; a phenomenon to which this edition of *Overseas* devotes much space. Music and the arts were prime attractions for me when I applied to join and lead the staff at ROSL; and our season of music will be at its height when I bow out in August; *appassionato, smorzando!*

I am very grateful to the many people who make this journal, and our associated paper and electronic communications, possible and I would like to pay tribute to the sterling work done by Miranda Moore, our outgoing Editor, whose final edition this is. Miranda has enabled us to achieve our aim to develop the journal in content, look and feel and I am very grateful to her. It is a pleasure to welcome Mark Brierley as our new Editor, for the first time in many years bringing the editing ‘in house’. *Vale* Miranda; *atque ave* Mark.

We have also said sad farewells recently to Stephen Darlington, our Head of Membership, and to Eleanor Rucker Thompson from our Arts Department, but have welcomed Jessica Harris-Edwards as our new Events Coordinator. Thank you Eleanor and Stephen, and welcome Jess. We wish all who are departing the best of good fortune and warmly welcome our new colleagues to their roles.

ROSL is a special worldwide organisation, unlike any other I have encountered. Our programme may be unique but the most precious thing about us is our people. Our excellent staff make everything work and our wonderful members make the clubhouses sing. To all – members and staff – who make ROSL great, my special thanks for what you do; please play on *animato espressivo*.

We have an exciting summer of events ahead, so please read the Events section carefully and sign up for some wonderful art and music, with dining and fine wine, in the weeks ahead. Enjoy a lovely ROSL summer.

Roddy Porter

DIRECTOR-GENERAL

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“No matter how far you think of yourself as being anti-establishment, the establishment creeps in around you”

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From the EDITOR

In my first years with *Overseas*, as Assistant Editor in the early 2000s, I was fortunate enough to be sent to The Gambia to report on the fantastic work being done by Jalis there to pass on their knowledge of traditional music not just to boys, as is the custom, but also to girls; and to Lesotho, where I witnessed one of the most memorable performances of my life: a street show by children who had fashioned instruments out of discarded objects. That was in the lead up to the 50th anniversary of the ROSL Annual Music Competition, and it is wonderful to be able to celebrate the 65th year of this inspiring competition now, with a focus on global music in this, my last issue as Editor.

Perhaps unsurprisingly, my conversation with Gavin Henderson, who has chaired the contest's adjudication panel for ten years, soon turned to the importance of music education (page 18). Recent cuts in funding to the arts in the UK fly in the face of the growing evidence that shows the positive impact of music education on all areas of academic achievement, behaviour and wellbeing. It is a theme that continues on page 36, with a look at Canada's National Arts Centre by our new Editor, Mark Brierley.

Mark joins *Overseas* from Henley Media Group, where he was print and online editor, and it has been a pleasure working with him on this issue. It is good to know that I am leaving the journal in safe hands.

I plan to return to the clubhouse for some of the exciting events ROSL have planned to mark the 70th anniversary of Indian independence, and hope to see some of you, the members, there. Of particular interest to me is the concert of traditional music by the world-renowned singer, tabla and sitar maestros Debapriya, Samanwaya and Madhurjka Ranjan Barthakur. Don't forget to check the Events section for details of this and other enticing events.

Miranda Moore
editor@rosl.org.uk

At the HIGH PORT

Roddy Porter's time as Director-General has been one of action, the most obvious of which has been the extensive renovation programme. With his tenure drawing to a close, he tells Mark Brierley about the highlights of his time in office

After six successful years as Director-General, Roddy Porter bids farewell to the Royal Over-Seas League in August. While it is easy to look back on the positive contributions he has made during his tenure, his first encounters with ROSL were less auspicious.

A newcomer to clubland after a career in the Army, including tours of Iraq, Bosnia and Northern Ireland, Roddy was encouraged to apply for the role by his wife, Marianne. "I'd never considered working in clubland; I'd never actually been a member of a club, so this was a completely alien environment. But I was struck deeply by the altruism, the arts, the global membership and the values ROSL espoused. I thought, 'This is extraordinary,'" he recalls, during our meeting in his office on a bright morning in April.

It was a similar spring morning in 2011 that would provide Roddy with his first sign of things to come. "I'd gone to the Ministry of Defence to do some work at the start of the day and I thought I would wander up to St James's in good time for the interview.

"The weather was sunny but by half past ten, it was hammering down, the most extraordinary deluge, and I had come in expectation that the sun would continue all day. I sprinted to the tube station, got absolutely drenched, so I attended the interview looking like someone who had just spent ten minutes in the shower with his clothes on."

Despite this, or perhaps in part because of it, Roddy made an impact, and Sir Anthony Figgis phoned to offer him the job a few days later. Having left the Army in September, he began work in the October. But the ominous beginning to his career was not confined to the interview. "On my very first day in office, the

“Our unofficial motto will always be ‘cultural and social links worldwide’. That says it all; it’s a succinct and meaningful little phrase. If that underpins everything we do, then we can’t go too far wrong.”

Mountbatten Room ceiling fell down," he says rather matter-of-factly. "A member had overflowed his bath and the water came straight down through that beautiful, ornate ceiling.

"So day one was an object lesson in loss adjustment and although the ceiling was quickly and beautifully restored, nonetheless the incident made me realise that this was really fundamental stuff."

Foundations for the future
That 'fundamental stuff' being the renovation and revitalisation of the clubhouses in London and Edinburgh, one of the major focal points of Roddy's time in office. It was immediately obvious to him that some of the dated facilities needed investment if ROSL was to flourish.

"You can't stand still on providing facilities that are up to the mark. 'Up-to-date' is the wrong expression because we live in historic buildings that date back to the early 1700s here in London and the 1890s in Edinburgh."

That soon became clear when Roddy visited the Edinburgh clubhouse, which "leaked like a sieve. The whole

roof area of the clubhouse was rapidly becoming a risk, so that needed urgent attention. I remember we had to obtain a licence from Edinburgh Council to get a cherry picker out at 4am on Christmas Eve to remove dangerous masonry from one of the chimneys so it didn't fall on revellers in Princes Street during Hogmanay."

After these testing first few months, the renovations proper began in earnest, with the former Buttery (now reverting to its original name, the Brabourne Room), the Duke of York Bar, Central Lounge and several floors of bedrooms receiving deep revitalisation over the following years, all the while remaining sensitive to the historic nature of the building.

"Vernon House, one of three buildings that make up the London clubhouse, burned to the ground in 1905. Lord Hillingdon, who owned the house at the time, had it rebuilt and refurbished in the contemporary style, so this is an Edwardian interior in a Georgian building. So rather than go to Georgian extremes when renovating the second-floor bedrooms, which would



be out of place, I wanted them to look Edwardian and I think that has been nicely achieved."

History lesson

Maintaining that sense of history has permeated everything Roddy has done while at the club. "I've been privileged to hold the reins

here for a period of time, but the founding values of ROSL are so much broader; so deep that you can only be a small cog in the process for a while; and that's how I have seen my tenure at the Royal Over-Seas League" he explains. "Our history is so rich and diverse; you play your part for a while

and then you disappear off the stage and someone else walks on. You just hope that the place is the better for your having been there."

Feedback from members certainly seems to suggest that's the case, with the renovations receiving widespread praise. "So many

members have said to me how much they love what has been achieved. That's fantastic. If I am proud of anything, I am proud about our members' pleasure in and enjoyment of the changes."

But what projects have given him the most pleasure? "I've really enjoyed what we've

done in the garden. The terrace; I never thought English Heritage would agree to it, so I'm proud of that. And that suite of facilities – the Brabourne Room, Duke of York Bar, Central Lounge, terrace and garden – is fundamental to our membership proposition."

And it is that drive to improve our offering to members visiting the clubhouses that has underpinned the renovation works. "From a member's perspective, that's what we are. We're their second home. They leave their home in Perth, Auckland, Vancouver, Mumbai or wherever and they come here and they immediately feel at home. That's vital."

Music and more

That's not to say the renovations have been the sole focus of Roddy's attention while at the club. Work behind the scenes to improve membership, marketing and communications, and of course, the arts programme have been gathering pace.

"We have a music programme that is of genuine world renown, but if we sit back, resting on our laurels, it won't be for very long. So, I've consistently asked, 'How can we continue to develop? How can we better communicate the worth of the music programme at home and abroad?' Some of our branches have really taken up the challenge with Perth, Melbourne, Bournemouth and British Colombia creating valuable scholarships and music programmes around the world."



“

I'd never actually been a member of a club, so this was a completely alien environment. But I was struck deeply by the altruism, the arts... I thought, 'This is extraordinary'

"How can we develop ROSL's contribution to the visual arts, the performing arts and literature, not necessarily to catch all the way up with the music, but to develop in breadth and scope to the extent that we wish? That's important; and Geoff Parkin has picked up Roderick Lakin's mantle, which is going to be really exciting downstream."

Roddy has also had a considerable input in the club's events programme. "I am passionate about history; ROSL and its members made a distinguished contribution to the First World War, which I was determined to explore during the 1914-1918 Centenary commemorations.

"So we have been to the Marne, Ypres, Gallipoli, and will visit the Somme in July. Perhaps we will cover the operations of 1918 next year?"

It has been instructive and very moving.

"When I first arrived, I realised what a fine Claret cellar ROSL owned, so I began to educate myself about wine and listen to experts around the world from New Zealand, Australia, Rioja, France and Canada. Taking members to visit some of the world's finest vineyards has been a distinct pleasure, as has discovering new wines for our members to enjoy; I love the fact that we now have Canadian wine in the bar.

"ROSL is so much about giving pleasure and I have also greatly enjoyed hosting dinners at the Tower of London for our people. To see our members really enjoying a great experience, at the Tower or in one of our own clubhouses, is something I will always treasure."

A fond farewell

Of course, there is much work still to be done. Roddy feels that he has achieved half of what he set out to do, but that the work for the next five years should fall to someone else to direct. There are rooms to be renovated, artists to discover, promote and nurture, plus a membership to continue to build and serve. Looking back on his time, would he offer any advice to the person who takes up the responsibilities of Director-General next?

"I wouldn't presume to give advice to my successor, other than to say that whatever we do should be tackled in the context of who we are historically. We have to bear our founder's vision in mind; this enlightened global organisation, a network of likeminded men and women, undefined by race, religion, gender or any kind of -ism, who will pull together in friendship and understanding.

"Our unofficial motto will always be 'cultural and social links worldwide'. That says it all; it's a succinct and meaningful little phrase. If that underpins everything we do, then we can't go too far wrong."

With the aims of our founder, Evelyn Wrench, and the history of this club filling our minds, all that is left for me to say is thank you to Roddy on behalf of members and staff, and to wish him all the best for the future as he too becomes part of the history of the Royal Over-Seas League.

NURTURING TALENT

The new Scholarship for a British Columbia Emerging Musician joins other global ROSL scholarships for young talent. Carson Becke gives us the inside take on the inaugural event

In October 2016, I was a member of the jury for the inaugural ROSL BC Emerging Musician scholarship auditions for musicians from the University of British Columbia (UBC). Worth £5,000, the award gives the winner the opportunity to travel to the UK the following summer, perform in ROSL's popular concert series on the Edinburgh Fringe, play for teachers at the UK's top institutions, network with other musicians, and generally get a sense of musical life in Britain.

As a Canadian who has benefitted immensely from the opportunities ROSL offers, I was thrilled to hear that it was stretching its reach to the west coast of Canada. As the ROSL Pettman Scholarship has shown through its incredible work with New Zealand's young musicians, these international opportunities for young talent are crucial for success in a business that is truly global.

British Columbia is a hauntingly beautiful part of Canada and UBC's campus, set on a peninsula near Vancouver, epitomises what makes it so special. The stark Rocky Mountains are visible from all of its wide avenues, across the deep blue inlets of the Pacific Ocean. Every morning, I took advantage of the low tide to run on Wreck Beach. It is an inspiring place.

I was joined on the jury by the eminent Canadian pianist Jane Coop, Professor Emerita at UBC, and Bramwell Tovey, Music Director and Conductor of the Vancouver Symphony Orchestra, while Elizabeth Murray, President of ROSL's BC Branch, was the vital link between UBC and the club. There were nine competitors, with performances of a very high standard. However, oboist Kristen Cooke, a third year Doctor of Musical Arts candidate, stood out as the

clear winner. A native of Ottawa (like me), Kristen played a programme by Telemann, Saint-Saëns and the Canadian composer Jeffrey Ryan. Apart from her technical mastery of the instrument, her playing was immensely communicative and drew the audience into the distinct sound worlds of the works.

All of the competitors were asked to give verbal introductions to their performances and Kristen spoke to the audience with an ease that showed her warm and enthusiastic character, which came through in her playing and was the fundamental reason that the jury agreed she should be the winner.

The connection between the UK and Canada is an important one, and the new musical connection that this scholarship has initiated is one that I hope to see grow and develop in the coming years.



More images online

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



SNAPPED READING

Ontario Chapter member Santa Portis reads *Overseas* on a recent trip to New Zealand with Anne Burnett and Eunice Sutton of ROSL's most southerly branch in Invercargill (above). Hugh Garnham takes his copy to the mouth of the River Derwent, with the Iron Pot Lighthouse – one of the oldest in Australia – in the background (below). Send in your 'Snapped reading *Overseas*' pictures to editor@rosl.org.uk.



THE ETHICS OF PROFESSIONALISM

Sir Ernest Ryder, Lord Justice of Appeal, and Judge Donald Cryan took to the stage to discuss some critical questions at the most recent Evelyn Wrench Lecture. The event kicked off by comparing and contrasting the principles on which ethical decisions are made by professionals in the judiciary in England and Wales and those used by other professions, including the medical, teaching

and legal professions and the armed services. Sir Ernest explained that unapparelled expenditure between now and 2020 to reform the administration of justice will make the system even more accessible, and that the judiciary, like all institutions, has a tendency to diminish over time so it must innovate and change. This intellectually stimulating evening concluded with supper, over which the discussion continued.

INTERNATIONAL WOMEN'S DAY

Our wonderful panel of women at the 'From Cavewoman to Cyborg' debate came from a wide variety of science, technology, engineering and maths (STEM) backgrounds to discuss the most pressing issues women face in our growing digital age. The topics covered ranged from how to encourage young girls to pursue careers in STEM subjects and the need to involve the arts in technological advances, to how the political landscape is not only being altered by growing communication channels but also by the impact of geography on women's involvement in the technology sector.



DINNER IN THE TOWER

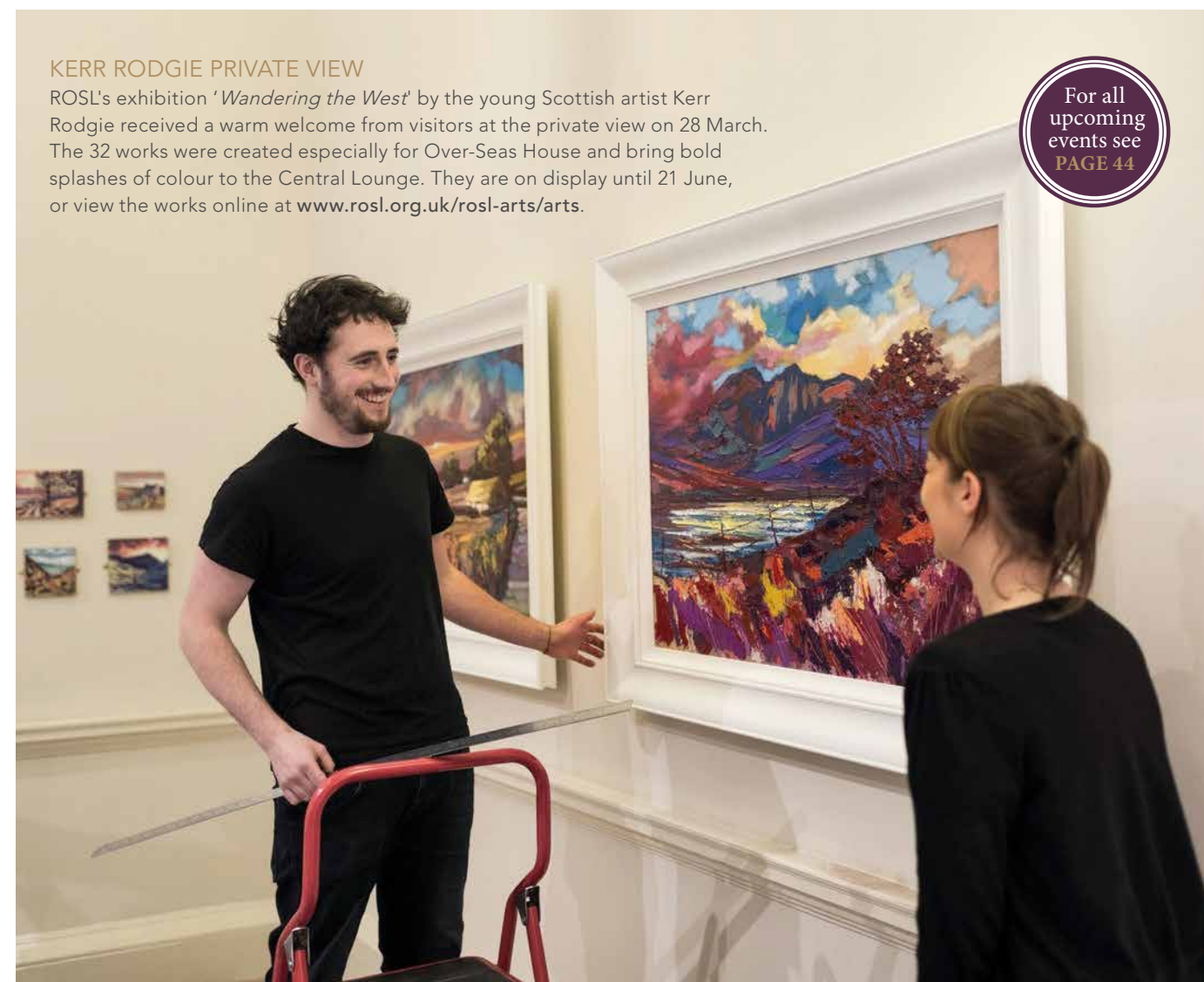
It was a pleasure to see so many new and regular faces at this popular black-tie event, as members ate and drank the night away in the Fusiliers Mess. Bathed in moonlight, members delighted in strolling through the cobbled pathways of the Tower of London while participating in one of England's oldest traditions: the Ceremony of the Keys.



KERR RODGIE PRIVATE VIEW

ROSL's exhibition '*Wandering the West*' by the young Scottish artist Kerr Rodgie received a warm welcome from visitors at the private view on 28 March. The 32 works were created especially for Over-Seas House and bring bold splashes of colour to the Central Lounge. They are on display until 21 June, or view the works online at www.rosl.org.uk/rosl-arts/arts.

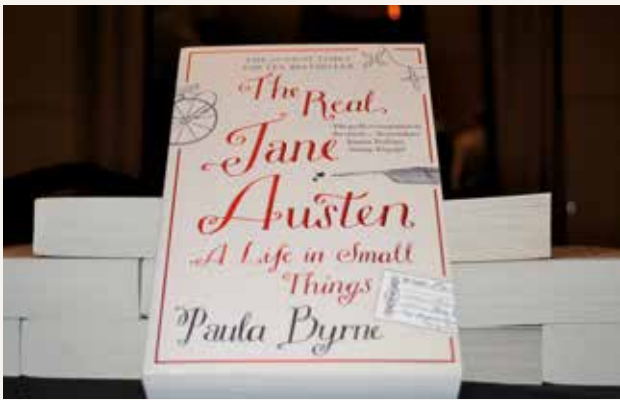
For all
upcoming
events see
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COMMONWEALTH DAY

Celebrations took place in the London clubhouse throughout the week, but the high point was the fantastic opportunity to attend the Westminster Service, followed by a drinks reception in our Hall of India and Pakistan. People who live and work across all 52 Commonwealth countries came together to celebrate the diversity of cultures, histories and peoples represented among members in what was a truly heart-warming evening for all involved.



ADAPTING JANE

The 2017 Literary Series began by marking the 200th anniversary of the death of Jane Austen by discussing how and why her books are still being adapted into films, radio plays and modern novels. Our panellists Paula Byrne and Professor Janet Todd discussed what, to them, makes a successful adaptation of Austen from novel to the screen, the impact modernised versions of Austen are having on younger generations, and the reasons why we still cherish her books.



Maneck A S Dalal OBE
1918-2017

Maneck Dalal, who died on 6 March aged 98, served the Royal Over-Seas League for many decades, first as a member from 1965 and then as a Central Council Member for various periods from the mid-1970s. He was appointed Chairman in 1986.

Born in December 1918 in Bombay (now Mumbai), he enjoyed a comfortable childhood and schooling in India before attending Trinity Hall, Cambridge in 1937. He was an accomplished tennis player, gaining a triple blue for racquet sports and becoming captain of the university tennis team. It was while at Cambridge that he met his wife Kay.

In 1946, Maneck joined Tata Airlines, which became Air India upon India's independence in 1947. It wasn't long before he was sent to the UK to open Air India's offices in London, where he and his family lived for the remainder of his life. Retiring from the airline in 1977, he was appointed Civil Aviation Attaché at the Indian High Commission, and soon after became Managing Director of Tata Ltd UK.

A voluntary interest, about which he was passionate, was promoting

Indian culture through the Bharatiya Vidya Bhavan in London. ROSL's Grand President at the time, Lord Mountbatten of Burma, was its Patron.

I was fortunate to have known Maneck from 1979, when I joined ROSL as General Manager. We became close during his chairmanship and we remained friends throughout my 21 years as Director-General. During his time leading ROSL he oversaw the strengthening of ROSL finances, and many important improvements were made to the clubhouses in London and Edinburgh, including the building of a new fifth floor of bedrooms in the London clubhouse's Westminster Wing, which was opened by Lord Mountbatten's daughter, Patricia the 2nd Baroness Mountbatten of Burma.

He was a most effective chairman whose humanity, delightful charm, compassion and wit endeared him to both members and staff.

He is survived by his wife Kay and two of his daughters. His eldest daughter, Tina, died in 2009.

ROBERT NEWELL CVO,
FORMER DIRECTOR-GENERAL

The portrait above, which hangs in Over-Seas House London, was painted by Christian Furr in 1993.

“Thank you for providing pianos that have *personality* and even more importantly, *soul*.”

HÉLÈNE GRIMAUD
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Humanitarian work

ROSL NEWS

Keeping in touch

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



Islander children GET SET TO LEARN

Christine Chamberlain, Deputy President of ROSL's Victoria Branch, reports on an inspirational project to bring computers to children in a deprived part of the Pacific

At the ROSL Centenary Conference in London in 2010, it was suggested that ROSL Australian members become involved in a Humanitarian Project. In 2012, Victorian members met Dr David Vunagi, then the Archbishop of Melanesia, when he was guest preacher at St Paul's Cathedral Commonwealth Day Service in Melbourne. Dr Vunagi spoke of the many problems faced by Solomon Islands, particularly in relation to education.



At Selwyn College, a key co-educational boarding school on the main island of Guadalcanal, there was a need for a Computer Laboratory. Dr Vunagi made the point that this school served the brightest and best students, who would one day become leaders of their country.

Formerly a British Protectorate, Solomon Islands remained part of the Commonwealth when it gained independence in 1978, keeping The Queen as Head of State. Islanders are mainly of Melanesian origin and inhabit six main islands, with a total population of 640,000. They are predominately Christian, and although English is the official language, it is spoken by relatively few, with the lingua franca being Solomons Pijin. Honiara, the capital, is located on Guadalcanal.

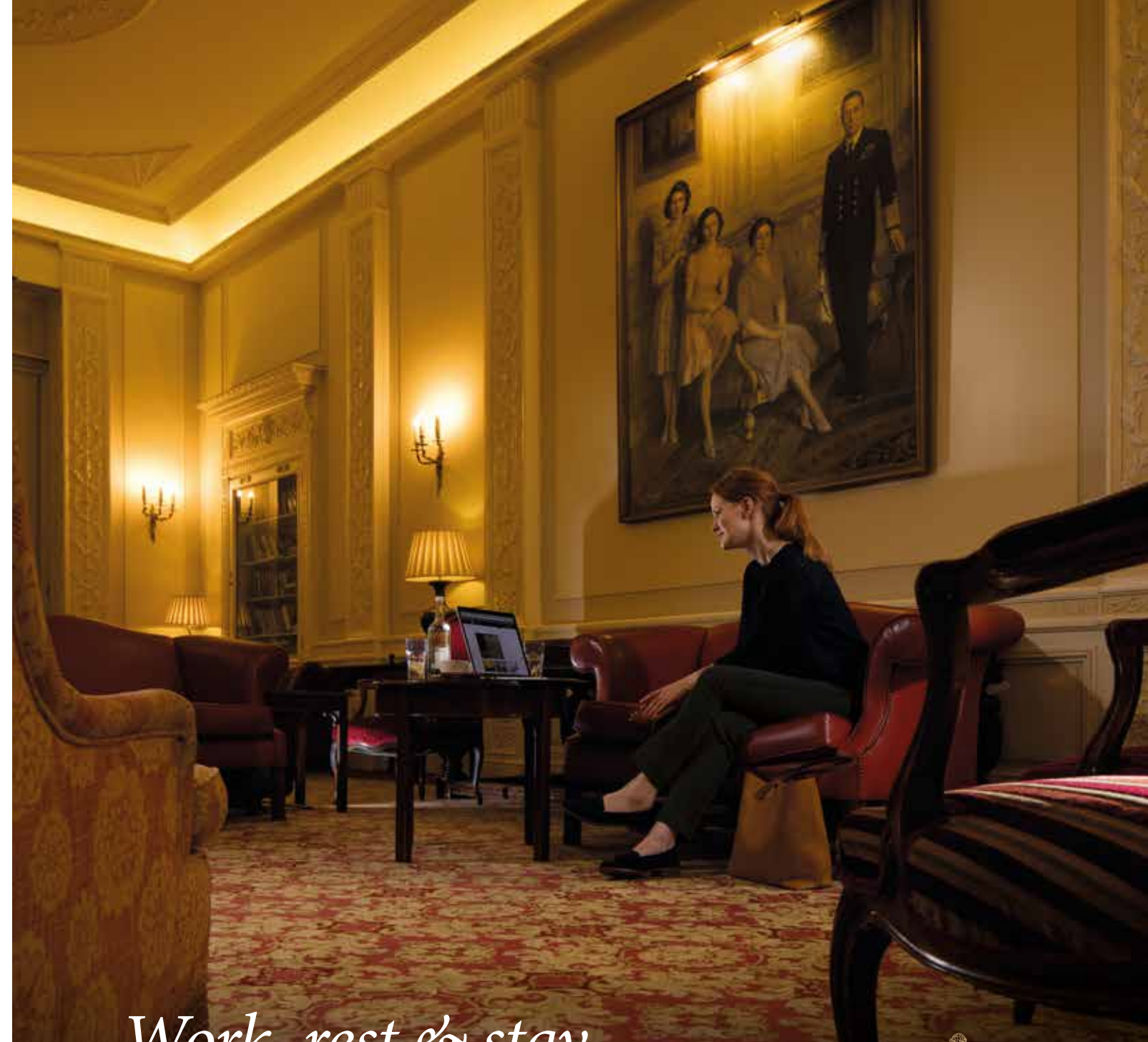
The Victorian Council of ROSL Australia consulted with the Solomon Islands Archbishop Dr George Takeli, Selwyn College Principal Fox Qwaina and Head of IT George Clay, and decided that the

provision of a Computer Laboratory at a secondary school in an impoverished Commonwealth country in our Pacific region would be a very worthy project indeed.

An Australia-wide appeal was launched, with all ROSL branches and many members donating generously, and the ROSL Golden Jubilee Trust supporting the project with a donation of AUS\$5,000. The AUS\$20,000 required has now been realised and the project will proceed apace to completion.

It has been a great pleasure to be the coordinator of this project on behalf of ROSL Australia. I commend the Australian Chairman, Jason Ronald OAM, for his leadership in this endeavour and thank all those who have generously donated to the soon-to-be-realised Selwyn College Computer Laboratory.

To donate to this or other humanitarian projects undertaken by ROSL, please visit www.rosl.org.uk/humanitarian/how-to-donate.



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1. British Columbia Branch members celebrate 20 years of the Chan Centre 2. ROSL Chairman Sir David Brewer visits the West Cornwall Branch 3. New Taunton Branch Chairman Patricia Dixon presents a gift to outgoing Chairman Maurice Powell

ROSL BRANCHES

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

AUSTRALIA

South Australia

Antiques Forum

Thursday 22 June, 7pm, Burnside Community Centre Hall

Bring in your family's treasured items or curio to be appraised by David Kabbani and Peter Almond of Small and Whitfield Auctions. **\$10.**

Books for Lesotho

Tuesday 1 August, 12.30pm, Public Schools Club, Adelaide

With guest speaker David Linn, who along with his wife Liz, recently visited Lesotho for the tenth annual book distribution. **\$30.**

Tasmania

Queen's Birthday lunch

Tuesday 13 June, 12pm, RSL Lenah Valley
Annual lunch in honour of Queen Elizabeth II, attended by Tasmanian Governor Professor Kate Warner. **\$25.**

CANADA

Ontario

Annual lunch

Thursday 26 October, 12pm, Royal Canadian Military Institute, Toronto
Lunch followed by a discussion on Canada's 150th anniversary, celebrated this year. **Prices tba.**

NEW ZEALAND

Oamaru

Meeting and talk

Wednesday 27 September, 7.45pm, St Paul's Church
Speaker tba. Contact Jenny Lynch-Blosse for more details. **Guests welcome.**

Southland

Monthly meeting

Wednesday 7 June, 5 July, 2 August, 10am, Southland Club
Speakers tba. **\$8.**



Christchurch

Morning tea

Wednesday 14 June, 10am, Holly Lea Village
With speakers from the Silversmith's Guild of Canterbury, which was formed in 1982 by a group of precious metals enthusiasts. **Guests welcome. \$7.**

Performance

Wednesday 14 June, 10am, Holly Lea Village
Performances from the Hillmorton High School choir and soloists. **Guests welcome. \$10.**

Mid-winter lunch

Wednesday 12 July, 12pm, Double Tree Hotel
Join fellow ROSL members for a delicious meal overlooking the hotel's moat and award-winning gardens. **Guests welcome. Price tba.**

UNITED KINGDOM

Bath

Monthly coffee morning

Wednesday 14 June, 12 July, 9 August, Abbey Hotel, North Parade
Informal meet-up every second Wednesday of the month for coffee and a chat in the beautiful Georgian building of Abbey Hotel. New and potential members welcome. **Pay for your own refreshments.**

Bournemouth

Weekly coffee morning

Thursday 15, 22, 29 June, 6, 13, 20, 27 July, 3, 10, 17, 24, 31 August, 10.30am, Marriott Highcliff Hotel
These regular meetings remain an important part of the branch's events calendar. **All ROSL and ESU members and their guests welcome. £3.**

Calling all volunteers!

After many years of faithful service, Sally Roberts of the Bath, Exeter and ROSL West branches, and Michael Kent of the South Australia Branch, will be stepping down in the coming months. Everyone at ROSL would like to thank them both for the many wonderful events they have organised over the years.

To volunteer to take their place, please contact editor@rosl.org.uk.

Queen's Birthday garden party

Saturday 24 June, 12.30-2.30pm, Horton Heights, Wimbourne
Annual garden party with buffet and wine, hosted at the home of David and Anne Foster. Coach to depart Hallmark Hotel at 11.30am. **£10.**

Cheltenham

Annual lunch

Wednesday 7 June, Matchams, Everyman Theatre
Popular yearly get-together for branch members and their guests. Contact Kathleen Northage for more details. **Price tba.**

Edinburgh

Coffee morning

Saturday 3 June, 10.15am, Over-Seas House Edinburgh
Speaker Martin Cornish, a senior auctioneer who oversees the valuations department with specialist interest in furniture, contemporary design and Oriental works of art. **£5.**

London clubhouse visit

Friday 28 July, Over-Seas House London
Make the most of exploring the galleries and museums, or maybe just enjoy the ROSL

Garden. Only 15 bedrooms are reserved, so please register interest early with Reception.

Coffee morning

Saturday 2 September, 10.15am, Over-Seas House Edinburgh
Speaker Robert Brechin looks back on his 40 years working as a vet. **£5.**

Exeter

Budleigh Festival concert and lunch

Saturday 15 July, 12pm, Budleigh Salterton
ROSL-sponsored concert at Temple Methodist Church, featuring the winners of the 2016 Pettman Scholarship: Aurelian Piano Trio, including lunch afterwards. **Guests welcome. Price tba.**

Taunton

Coffee mornings

Wednesday 7, 14, 21, 28 June, 5, 12, 19, 26 July, 2, 9, 16, 23, 30 August, 10.30am, The Boathouse
Join branch members for this weekly meet-up. **Guests welcome. Pay for your own refreshments.**

Queen's Birthday lunch

Wednesday 7 June, 12.30pm, Oake Manor Golf Club
All are welcome for this two-course lunch celebrating Queen Elizabeth's 91st birthday. **£21.**

West Sussex

Queen's Birthday lunch

Wednesday 7 June, 12.30pm, Windsor Hotel, Worthing
Join fellow members at this two-course lunch with coffee. **Guests welcome.**



Willingdon Club

Mumbai's prestigious Willingdon Sports Club has returned to the fold and is once again a reciprocal club you can call your home-from-home while travelling. Founded by former ROSL Chairman Lord Willingdon in 1918, the club has provided a sanctuary from the bustling streets of Mumbai for close to a century. Facilities include an 18-hole golf course, sports facilities, health spa, and formal and informal dining. Just as ROSL has a long history of openness and equality, allowing women to join from the start, the Willingdon Club has always been inclusive, allowing Indians to join from its founding, at a time when most clubs only admitted European members. **Visit www.rosl.org.uk/membership/reciprocal-clubs to find the full list of reciprocal clubs you can enjoy.**

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REBEL *with a* CAUSE

Gavin Henderson, Chair of the ROSL Annual Music Competition adjudication panel, discusses his lifelong dedication to bringing together different aspects of the arts, the struggle for recognition – and the power of the idea. By Miranda Moore

Looking every bit the school master in flannel suit and trademark bow-tie, Gavin Henderson, Principal of the Royal Central School of Speech and Drama, may not cut the figure of a typical rebel. Yet that is how the man who was running the York Festival and Mystery Plays aged just 23, the Brighton Festival by his mid 30s and Trinity College of Music at one of the most challenging times in its 145-year history, has always seen himself.

Softly spoken and incisive, Gavin has consistently taken an innovative approach to the arts, campaigning tirelessly for greater support and recognition. A fine trumpeter and artist himself, who retired from playing after 50 years at a concert in St Bartholemew's Church, Brighton in 2014, he has dedicated his life to supporting other musicians, artists and

performers as the director of festivals, colleges, theatres and orchestras. As we talk over tea in the Brabourne Room, he suggests that the artist is, by definition, something of a rebel.

"The artist at his or her best is a totally uncompromising person. The dedication they represent – the passion that they've nurtured – is quite extraordinary." Not only do they have to raise enormous sums to pay for their instruments before they even start out but they are unlikely to ever become high earners. "The artist – the true thinker – will stand out and do it for nothing. Don't underestimate the power of the artist," he warns with a smile.

From launching the community-based Wilde Theatre as a young man to founding Youth Music, a charity for children from deprived backgrounds, Gavin has shown time

and again just what the "true thinker" can achieve. A force for innovation, he continually returns to what he refers to as "the power of the idea". "The strength of having some sense of an idea is what fascinates people. You have an idea, you share an idea and you don't know how that's going to go forward, and whether one's techniques, one's abilities, one's organisational capacities can deliver," he explains.

"When I was young, I thought everything that was a good idea was something that you just had to make happen. I think there's an element of fear in everything but I suppose when you're very young, you don't question, you perhaps rush at things. There was a sort of crassness about it, an urgency and possibly a foolishness in some respects, but there was a freshness about it." ♦

Headstrong and passionate from an early age, this rebellious streak was evident at Brighton College, the private school he attended because his father taught there. “There wasn’t such a thing as a school orchestra; to be involved in the arts in any way you were a sort of sissy,” he says. “I fought very hard – it was very embarrassing for my father.”

His schooling may not have encouraged a passion for the arts but his “very open, liberal, very artistic” home town more than compensated. His morning paper round took him to the homes of Terence Rattigan, Lawrence Olivier, Max Miller and Flora Robson. Afternoons were spent at the Glyndebourne estate, slipping in and out of rehearsals, thanks to a school friend whose father was the General Director. At night, he would sit in the orchestra pit at the Brighton Hippodrome with his trumpet teacher, who played in the house band. “It was a wonderful induction to a life of professional musicians,” Gavin reminisces. “Somehow you grow up and you just think, ‘this is what life is like’ – I didn’t realise it was something quite exceptional.”

After school, Gavin was offered a place not only at the Royal College of Music and the Guildhall School of Music, but also at Brighton College of Art. Though he chose the visual arts – going on to study at Slade School of Fine Art – he carved a career as a professional baroque trumpeter at the same time, something he believes would be impossible today. “One can see, year on year, remarkable musicians emerging and they just get better and better; terrifyingly good.” Nowhere is this more evident than at the ROSL Annual Music Competition, whose adjudication panel he has chaired for ten years, and as we meet on the day of this year’s Over-Seas Award, he is clearly excited by the standard. “The musicians are looking in all sorts of directions; they’re not just tremoloed by virtuosity,” he enthuses.

A turning point

Studying at Kingston College of Art with David Nash, now one of Britain’s most renowned sculptors, and then at Slade, Gavin looked set to become a



sculptor until he accepted a post-graduate travelling scholarship in America. “It was a great turning point. I thought I was going to travel across the States in a Greyhound bus but in fact I hit Manhattan and never really left,” he says. “I met all sorts of incredible artists – Andy Warhol and Virgil Thomson, lots of musicians.” He returned to the UK convinced that his life was going to revolve around bringing the various art forms together. “I’d maintained a life as a professional musician and I’d had an early life in the theatre. I felt that all these art forms ought to find a way of combining – and that’s really what I’ve been doing for the rest of my life.”

After a short stint at a community theatre in Stoke-on-Trent, he began working as “unofficial assistant” of the Brighton Festival and was soon appointed Director of the York Festival and Mystery Plays, going on to become Managing Director of the Philharmonia Orchestra and establishing the Wilde Theatre at South Hill Park Arts Centre, Bracknell, in 1979.

Drawn back to music after years working mainly in theatre, he became Director of the Dartington International Summer School in 1984, a role he performed for 26 years, and Artistic Director of the Brighton Festival at the same time. It was something he had always wanted to do.

GAVIN'S HEROES

The great war poet John Pudney was probably my major mentor. He and his family took me in – he opened all sorts of doors for me. Likewise, Virgil Thomson, who I met in New York in 1969, was a great enabler. One of my great heroes was the wonderful trumpet player Philip Jones, who became very involved with ROSL. I inherited an alphorn from Philip; it’s about 15ft long but I still play it.

“It was a great moment,” he recalls. “The festival was a manifestation of where I grew up and my home and the seaside, the arts.” Founded by the “doyen of festival directors” Ian Hunter, it was facing financial difficulties and in desperate need of resuscitation, but while others might have been daunted by the magnitude of the task, Gavin leapt at the challenge.

The programme for 1990 was particularly ambitious, focusing on the cultures of the emerging Europe. “Absolutely the most vibrant thing that happened was the whole issue of the new economic Europe and I felt very energised by the fact there was a cultural Europe that was being ignored,” he explains. “I wanted to look at the artistic partnerships, which meant Eastern Europe. So I went round a lot of countries, and heard a lot of stories. By the time our festival programme was launched, the whole of Europe had changed, the walls had come down, the dissidents and poets we had been talking to were now leading their societies, and it was thrilling because we were in place.”

Politics and the arts collided, and Gavin was suddenly being invited to meetings at Downing Street. “We were a gateway to making friends with these people and that was wonderful; suddenly this arts programme

demonstrated what all the partnerships could be, how this new Europe was going to be forged,” he says. “I feel disappointed that that extraordinarily exciting new Europe has, to all intents and purposes, collapsed.”

The good fight

These were very different times, and the period was marked by unprecedented funding for the arts. Gavin was chair of the Music Panel of the Arts Council when it launched in 1994 and “there was just a river of money” for capital investment in the arts. By comparison, government support for the arts today is at a low. “It’s tough, certainly in recent years, the whole austerity package. Arts subjects within schools are being marginalised. We’re seeing an enormous division between the maintained sector and the private sector,” he laments.

“Attrition is what makes our creative society so vibrant. But expecting artists to starve in their garrets is invidious,” he continues. “In my career I’ve been through many periods of great troughs when there’s no money and yet it bounces back. It’s a rollercoaster. It’s worrying that we are still having to fight political antipathy but what is marvellous is that there are people who do go on fighting for the opportunities for people to do this against all odds.”

I wonder if his position at Central restricts him in this struggle? “No matter how far you think of yourself as being anti-establishment, the establishment creeps in around you, so you get to a point where your ideas are marshalled,” he admits. However, he takes heart from recent indications that the Government is beginning to acknowledge – “with some reluctance” – the economic impact of the arts, if not the benefits to people’s wellbeing and society more broadly.

The circle of life

Now aged 69, Gavin has found himself moving increasingly back to his roots. Since he retired from St Barts, he has been learning the natural trumpet – a gift from his wife, Mary Jane, on leaving Dartington – reluctant to give up playing altogether. “I’ll probably never play it publicly but there’s something physical about playing an instrument that if you stop, it’s like amputation. It’s like losing an arm or a leg, and I can’t surrender to that,” he says.

His upbringing in Brighton gave him a lifelong fascination with the British seaside and he has long been associated with saving the nation’s piers, currently as Honorary President of the National Piers Society. “Bucket and spade holidays are finished. The seaside holiday

“IT’S WORRYING THAT WE ARE STILL HAVING TO FIGHT POLITICAL ANTIPATHY BUT WHAT IS MARVELLOUS IS THAT THERE ARE PEOPLE WHO DO GO ON FIGHTING FOR PEOPLE TO DO THIS

will be reborn but it will be very different,” he admits. “So along with caring about the seaside heritage, we have to reinvent the seaside. Artistic projects are part and parcel of that.” The Jerwood Gallery in Hastings and Turner Contemporary in Margate are notable examples.

Gavin is also increasingly involved with the visual arts, with his current trusteeships including the Estorick collection, Hawkwood College, and a “secret garden” behind one of Brighton’s great regency houses, where his old college friend David Nash is creating an installation. “Life is like some tremendous arc,” he muses. “I have started doing a lot of drawing and image making, and it’s all about St Barts – that extraordinary building. It’s entirely personal. But all through my life I’ve kept notebooks and sketchpads of ideas.

“It comes back to this thing of the idea. The idea is quite a dangerous phenomenon and you don’t necessarily want to release it into society until you know a bit more about it,” he concludes with a hint of anticipation, and I can’t help wondering what ideas he has in store for the world next.



Q&A

Michael McKay

From interviewing fascinating personalities on his eponymous radio show to chairing hard-hitting debates at Over-Seas House, the Geneva-based ROSL member has a talent for drawing out three-dimensional perspectives and insights, finds Samantha Whitaker

Q. How long have you been a ROSL member?

A. Around 20 years. I've lived in Switzerland since 1984, but my children all studied at universities in and around London, so I used to treat them to lunch at Over-Seas House. Nowadays, when I'm visiting from Geneva, I often use the restaurant for business entertaining and sometimes stay overnight. I've also attended some of the events organised by the Switzerland Branch in Lausanne, and when I was chairman of the British-Swiss Chamber of Commerce (BSCC) Geneva, I often invited ROSL members in Switzerland to join us for events.

Q. You worked for 25 years in the tobacco industry. How did you get into that?

A. A lucky break. After completing my studies in Leeds, I started my professional life as a PE teacher in Jamaica. Then, in 1972, just as I was about to begin a masters degree at the University of Houston, I bumped into a friend who was head of PR at Rothmans, a British tobacco manufacturer. They were looking for young executives to help expand the company and she introduced me to the MD. He hired me after 10 minutes. I wasn't even looking for a job. So,

I abandoned the master's idea, joined Rothmans and was promptly sent to London to work at their HQ on Baker Street. My life took a different way.

Q. Now you run your own consulting firm?

A. Yes, but it's just me. When I look at the common thread that runs through my career over the past 40 years, it's always been essentially talking, communicating and persuading. Now, as an independent advisor, I still work with tobacco companies, but also with banks, insurance companies and other businesses. They're all complex industries with complicated communication issues where there are few black-and-white answers, so I have to listen carefully to the arguments on every side in order to find and implement solutions.

Q. How did you come to have your own radio show, The McKay Interview?

A. I pitched the idea to an English-language radio station in Geneva five years ago. I host the speakers and events programme at the BSCC, and people there had told me they liked the sound of my voice and the way I deal with people. So I said to the station: 'Why don't I go out and interview some interesting people,



“THE SECRET IS TO ALLOW QUESTIONERS ENOUGH TIME TO SPEAK, BUT ALSO TO ENSURE THEIR QUESTION DOESN'T TURN INTO A SPEECH OF THEIR OWN. I KEEP THINGS MOVING ALONG

and we'll just see what happens?' So they gave me two microphones and a recorder, and off I went. Now I have a 25-minute slot three times a week. It provides some (mostly) serious and intelligent conversation in the style of BBC's Radio 4, and so far I've interviewed 85 guests – two every month. The deal is that I only interview people who interest me. I've spoken to some fascinating people, such as Kate Adie, Ian Paisley MP, Claire Fox and Sir Jackie Stewart, and covered all kinds of interesting topics, from climate change and the economic crisis to how an international airport is run. The broadcasts are pre-recorded, but I usually do it in one take, as if it were live. It helps the people I interview to have confidence in me, because they're not worried that I'll edit their responses to make them appear to say

something they didn't mean. I've even recorded a few at Over-Seas House. **Q. How did you become involved in the Evelyn Wrench Lecture Series?** **A.** Roddy Porter invited me to chair the debate on Brexit last October. I was both surprised and honoured, so I immediately agreed. As well as the events I host at BSCC, I also act as MC/moderator at other private events, so I have plenty of experience in refereeing debates. **How do you prepare for a debate?** **A.** It's important to be conversant with the current issues, so I try to keep up with the British media. I browse the *Financial Times*, *Daily Telegraph* and the BBC online – but that's just one slice of the UK and it's not really enough. When you live in

a country, you're surrounded by chit-chat and banter that often references current affairs, so you get a more three-dimensional perspective. I also read up about the panellists. In October, we had a very interesting mix, so I'm excited to see who'll be on the line-up when I host in July for the lecture on the Trump presidency. **Q. Do the discussions ever get heated?** **A.** The Brexit debate was good-tempered, generally. The secret is to allow questioners enough time to speak, but also to ensure their question doesn't turn into a speech of their own. I also keep things moving along and make sure the panellists answer the question being asked, rather than the question they would like to be asked. Plus, I'm there to inject a little humour if tensions start to rise.

Q. Why would you recommend the Evelyn Wrench Lecture Series to members? **A.** I think it's great that lectures are being revived. There's a real value in being part of a town hall-style meeting, especially nowadays. When I was young, particularly during general elections, there were hustings and people went along to listen to politicians and debate. I get the impression this happens less in the UK now. People tend to get most of their information from the television, press and social media – even older people. And the debate, therefore, is often quite narrow. When I read things on Facebook or Twitter, everything seems too condensed, and usually seen down a narrow tube of self-interest. The beauty of the lecture series is that there's a diversity of views expressed live in the flesh. You can feel the emotion and tension, if there is any, in the room. It's like the difference between cinema and live theatre. And it's fun, of course. Public debates on topical issues such as the arts, politics and international affairs bring new faces to Over-Seas House and show that ROSL provides a high-quality and unbiased platform for debate and knowledge-sharing about important issues.

Samantha Whitaker is a freelance journalist and editor. She previously worked at Sunday Publishing and as Deputy Editor of Overseas.



Editor to Editor

Outgoing Editor Miranda Moore gives newcomer Mark Brierley the highlights of her long association with *Overseas*

With the publication of this edition of *Overseas* an 18-year career at the journal draws to a close for Miranda Moore. She is just the tenth editor to take the helm since its launch in 1915, and the continued success of *Overseas* is thanks to the dedication of Miranda and her predecessors, dating all the way back to Evelyn Wrench's first issue 102 years ago. During that time, contributors have included AA Milne, Rudyard Kipling and even Barbara Cartland, but was it the towering literary figures or something more modest that drew her to ROSL originally?

"It was December 1999, Pat Treasure was Editor and I worked for her, joining as Assistant Editor. It was my first job after university," Miranda explains. "The job advert didn't actually say what the magazine was, so it was only when I went for the interview that I found out more about ROSL and that it fitted very well with my interests."

"The arts and music are something that drew me in. I'd always written stories and drawn constantly, just doodling really, and I play the piano. I really want to have a go on ROSL's Steinway but there's always going to be somebody in earshot. I don't want to inflict that on anyone here, it's bad enough inflicting it on the neighbours!"

Musical reticence aside, it was perhaps the global outlook and spirit of international friendship that proved to be key for Miranda as her career with the journal progressed. "I'd just



been in Ghana doing volunteer work for nearly a year and I'd done some other travelling, so the Commonwealth aspect of ROSL really interested me. "After a couple of years as Assistant Editor I went to Guatemala and Mexico for a year to learn Spanish. Speaking another language generally opens you up to other cultures, and that understanding of living abroad has helped at *Overseas* as so many of the members have lived or still live abroad."

“THE MIGRANT FOCUSED ISSUE LAST YEAR WAS SOMETHING I'M REALLY INTERESTED IN AND FEEL STRONGLY ABOUT, SO I THOUGHT IT WAS IMPORTANT THAT WE COVER IT

After working as a freelance editor, sub-editor and journalist for several years, while continuing to contribute to the journal as a writer, Miranda became Editor of *Overseas* in 2008. It had just undergone a major redesign, and she has since steered it through another redesign in 2015 as *Overseas* celebrated its centenary. But have these challenges provided the fondest memories of her time in charge?

"I got the chance to go to Lesotho and The Gambia to write about each country, so there's been some really memorable times. We've also done some great things recently, such as the short stories, which were really fun to work on. The migrant focused issue last year was something I'm really interested in and feel strongly about, so I thought it was

important that we cover it, with everything that has been going on recently."

But ever modest, Miranda says that what has happened off the pages of the journal has been just as rewarding. "It's always been a team effort; I have done my bit but it's really been down to the team. The role of the Editor was often to help nurture the Deputy Editor, and help them to progress and learn skills. I've seen through a few Deputy Editors in my time and they've done brilliantly. I've only played a tiny part in that but it's been satisfying to help support them."

And with that sentiment, she is off to prepare for the interview with Gavin Henderson that you can read on page 18, keen to make her final issue in charge one to remember.

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Image: diadem of Charlemagne, engraving c. 1880.



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Playing for SURVIVAL

Arwa Haider explores the challenges for traditional music in a modern world

‘W’orld music’ has proved a contentious term since it emerged several decades ago – particularly from the 1980s onwards, when it came to be used to brand international artists and collaborations for a Western audience. On the one hand, its sheer breadth has made it tricky to define; on the other, it has been criticised as a reductive ‘exotic’ label. In its most positive sense, however, ‘world music’ is about championing grassroots talent and creative connections around the globe, merging a genuine respect for heritage with the scope for exciting new possibilities.

The success of the WOMAD (World Of Music And Dance) festival offers a convincing – and convivial – example, bringing together global artists, traditions, humanitarian organisations and progressive approaches. WOMAD was originally founded in 1980 by a team including

the legendary British singer-songwriter and producer Peter Gabriel; its annual UK event takes place every summer, this year on 27-30 July, but WOMAD now hosts festivals all over the world.

“For a long time ‘world music’ as a genre was defined as any non-Western artist, and so artists from all over the world were being pigeonholed into one category,” explains WOMAD Festival programmer Paula Henderson. “Now, thankfully, the concept has evolved and people identify with genres within world music – desert punk, West African soul, reggae – which is fantastic.

“Our ability to discover new artists has become much easier thanks to the internet. Gone are the days of a cassette being sent from Tanzania and the call to the local post office in that village to try and track down the musician.”

Modern technology is often seen as a risk to traditional cultures, but

it arguably has a key role to play in keeping musical traditions alive all over the world, promising a widely accessible means of communication, dissemination and preservation. BBC broadcaster, journalist, club DJ and African music expert Rita Ray notes that technology only poses a “threat” to tradition when people don’t know how best to put it to use – but that they invariably do learn to use it.

“It is important to preserve cultural heritage, but more important to keep it alive and relevant,” says Ray, while on the road filming her latest project across locations in Mali, South Africa and Nigeria. “Culture has to evolve, or it becomes irrelevant to everyday life.”

Ray is similarly astute about the notion that Western influences form a “threat” to non-Western traditional music. “Modern Western musical influences? Like funk, hip hop, and so on. Don’t all these have roots in Africa?” she says. Indeed, ▶





contemporary Western stars, from mainstream rock to hip hop, frequently take inspiration from African and Asian roots – and in the digital age, it is easier to track down these sources, and give credit where it’s due.

Global collaborations

Global collaborations also have the potential to help musical traditions to thrive. Some of these projects have earned blockbuster status; take the award-winning Buena Vista Social Club album (1997) and film (1999), which was conceived when Havana bandleader Juan de Marcos Gonzalez and fellow Cuban music veterans recorded with US guitarist Ry Cooder.

This project was sparked by British producer and World Circuit record label founder Nick Gold. In fact, Gold’s original plan had been to connect Cuban and Malian musicians, but this was thwarted at the time by visa restrictions. In 2010, that plan was successfully revived; the AfroCubism supergroup continues to play to acclaim, and has included Malian virtuosos Toumani Diabaté and Bassekou Kouyate, who have respectively brought traditional kora and ngoni stringed instruments to international audiences.

“As a touring musician, I heard the Buena Vista Social Club album in so many places,” Diabaté told me, when he joined AfroCubism in 2010. “I thought if the world was open to this traditional Cuban music, maybe the time would come that Malian music would be more universally appreciated.

“Working with AfroCubism, the keys are the same. Whether you’re in Mali, Havana, London or Paris, it’s the same. The Cuban musicians don’t speak Bambara, and we Malians don’t speak Spanish, so music did the talking – and not just any music, but music with a legend. When the people involved and the songs we’ve made are as exciting as this, I’m proud to be a part of it.”

Africa Express is another project which celebrates traditional music as febrile rather than fragile. Helmed by British musician Damon Albarn, its stars are far-ranging musicians from across the African continent, as well as Western pop, rock and dance scenes, and its global events have been brilliantly imaginative. In 2012, Africa Express toured the British isles on a Pullman train packed with international acts – among them Malian chanteuse Rokia Traore.

“I was interested in the concept of uniting all these African musicians who don’t get much opportunity to



PAULA ON WOMAD

“When we first started there were very few festivals and people weren’t overly familiar with artists that weren’t from America or the UK. It was difficult back then to explain what we were trying to do... Now we’re an international brand.” The annual UK event takes place in Wiltshire, but its international festival locations in 2017 have so far included Australia, Chile, New Zealand and Spain

communicate in Africa itself,” Traore told me on board the Africa Express. “You’re hearing something real and from the heart in this project. I don’t think I modernise African music; time does that. I am the result of this contact between Africa and Western countries. Something started decades ago, when African music started to have a European audience – now it’s part of the industry, not something exotic; we expect a development.”

That spirit is central to WOMAD, too, as Henderson explains: “While we love discovering a new group of Tibetan throat singers, or Lebanese traditional musicians, we love collaborations and mash-ups equally. This is where tradition meets modernity, continents collide and new forms of music are born.

“The 2010 Abu Dhabi WOMAD saw two specially created collaborations. The first was from the Zawose Family (Tanzania) and Rango (Sudan-Egypt), who mixed their distinctive styles of desert music and wooed the crowd with their infectious enthusiasm. The second fusion was from the Tuareg rockers Tinariwen, who performed hypnotic bluesy rhythms with high-energy Arabic tunes alongside members of the US experimental rock band TV On The Radio and Algerian oud maestro Mehdi Haddab. This is what we aim for.”



Protest music

In contrast with these international harmonies, there are invariably complex challenges that range across the globe. US Professor Ruth Stone, based at Indiana University’s Department of Folklore and Ethnomusicology, explains that political instability is often a trigger for music as protest: “When people cannot say certain things without fear of reprisal, they can, and often do, sing their discontent and express dissent,” she says.

Such protest music can take surprisingly elegant forms. For instance, Bassekou Kouyate’s excellent third album, *Jama Ko* (which translates as ‘a gathering of people’), was recorded in exceptional circumstances in 2012; on Kouyate’s first day in the studio with his band, Mali’s President Amadou Toumani Touré was overthrown by a military coup. The backdrop is of crises, from power cuts and curfews to the repression of arts and music heritage by so-called Islamists, but the overall tone of the music is one of unity and beauty.

While English remains the lingua franca of mainstream music lyrics, many successful outfits continue to prove that there is a vast world beyond

World circuit: (L-r) Malian singer-songwriter Rokia Traoré; Senegalese dance band Orchestra Baobab; and Malian kora player Toumani Diabaté

“YOU’RE HEARING SOMETHING REAL AND FROM THE HEART IN THIS PROJECT. I DON’T THINK I MODERNISE AFRICAN MUSIC; TIME DOES THAT. I AM A RESULT OF THIS CONTACT BETWEEN AFRICA AND WESTERN COUNTRIES

this. The Grammy-winning Tinariwen are local heroes in the band’s base of Tamanrasset (on Algeria’s border with Mali), but they are also international superstars, regularly packing out Western concert venues with their material sung in the Tamashek language (with some French). Tinariwen’s founder, Ibrahim Ag Alhabib, began his music career when he built his own makeshift guitar as a child; the band’s hypnotic, bluesy rhythms often express themes of rebellion, and the political struggle of the Tuareg people.

Another acclaimed artist whose work places personal heritage and traditions on a global platform is the Honduras-born Aurelio Martinez. His solo recordings (released on labels including Real World, founded by Peter Gabriel), songs with the late Andy Palacio, and mentorship by Senegalese music legend Youssou N’Dour, have all served to highlight the rich music and culture of his own Garifuna background.

“All the travel made me realise that my real strength as an artist, our real strength as a culture, lies in Garifuna communities, in my home village,” says Martinez. “The more I have travelled and seen the world, the more need I have felt to come back and to reconnect with my roots.”

Collaboration does not have to mean compromise. Rita Ray’s international experience has highlighted varied projects and institutions which protect traditional music forms: “Mali’s national conservatory focuses on traditional and Western instruments,” she says. “West Africa’s Griot tradition of hereditary musicians also ensures that ancient histories, instruments and melodies are passed on and ever-present. These rituals are part of the rites of passage in everyday life: births, puberty, weddings, death, and so on.

“There are examples all over the world. Cape Verde’s government is investing in their musical heritage as a tool for economic development. Elsewhere, Koreans are investing in their musical culture and preserving traditions by evolving them; you’ll find their ancient instruments playing all sorts of genres, Korean and non-Korean. This not only promotes the instruments, but inspires young Koreans making links to their heritage.”

Ultimately, the preservation of traditional music is crucial, both to its local heritage and on a global scale, as Ray explains: “Knowledge of one’s culture provides a foundation for understanding and interacting with new and foreign traditions.”

“These sounds, instruments and expressions are life itself to people,” adds Stone. “One of the groups I work with as a consultant is the Liberian Women’s Chorus for Change in Philadelphia, PA. These women were part of the Liberian National Cultural Troupe before dispersing and ending up in the United States. And in their new setting, they work to combat social issues affecting displaced people in the urban environment. As people become ever more mobile, these songs and performances help tie people together and keep group identity strong.”

Arwa Haider is a freelance journalist, and music and culture editor. She works with national and international media including The Guardian, the BBC and The Financial Times.

FINE *Tuning*

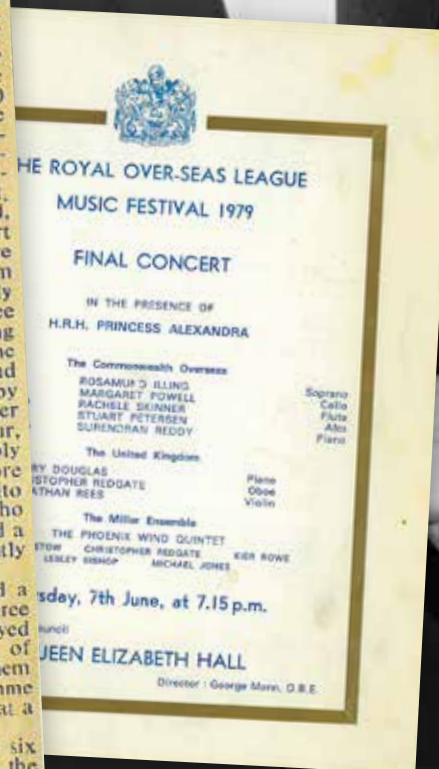
For 65 years the ROSL Annual Music Competition has launched the careers of young musicians from all over the UK and the Commonwealth, with both financial reward and expert mentoring. Eleanor Rucker Thompson looks back on its humble beginnings and its many successes

It is hard to imagine the Royal Over-Seas League without its Annual Music Competition, a centrepiece of the ROSL ARTS programme and a gathering point for musicians, members and guests from all over the Commonwealth. But for the first 37 years of the club's existence, this was precisely the case. One wonders exactly what the members did on a Tuesday night between January and March with no Section Finals to attend.

It wasn't until 1947 that the first sprig of the competition, the Festival of Commonwealth Youth, was founded by members of the club's Music Circle: the gloriously named trio of Jessica, Lady Forbes, Major Kenneth Golightly, and Madge Parsons. Its purpose was to offer a platform in central London to outstanding musicians from overseas to perform recitals at Over-Seas House. Such was the success of this enterprise that in the 1950s many of these recitals, performed in the Hall of India and Pakistan and St Andrews Hall (now Princess Alexandra Hall) ♦

YOUTH MUSIC AWARDS

Last night the music circle of the Royal Overseas League presented their eleventh Festival of Commonwealth Youth at Over-Seas House, Park Place. This high-sounding affair conceals, perhaps, what is in fact a valuable annual occasion. Six music students drawn from six different parts of the Commonwealth (though all currently studying here in London) are given the chance to compete for two prizes of £100 and £50 respectively; the awards are made possible by the generosity of the Gulbenkian Foundation and are designed to provide encouragement of an effectively practical kind to commonwealth musical talent. Mr. Lennox Berkeley, who adjudicated, made a valid point at the end of the concert when he said how invidious it was to have to choose two talents for recognition from a very worthy bunch of six. Certainly it is a pity that there are not at least three available prizes. In the event it was a young cellist from Great Britain, Miss Jacqueline du Pré, who carried off the first—and deservedly so. She played works by Handel and Falla and showed in her interpretations of them the same ardour, conviction and maturity that she so amply displayed on an earlier occasion at Wigmore Hall. The second prize went to a contralto from Canada, Miss Marjorie Biggar, who has a full rich voice, well produced, and a conspicuous ability to use it intelligently and imaginatively. The remaining contestants comprised a Maltese coloratura soprano and three pianists. The latter between them essayed the first, third, and fourth Ballades of Chopin, which was over-ambitious of them and hardly made for good programme planning. A poor piano put them all at a further disadvantage. It was interesting to note that the six competitors belonged each one to the gentler sex. What has happened to the musically talented Commonwealth man?



1961

Jacqueline du Pré's career began at Wigmore Hall at the age of 16 (above). She went on to characterise the 20th-century cellist with the "elegance and ferocity" of her playing (NY Times, October 1987).

Celebrated WINNERS

1963

John Lill is still tirelessly active as a concert pianist. With a career spanning more than 55 years, he was awarded a CBE in 2005.

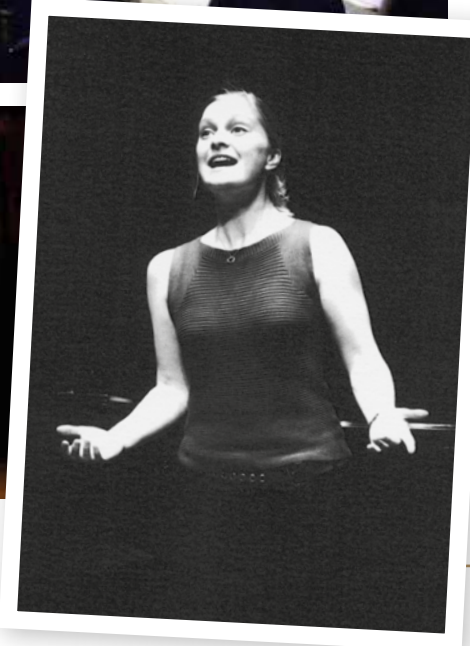
1976

Melvyn Tan (right) won First Prize performing on the harpsichord at the age of 20, and in choosing to specialise in the fortepiano (a bold move in 1980) has enjoyed great success.



Far left: A Times review from 1961. Left: The programme from the 1979 Grand Final. Centre: Former winners leuan Jones and Aline Brewer with Dame Eva Turner

(Clockwise from top)
2017 Singers section
winner Nicholas Mogg
performs in Princess
Alexandra Hall;
soprano Lucy Crowe,
winner of the 2002
Gold Medal; and 2015
ensemble winners, Ferio
Saxophone Quartet



were broadcast live on the BBC World Service throughout the Commonwealth. In 1952, the demand for musicians to perform had become so great that Joan Kemp Potter, the first Music Organiser, created the competition. There were 100 entries and a first prize of £10.

Gathering momentum

From these humble beginnings, the competition seemed to gather an almost irrepressible momentum. The next Music Organiser, Patricia Stammers, realised that financial support was needed to ensure the growth of the competition, and joined forces with the Gulbenkian Foundation, which secured a grant of £100 – mighty riches in 1960. In 1962, the retired concert singer Audrey Strange was appointed Director of Music, dedicating the next 20 years to growing the reputation of the competition. Some of the changes included moving the Grand Final to Wigmore Hall in 1972 and to Queen Elizabeth Hall in 1975, where it was held until 2015. Audrey was succeeded in 1982 by her assistant, Myriam Ponsford, and in 1984 by Roderick Lakin,

whose dedication to ROSL ARTS and its many projects has been rightly extolled. It was under his direction that the Festival was renamed the ROSL Annual Music Competition in 1985.

Household names

And what of the competitors themselves? It is unsurprising to discover that many of the world's most celebrated musicians in the last

65 years have been awarded a prize at the ROSL Annual Music Competition – from pianist Geoffrey Parsons and his first prize of £10 in 1953, to the £10,000 now awarded. Household names jump out from the roster of winners in every decade.

It is particularly fascinating to see the trends of instruments through each decade; in the earlier years of the competition the pianists dominated the ranks, while the wind players bided their time and got their revenge in the 1990s and 2000s. Long may it continue!

“SUCH WAS THE SUCCESS OF THIS ENTERPRISE THAT IN THE 1950s MANY OF THESE RECITALS, PERFORMED AT OVER-SEAS HOUSE, WERE BROADCAST LIVE ON THE BBC WORLD SERVICE THROUGHOUT THE COMMONWEALTH

Celebrated WINNERS

CONTINUED

1983

Susan Bullock is a highly sought-after UK performer and the first soprano to sing four consecutive cycles of Wagner's *Ring Cycle* at the Royal Opera House.

1991

Paul Lewis has established himself as the Beethoven pianist since his ROSL award, performing both internationally and locally in equal measure.

2001

Juliette Bausor was recently appointed principal flute with the London Philharmonic Orchestra and previously held the position at the Royal Northern Sinfonia.

2002

Soprano Lucy Crowe (left) is a regular on the most prestigious opera stages, including the Royal Opera House, Glyndebourne and Deutsche Oper Berlin, and has been widely praised for her voice and on-stage charisma.

2005

Timothy Orpen is the principal clarinet of the orchestra of the Royal Opera House, and a founding member of the Aurora Orchestra.

2010

James Sherlock has, in the relatively short time since winning the Keyboard prize, collaborated as both an accompanist and pianist with such diverse figures as Dame Felicity Lott, BBC Concert Orchestra and Dame Shirley Bassey.

Ensemble of empowerment

MANY OF THE WOMEN IN AFGHANISTAN'S FIRST FEMALE ORCHESTRA RISK THEIR LIVES TO PERFORM. THEIR CONDUCTOR, NEGIN KHPALWAK, TELLS VICKIIE OLIPHANT WHY IT'S WORTH IT

Zohra, an ensemble of 35 musicians aged 13 to 20, packed their suitcases and travelled to Davos in January to perform at a meeting of the World Economic Forum. Playing in front of dignitaries, heads of state and thousands of top CEOs from around the globe, the girls were just one of several acts to take the stage. But for them, just being able to play their instruments in public, without fear of reprisals, is a huge victory.

Women in Afghanistan were banned from pursuing a career in music during the Taliban's repressive reign of 1996-2001, and it is still frowned upon. Each member of the orchestra has faced abuse – and even deaths threats – from their own relatives, who claim that female musicians “dishonour” their families. “It's so hard for Afghan girls. Some fathers do not even let their daughters go to school, not to speak about music school. For them, women are to stay at home and clean,” said conductor Negin Khpalkwak.

At the age of nine, she was living and studying at the Afghan Child Education and Care Organization, an orphanage in Kabul where her father sent her to live so she could get an education. Khpalkwak decided to apply to the music school because she had never seen a girl play music in Afghanistan before. She took the entrance exam without informing her parents, fearing they would try to stop her, but her father told her: “If you want to play music, you should go to music school.”

By 13, she had been recruited by the Afghanistan National Institute for Music and became the first female conductor in the country. Later she set up Zohra, recruiting likeminded women from across Kabul, fighting discrimination to play together and fight the system. Violinist Zarifa Adibam, 18, claims their music has given the group another chance of life and allowed the women to take up opportunities they

would not ordinarily have been offered, such as travelling to Davos.

“Being Afghan and living here is every minute dangerous for your life. You don't know where will be the next blast, and when... Will it be here?” she said. “Now it's up to my generation to try to do something for my country, but it will take at least one generation to change.”

It is now 15 years since the end of the Taliban regime, but gender parity still remains a distant dream. Even now, conservative towns, like Khpalkwak's hometown of Kunar, continue to silence music. But the girls have vowed to work hard to bring music back to their country, and to fight for female empowerment along the way.

Vickiie Oliphant is a freelance journalist and News Reporter for The Express.



EARLY RISERS

The Commonwealth Resounds' new Young Musician competition is aimed at finding and nurturing young talent, but doing so inclusively, writes Alison Cox

Excellence in Western Classical music teaching and performance is frequently (and deservedly) celebrated. However, it is equally vital to acknowledge other cultural groups which teach, learn and enhance their musical skills in different ways, and to raise interest throughout the Commonwealth in young musicians who have a track record in their own communities as outstanding solo performers, but who may not have had the opportunity to perform to wider audiences.

A hybrid approach

In order to begin addressing this, The Commonwealth Resounds (TCR) is launching an inclusive new Commonwealth Young Musician competition for musicians under the age of 20. It marks a new direction from the organisation's work in running musical outreach programmes, performances and special creative projects in countries linked to the Commonwealth Heads of Government Meetings (CHOGM) in Malta, Uganda, Trinidad and Tobago, Australia and Sri Lanka, as well as in many parts of the UK.

In Commonwealth countries where musical competitions are already established and part of the existing cultural framework it will be relatively straightforward to identify candidates for the national or regional prize, for example finding a Commonwealth Young Musician for Australia. However, in other cultures, competitions may not be relevant or desirable. Talented young musicians from these regions will be selected by other means

that are both fair-minded and inclusive, for example by inviting those who teach or organise musical activity in specific countries to nominate deserving young musicians for the role.

At worst, competitions can be demoralising for teenagers, and suggest an intimidating musical hierarchy rather than promoting confident, ongoing personal development. However, they generate a productive sense of excitement and involvement for audiences, can feed

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THE COMPETITION IS A GENUINE ATTEMPT TO SUPPORT AND PROMOTE MUSIC TEACHERS AND TEENAGE MUSICIANS AROUND THE WORLD, IN A WIDE RANGE OF GENRES AND INSTRUMENTS FROM MANY CULTURAL GROUPS

performers' aspirations and, at best, genuinely push musical standards to new levels, creating valuable educational and outreach work for much larger numbers of participants.

Determined to achieve such benefits, TCR is organising this event carefully in order to support all those involved; not just the 'winners'. This will include outreach work and easily-accessible online advice, and other forms of educational development for all participants, along with positive, encouraging feedback.

Cultural considerations

We are consulting professional and indigenous musicians living and working in different countries, as well as musicologists all over the world who have researched the music of non-Western cultures and can give advice on specific characteristics and performances. We need to consider how to compare, for example, a violin performance with the Namibian okambulumbumba, and rethink the traditional notion of the concerto finale, as this is less relevant here. On the other hand, it might well be possible for a young musician from any musical culture to perform as a soloist with an ensemble of their own choice.

TCR's previous cross-cultural projects have shown the exciting work that can be inspired by tensions between different musical traditions, and it will be interesting to see what instruments and collaborations the young musicians choose. In 2009, inspired by the annual Trinibagonian steelpan festival Panorama, TCR created a Commonwealth Pianorama, commissioning short piano pieces from composers in each of the 53 Commonwealth countries (there are now 52 countries).

The project quickly ran into a predictable hiccup: the piano is not an instrument featured in the traditional music of many Commonwealth countries! In some regions, indigenous composers were not willing to write piano pieces. This became a special opportunity for young composers at the UK's music



conservatoires and specialist schools to research and transcribe traditional non-Western classical music for piano – an absolutely fascinating compositional exercise. Thanks to support from Roderick Lakin and ROSL, all 53 Pianorama pieces were performed not only in Trinidad, but also in London and Edinburgh.

A later pan-Commonwealth project, created for CHOGM in Malta 2015, featured the flute and harp – instruments which have many variants in a wide range of musical cultures. Pieces representing every Commonwealth country were performed in the beautiful Fondazzjoni Kreattività in Valletta, Malta.

Cross-composition

At the Purcell School, during the annual Sound and Music (SAM) Summer School for Young Composers, I run a cross-cultural composition group, and regularly encounter many interesting problems, mainly linked to scoring and notation. One year we featured Leeandro Noray, a wonderful steelpan player from Tobago, who worked entirely by ear. A talented young composer called Mark Loveless managed to write a duo for tabla

and steelpan using a mixture of graphic and specially created notation which suited both musicians admirably. The highly distinguished Indian musician Kuljit Bhamra OBE, who is a patron of TCR and works regularly with me on the SAM course, has invented tabla notation which works very effectively in tandem with Western classical notation. It would be very exciting to see more research along these lines.

As we work to develop Commonwealth Young Musician, ideas can be drawn from these initiatives. The competition is a genuine attempt to support and promote music teachers and teenage musicians around the world, and to identify musical talent in a wide range of genres and instruments from many cultural groups.

To get involved in this new initiative, email Alison Cox at tcr2015@btinternet.com.

Orchestrating better MUSIC EDUCATION

Now a nice-to-have extra on the curriculum, rather than a must-have in many governments' budgets, young peoples' music education is under threat. But the benefits of a well-rounded arts education go further than you might think. Mark Brierley finds out how Canada's National Arts Centre is filling the funding gap

The story of music education in schools, and arts funding more widely, has been one of sorry decline in many countries globally following the financial crash of 2008. Despite the return to economic growth, arts funding has often been the first on the chopping board, giving today's young people a far less well-rounded arts education than previous generations.

In the UK, arts funding has been hit particularly badly, with a near 30% cut in government aid from 2011 to 2015. Despite music education being ring-

fenced, and even receiving £18 million for school "music hubs" over this period, Ofsted, the school inspection body, reported that just 7% of schools provided "outstanding" music education, while a massive 61% were deemed "satisfactory or inadequate". This is clearly not enough to stem the decline in quality music education.

Global challenge

This phenomenon is by no means limited to the UK, with many other wealthy Western nations, those you would assume could afford to provide

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a well-rounded education to their youngest generation, also cutting funding for the arts. The only way for most children to continue to receive this kind of education is for other institutions to step in as the state steps away.

One such example is the National Arts Centre of Canada (NAC), whose Music Alive Programme (MAP) encourages active participation in music by providing resources in schools and local communities that bring quality arts education to Canadian schoolchildren.



MUSICAL DUO

Geneviève Cimon, Director of Music Education and Community Engagement; and Alexander Shelley, Music Director at the NAC, have worked hard to create an outreach programme which both supports young people's music education and protects indigenous musical traditions.

But why is music education so important to young people's development? It's about more than just finding and nurturing the next generation of musicians; the broader impact on behavioural and academic development is one that politicians often fail to appreciate. Geneviève Cimon, Director of Music Education and Community Engagement at the NAC, cannot stress this enough. At MAP workshops, feedback from teachers is always very positive and powerful.

Wider benefits

"We've heard over and over again that kids who struggle to communicate can find their voices by creating lyrics; kids who have difficulty interacting with their peers often make incredible strides being part of a group that's creating music; kids who have behavioural challenges – often very serious ones – discover that they can focus and channel their energy into music in a positive way."

Evidence like this makes the argument for well-funded arts education even stronger, but the challenges of fighting declining state funding is widespread. Taking the US as an example, 2008 data showed that students in schools serving poorer areas and students from minority backgrounds were two times less likely to have access to arts programmes than their white peers. This phenomenon is



nothing new, with the gap in access to the arts growing since the 1990s.

This problem is shared in Canada, home to many isolated rural communities and indigenous musical traditions which need continued support from a range of sectors – local, private, corporate, and government – in order to thrive, hence the MAP's decision to focus its efforts in the regions of Alberta, Saskatchewan, Nunavut and Manitoba and, most recently, the four Atlantic provinces.

"Preserving and promoting local language and culture is at the core of our mandate," explains Cimon. "Our activities and events include performances, workshops and artist mentoring, featuring hip-hop, folk and classical music, as well as indigenous forms of drumming, throat-singing and traditional songs... Our organisation has been immeasurably enriched by working with and learning from indigenous artists and educators."

This approach to music education is supported by the NAC Orchestra, whose Music Director, Alexander Shelley, is also the Chief Conductor of the Nuremberg Symphony Orchestra, as well as Principal Associate Conductor of the Royal Philharmonic Orchestra in London. This international experience means he is more aware than most of the challenges facing many countries when it comes to funding arts education.

"I believe that orchestras around the world recognise that music can enrich young people's lives in profound and sometimes transformational ways. Investing in robust music education opportunities also provides a breeding ground for musicians of the next generation as well as our future audiences for the art form. The sooner we can expose young people to the world of music, the better for them, for us, for society," he explains.

"The MAP engages around 60 artists annually, including 30-40 indigenous artists. Our NAC Orchestra musicians have taught band instruments to students in the Arctic that we work with through our distance-learning studio here in Ottawa. And when the NAC Orchestra tours, we tend to offer ten education events for every evening concert we present – so everyone is actively engaged. We always seek out ways to feature our MAP teaching artists with our orchestra when we are touring in their communities."

This model is one that many other nations around the world have sought to replicate, with each country learning from one another. "I've long admired the work that the UK has pioneered and led in the area of community engagement," says Cimon. "When the NAC Orchestra toured the UK in 2014 we had the opportunity to partner with many UK orchestras in outreach work."

Filling the gaps

Thanks to the efforts of the NAC and other likeminded organisations around the world, young people can continue to receive an absorbing music education, despite the gaps in state provision. After all, it provides so many more benefits than the ability to play an instrument.

"One of the great joys of our life is music," agrees Shelley. "Music has a transformative power, and with programmes like Music Alive, we can harness that power to raise social awareness on the issues directly impacting students in their community. For me and for my colleagues, it is an enormous privilege to work with youth and make music a vibrant part of their lives."

1 JULY 1867

The British North America Act creates the Dominion of Canada by joining New Brunswick and Nova Scotia with Ontario and Quebec.

11 OCTOBER 1869

The Red River Rebellion, led by a group of Métis, form the Red River Colony in present-day Manitoba in protest against Canadian intrusion, before eventually succumbing to government pressure and returning to federal control the following May. The province of Manitoba is formed and becomes the fifth province of Canada in the immediate aftermath of the rebellion, with land rights granted to the Métis.

20 JULY 1871

British Columbia joins Canada as its sixth province.

1 JULY 1873

Prince Edward Island follows British Columbia to become the seventh province.

26 MARCH – 3 JUNE 1885

The North-West Rebellion, again led by a group of Métis, this time joined by Cree fighters, establish the Provisional Government of Saskatchewan, which is again defeated during the siege of Batoche. This defeat began a long-standing animosity by the Francophone population against the Anglophone establishment.

7 NOVEMBER 1885

The Canadian Pacific Railway (right), stretching from coast to coast, is completed and becomes the longest railway in the world.

1 SEPTEMBER 1905

The Northwest Territories are partitioned to remove Alberta and Saskatchewan, which become the eighth and ninth Canadian provinces.

4 AUGUST 1914

Great Britain declares war on Germany, bringing Canada into the First World War. The Battle of Vimy Ridge in 1917 becomes a national symbol of achievement and sacrifice.

**24 MAY 1918**

Women gain the right to vote in federal elections, although universal suffrage is not achieved until 1940, when Quebec grants women the right to vote.

11 DECEMBER 1931

The 'Statute of Westminster 1931' removes the power of the British parliament to pass laws without the consent of the Canadian parliament, taking the country one step closer to full independence.

10 SEPTEMBER 1939

Canada declares war on Germany one week after Great Britain and France, entering the Second World War (right).

24 OCTOBER 1945

Canada joins the United Nations.

31 MARCH 1949

Newfoundland becomes the tenth Canadian province.

1954

Sir Evelyn Wrench visits Alberta and sets up the first ROSL branch in Canada, which is followed by branches in British Columbia, Nova Scotia and Ontario.

**27 JUNE 1959**

The St Lawrence Seaway opens, a joint project between Canada and the US.

27 APRIL 1967

The World's Fair 'Expo 67' opens in Montreal as part of the country's centenary celebrations.

20 MAY 1980

A referendum on Quebec independence ends with 59.56% of voters choosing to remain part of Canada. A second referendum 15 years later sees that majority reduced to 50.58%.

17 APRIL 1982

The Constitution Act comes into force, giving Canada full

independence from Great Britain for the first time, although Queen Elizabeth II remains Head of State.

20 JULY 2005

Canada becomes just the fourth country globally to legalise same-sex marriage, following the Netherlands, Belgium and Spain. The nationwide law follows provincial legalisation in Ontario, British Columbia and New Brunswick over the preceding two years.

29 JUNE – 1 JULY 2017

The Prince of Wales and The Duchess of Cornwall will tour Canada as part of the celebrations, culminating in Canada Day on 1 July.

Canada 150

To commemorate Canada's sesquicentennial in 2017, we look back at some of the defining moments that have influenced the nation's development.

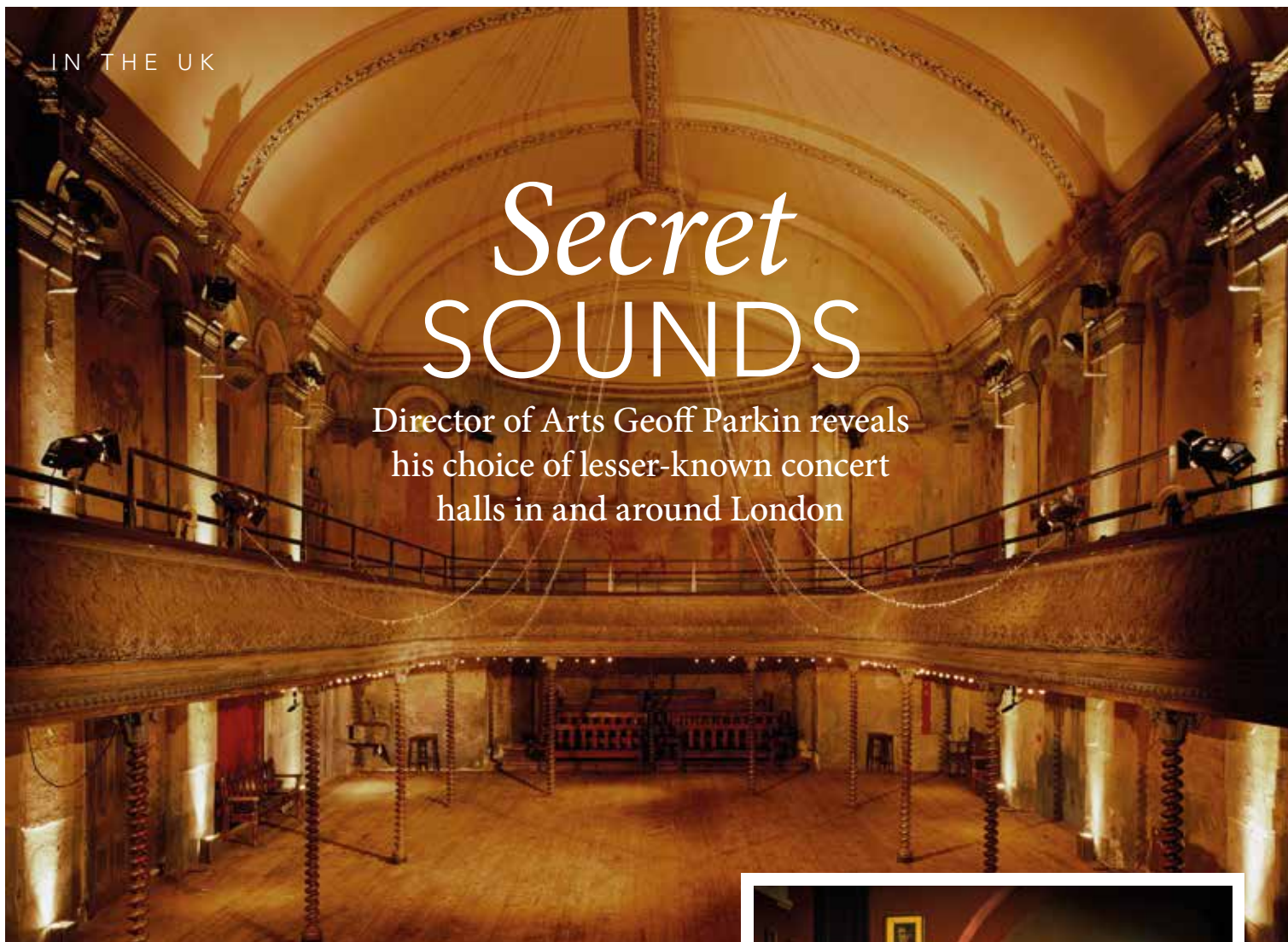
1 July 1867 marked the day the Dominion of Canada came into being, uniting the British colonies of Canada with Nova Scotia and New Brunswick. In the 150 years that have followed, the four initial provinces have become the ten provinces and three territories we recognise today. The melting pot of indigenous First Nations, Inuit and Métis aboriginals, British and French settlers, plus the keenly felt influence of the country's southern neighbour, have shaped the nation's culture into something uniquely Canadian.

The Battle of Vimy Ridge by Richard Jack commemorates one of Canada's defining moments

© Library and Archives Canada

Secret SOUNDS

Director of Arts Geoff Parkin reveals his choice of lesser-known concert halls in and around London



We are very lucky at ROSL to have a dedicated concert hall, refurbished some years ago with excellent acoustics, an exceptional Steinway Model D piano and a modern aesthetic. I think Princess Alexandra Hall deserves to feature on any list of 'hidden gem' music venues, but where else could you go for a great musical experience in unique surroundings? Here are a few of my top recommendations.

Wigmore Hall

Originally built by the Bechstein piano company, whose offices were next door, Wigmore Hall is one of the finest international chamber music venues, offering a year-round programme from the world's best classical performers. With almost perfect acoustics you can check the hall out on 17 July at ROSL's annual presentation of prizewinners from the Annual Music Competition. www.wigmore-hall.org.uk



Wilton's Music Hall (above)

A must visit for anyone, this gem, situated close to Tower Bridge, is one of the world's oldest surviving music halls. Recently refurbished, Wilton's still retains its crumbling charm and plays host to a range of performances from cabaret to classical music.

wiltons.org.uk



Leighton House

The home of Frederic Leighton, President of the Royal Academy of Arts 1878-96, Leighton House hosts concerts promoted by the Kensington and Chelsea Music Society. This unique building, with its renowned double-height Arab Hall, is open daily (except Tuesdays) with a wonderful collection of art, including Burne-Jones, Millais, Charles Fairfax Murray and much of Leighton's own work. kcmusic.org.uk



DAYS AWAY



SNAPE MALTINGS, SUFFOLK
snapemaltings.co.uk

Composer Benjamin Britten's link to Suffolk is epitomised by this exceptional concert hall. Originally a malthouse from the mid-19th century, the converted building complements the atmospheric, almost bleak, setting of the Alde Estuary, helping to explain the unique voice in Britten's music.



JACQUELINE DU PRÉ MUSIC BUILDING, OXFORD
jdp.st-hildas.ox.ac.uk

Hidden within the grounds of St Hilda's College, Oxford, and named after Honorary Fellow of the college (and ROSL Annual Music Competition 1961 winner) Jacqueline du Pré, the Music Building opened in 1995 and includes the superb 200-seater Edward Boyle Auditorium.



BRIGHTON DOME
brightondome.org

Built as the stable block for the Royal Pavilion, Brighton Dome is now a major arts centre. You will usually find a ROSL prizewinner performing as part of the Brighton Festival in May and the centre has a year-round programme of concerts, including a wonderful Sunday series.

Britten Theatre

Completed in 1986, the Royal College of Music's Britten Theatre is a treasure, hidden behind the grand Victorian façade of the original college building on Prince Consort Road. Designed by Sir Hugh Casson in the style of an Italian opera theatre, the space gives perfect sight-lines and excellent acoustics for 400 people. www.rcm.ac.uk



Conway Hall

Built in 1929, Conway Hall is hidden away in the corner of Red Lion Square, Holborn. It has excellent acoustics and holds a regular Sunday chamber concert series, as well as lectures and community events. conwayhall.org.uk



St Bartholomew the Great

This jewel of a church is the oldest in London, founded in 1123. With regular Friday lunchtime concerts, you can combine end-of-week music with the visual marvels of its interior, and even a Damien Hirst sculpture. www.citymusicsociety.org

LONDON & EDINBURGH

highlights

LONDON

HOKUSAI: BEYOND THE GREAT WAVE

Until 13 August, British Museum

A look back at the last 30 years of the life and career of one of Japan's most influential artists.

£12.

www.britishmuseum.org

EDINBURGH

BEYOND CARAVAGGIO

17 June - 24 September, Scottish National Gallery

The first ever exhibition of the works of Caravaggio and his followers, the so-called Caravaggesque painters, to be held in Scotland.

£12.

www.nationalgalleries.org

LONDON

SERPENTINE PAVILION BY FRANCIS KÉRÉ

23 June - 8 October, Serpentine Gallery

Burkina Faso's renowned architect Francis Kéré becomes the first African to design the Serpentine's summer pavilion, using references from his home village of Gando.

Free.

www.serpentinegalleries.org



LONDON

LES BALLETS C DE LA B: NICHT SCHLAFEN

30 June - 1 July, Sadler's Wells
Alain Platel's contemporary ensemble performs *Nicht Schlafen* to the sounds of African chanting, sleeping animals and startling imagery, all inspired by the music of Gustav Mahler.

Prices vary.

www.sadlerswells.com

LONDON

CHINEKE! ORCHESTRA

16 July, Southbank Centre
Europe's original all-Black and Minority Ethnic (BME) orchestra will return to the Southbank Centre as part of the Africa Utopia season.

£9-£60.

www.southbankcentre.co.uk

EDINBURGH

THE ROYAL EDINBURGH MILITARY TATTOO

4-26 August, Edinburgh Castle
With performers from all over the globe, this year's theme, Splash of Tartan, promises to be one of the most colourful tattoos yet.

Prices vary.

www.edintattoo.co.uk

EDINBURGH

DUNEDIN CONSORT

5 August, The Queen's Hall
The recently rediscovered work by Claudio Monteverdi, *Il Combattimento*, is premiered by one of the UK's most respected early music groups.

£9-£32.50.

www.eif.co.uk/2017/dunedin

ROSL EVENTS

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



For booking information see page 50.

Event highlights

As ROSL celebrates the 70th anniversary of Indian independence, our top summer events include a Bollywood-inspired ball and an exciting Edinburgh Festival programme

One of the most enduring relationships between two nations has been that of the UK and India, so to mark the occasion of 70 years since independence, ROSL has planned a summer of Indian-themed events to suit all tastes.

The biggest has to be 'East Meets West: ROSL's Indian summer ball' on Saturday 17 June at Over-Seas House London. This event will celebrate the UK-India Year of Culture by giving members a chance to enjoy a champagne reception in the ROSL Garden with

traditional Indian storytelling by Peter Chand.

The three-course dinner that follows fuses British and Indian cuisine. Afterwards, members and their guests will have a chance to try out modern Indian dancing; cameras at the ready everyone! Those looking for a slightly more sedate after-dinner experience can retire to the Duke of York Bar and listen to the sounds of world-famous sitar player Jonathan Mayer.

Later in June, the music continues with a concert of Indian classical music from

three of the country's finest musicians: Debapriya and Samanwaya (Dev & Sam) providing vocals and sitar, while Madhuriya Ranjan Barthakur plays the tabla. The event on Friday 30 June will reveal the depth and diversity of classical music in India.

Of course, it's never long before any conversation on

India returns to the country's fantastic culinary traditions. A summer wine tasting on Friday 14 July will explore the pairing of sweet wines with Indian food, plus our wine experts Martin Everett and Sophie Balanger will seek out the perfect red and whites to complement spiced dishes.

We conclude this series with two lectures from India-based CEO and founder of the India Debating Union, Abhaey Singh. Exploring the shifts in Indian politics,



media and society, the first in the series, 'India Renewed', will focus on how the country is changing and its place on the world stage. The second, 'Demystifying India', seeks to deconstruct myths about India by exploring Hindu philosophy.



MUSIC @ 100 PRINCES STREET

Monday 7 - Friday 18 August

No summer season would be complete without ROSL's annual Edinburgh Festival Fringe programme. Since 2000, ROSL ARTS have run a successful concert series in the Edinburgh clubhouse during the Festival Fringe. Over a two week period, ROSL members and Friends, and classical music aficionados, support ROSL alumni, past and present, as they perform at breakfast, after lunch, at teatime and in late-night concerts. The concert programme is an important platform for ROSL prizewinning and scholarship musicians, enabling them to raise their profile, form new partnerships and develop their relationship with ROSL.

It also supports our aim to position the Edinburgh clubhouse as an arts centre. With the planned refurbishment of the Lakin Room, it will become a sought-after performance venue, popular all year round.

This year's concerts offer up Bach for



Breakfast, Beethoven for Breakfast, Chopin after lunch, Gershwin after lunch, Mozart at Teatime, Brahms at Teatime and Bach at Bedtime. Planned and programmed to act as a deep breath within the bustle of the city, the programme offers audiences an hour of beautiful music performed by young musicians in the centre of the city. Set in a prime location, with a relaxed atmosphere, refreshments and inspiring music from ROSL's exciting creative talent, the series promises to enhance the Fringe experience.

But don't take our word for it, here's what the critics say...

"One can relax and enjoy a selection of the best music from the classical repertoire, featuring some of the top young musicians from the United Kingdom and the Commonwealth."

EDINBURGH GUIDE

"The ROSL's 60-year-old record for supporting prodigious young artists bears enormous fruit... it attracts the cream of the young musical crop... a feast of new talent"

THE SCOTSMAN

"Bach for Breakfast is quite the preferable way to do mornings... it is a performance that gracefully sends us off to the breakfast room, which has a stunning view of the castle, for pastries, coffee and tea, and to ponder the exceptional talent just witnessed, as well as how good life can be with music like this in the world."

EDFEST MAGAZINE

"The best place to spot future International Festival talent is undoubtedly the Royal Over-Seas League music series"

THE HERALD

JUNE

ME **SOLD OUT**

TROOPING THE COLOUR
Major General's Review, Saturday 3 June; Colonel's Review, Saturday 10 June; Queen's Birthday Parade, Saturday 17 June, 10am, Horse Guards Parade, London
Impressive displays of pageantry in celebration of The Queen's Official Birthday. **£7/£15/£45.**

RA

CLAUDE MONET AND THE PAINTING OF THE WATER LILIES
Monday 5 June, 6.30-8pm, Over-Seas House London
In Association with the Art Fund. By the outbreak of war in 1914, Claude Monet was France's most celebrated painter. However, the death of his wife in 1911 and problems with his vision left him despondent. Against this backdrop, he began his most ambitious project,



which would obsess him for the last dozen years of his life.

This lecture by Ross King, author of *Mad Enchantment: The painting of Monet's water lilies*, will tell the story of Monet's Grande Décoration: the immense canvases of his water lily garden that he hoped would be his greatest legacy. The event has been organised by the London Events Volunteer Fundraising Committee to raise money for the Art Fund.

£22. Includes post-talk wine and nibbles.

ME

EAST MEETS WEST: ROSL'S INDIAN SUMMER BALL
Saturday 17 June, 6.30pm, Over-Seas House London
ROSL's annual summer ball will celebrate the 70th anniversary of Indian independence and the UK-India Year of Culture. Starting in the beautiful ROSL Garden, members will enjoy a champagne reception while

listening to traditional folklore stories from India's colourful past. After a three-course menu fusing British and Indian cuisine, there will be Indian-inspired entertainment, including mehndi artists. Try your hand at a variety of Indian dances or retire to the bar and indulge in a mix of



RA

ANNUAL MUSIC COMPETITION GRAND FINAL
Wednesday 7 June, 7-10pm, Cadogan Hall, London
The winners of the Wind and Brass, Singers, Strings, and Keyboard sections compete for the Gold Medal and £15,000 prize. The ROSL Annual Music Competition grew out of a series of concerts inaugurated at Over-Seas House London in 1947 under the banner 'Festival of Commonwealth Youth'. Over the past 65 years, it has grown in scope and prestige, and now awards in excess of £75,000 annually for solo performers, accompanists and chamber ensembles.
The Grand Final is the culmination of the competition, judged by eminent musicians and industry experts, and featuring the winners of all four disciplines: Mathilde Milwidsky *violin*, Nicholas Mogg *baritone*, Dominic Degavino *piano* and James Buckle *bass trombone*. The evening will also include performances by winners of the two ROSL Ensemble Prizes: Bertram Lynette Duo (piano duo) and Kabantu (world music ensemble).
£20; £15 members, Friends of ROSL ARTS and Encore members; £10 students. Book from Cadogan Hall: www.cadoganhall.com or +44 (0)20 7730 4500.

modern and traditional music from the world-famous sitar player Jonathan Mayer. Don't miss out on what promises to be the highlight of the ROSL calendar.
£110; £1,000 table of 10. Includes three-course fine dining menu and champagne reception.

LG

LONDON GROUP SUMMER DINNER
Wednesday 21 June, 7pm, Hall of India and Pakistan, Over-Seas House London
Join London Group members for a summer celebration, including a drinks reception and delicious three-course meal with wine. After dinner, Catherine Baxendale, author of the recent report on attracting civil service recruits from business and commerce, will give a talk on 'The background to the Baxendale Report'.
£50; £45 LG members.



YM

MENTORS, NETWORKS AND FUNDING: A PROFESSIONAL'S PATHWAY TO SUCCESS
Thursday 22 June, 6.30pm, Hall of India and Pakistan, Over-Seas House London
Abhaey Singh, real estate CEO and founder of the Indian Debating Union, will share his insights into how entrepreneurs can achieve success. The aim of the evening is to help attendees understand what makes a successful business, how to maximise funding



RA

CYNTHIA CORBETT GALLERY BRINGS YOUNG MASTERS TO ROSL
Thursday 29 June – Friday 8 September, daily 11am-6pm; Private View Thursday 29 June, 6-8 pm, Over-Seas House London
ROSL ARTS are proud to work with the Cynthia Corbett Gallery to present

a selection of works from a wide range of emerging and established artists. The exhibition will include work by the 2017 winner of the Young Masters Art Prize, which celebrates artists who pay homage to the skill and traditions of the past. This not-for-profit prize aligns with ROSL's ethos, as we aim to support

emerging talent and offer opportunities early in the careers of international young creatives. Works by entrants past and present, varying in age and experience, will be included, covering a variety of media and subject matter.
Free. Register for the Private View via www.rosl.org.uk; includes a drink.

growth, where to find mentors and how he became a Chief Executive at the age of 30.
£10. Includes refreshments. Season ticket £20, also includes entry to Abhaey's two-part India lecture series.

RS

SCOTTISH MEMBERS DINNER
Friday 23 June, 7pm, Over-Seas House Edinburgh
Enjoy views of Edinburgh Castle as you dine with fellow ROSL members in

our beautiful clubhouse. Dinner will be followed by a talk on 'Remembering the Past, Creating the Future' by Dr Donald Smith, Director of the Scottish Storytelling Centre.
£30; £35 guests.

JULY



ME

HOUSE OF LORDS AFTERNOON TEA

Tuesday 27 June, 3.30pm, House of Lords, London

The Rt Hon the Lord Luce, ROSL President, invites members to ROSL's annual afternoon tea in the Cholmondeley Room and Terrace at the House of Lords. As ever, this popular ROSL favourite promises to sell out fast.

£39.50.

RA

DEV & SAM INDIAN CLASSICAL MUSIC

Saturday 30 June, 7-9pm, Over-Seas House London

Join us for an entrancing evening of Indian classical music as we continue our

celebrations of the 70th anniversary of Indian independence, and the UK-India Year of Culture. Debapriya and Samanwaya (Dev & Sam) are two of India's finest classical musicians. Learning with the celebrated maestros of India, their unique combination of vocal and sitar music displays their deep understanding and knowledge, musical subtlety and broadness, technical richness, and aesthetic wisdom. Joined by special guest, tabla player Madhurjya Ranjan Barthakur, the group will improvise, experimenting with new approaches while preserving the tradition of 'Ragas and Talas', in a moving and beautiful performance.

£15; £12 Friends of ROSL ARTS.



ME

BATTLEFIELD TOUR: FROM THE SOMME TO CAMBRAI

Friday 7 – Monday 10 July, Arras, France

Don't miss out on ROSL's 2017 Battlefield Tour as we continue to mark the First World War by studying the campaigns of 1916 and 1917. Travelling by coach, we will visit Vimy Ridge, where the Canadian Corps led the British advances at the Battle of Arras in 1917. Moving to the Somme, we will investigate this pivotal battle and explore how the South Africans, Australians, New Zealanders and Canadians contributed.

On Sunday, we will trace the operations of Spring 1917 as the German Army withdrew to the Hindenburg

Line, and explore the battles at Arras and Bullecourt. This visit also includes the opportunity to see Wellington Quarry, an astonishing underground complex dug by New Zealand engineers. On our last day, we will visit Cambrai and marvel at tank D51 Deborah. The tank was knocked out in the battle and buried for 80 years; it is now preserved at Flesquières Museum. **£795; single supplement £100. Includes all accommodation, coach travel, guiding by expert military historian Michael Orr, all entrance fees and meals. Limited drinks per meal. Secure your place with a £100 deposit via membersevents@rosl.org.uk or +44 (0)20 7016 6906.**



ME

INDIA RENEWED: THE CHANGING FACE OF 21ST-CENTURY INDIA

Thursday 13 July, 6.30pm, Princess Alexandra Hall, Over-Seas House London

Join us for the first half of a two-part lecture series by the founder of the Indian Debating Union, Abhaey Singh, exploring the diverse culture and history of India. 'India Renewed' will explore the tectonic shifts in Indian politics, media and civil society, and what this means for the future.

£10. Includes refreshments.

Season ticket £20, also includes entry to Abhaey's other lecture on India and his entrepreneur talk.

ME

SUGAR AND SPICE: AN INDIAN SUMMER WINE TASTING

Friday 14 July, 6.30pm, Garden, Over-Seas House London

Continuing our celebrations for the 70th anniversary of Indian independence and the UK-India Year of Culture, our summer wine tasting will explore the pairing of sweet wines with traditional Indian food. Our wine connoisseurs, Martin Everett and Sophie Balanger, will show members



how to find the perfect red and white for exquisite spiced dishes.

£20. £15 Younger Members. Includes six tasting glasses of wine and Indian nibbles.

RA

MONDAY PLATFORM: ALEXANDER SOARES AND CONSONE QUARTET

Monday 17 July, 7.30pm, Wigmore Hall

Two of ROSL ARTS's fantastic recent prizewinners, Alexander Soares piano and the Consone Quartet, perform a varied and exciting programme in the world-famous recital hall.

Alexander won the Gold Medal in the 2015 ROSL Annual Music Competition; while the Consone Quartet, violinists Agata Daraskaite and Magdalena Loth-Hill, violist Elitsa Bogdanova and cellist George Ross, were awarded the ROSL Strings/Piano Ensemble prize in 2016. The programme includes works by Dutilleux, Messiaen, Beethoven and Haydn.

£10-£20. Book from Wigmore Hall: www.wigmore-hall.org.uk or +44 (0)20 7935 2141.

LG

VISIT TO GUILDHALL

Thursday 20 July, 10.30am, Guildhall

The Guildhall is located in the heart of the City, which was the capital of Roman Britain in AD100 and then governed by the City of London Corporation, which developed a model of municipal democracy.

Built between 1411 and 1440, Guildhall has been home to the corporation for more than 800 years. It remains the civic and ceremonial centre of the City, and has entertained heads of state and recently hosted The Queen's 90th birthday celebrations. After a 60-90 minute tour by a City Guide, members will have an opportunity to watch the Court of Common Council in action or to visit the Guildhall Art Gallery.

£14; £12 LG members.



ME

EVELYN WRENCH LECTURE SERIES. THE POST-TRUTH PRESIDENCY

Thursday 27 July, 6.30pm, Princess Alexandra Hall, Over-Seas House London

Our expert panellists will explore the events that have unfolded since Trump's inauguration. What does the UK's 'special relationship' look like now? Will Trump succeed in 'making America great again'? How have fake news, alternative facts and social media changed politics? The discussion will provide insight into the decisions and actions of the president – separating fact from fiction – and reviewing his impact on the USA and the world. The panel will be moderated by ROSL member and broadcaster Michael McKay.

Champagne reception and lecture £25; £30 guests. Reception, lecture and two-course buffet with wine £50; £60 guests.

ROSL calendar EVENTS

RA ROSL ARTS RS ROSL Scotland LG London Group
ME Members' Events YM Younger Members
 For booking information see page 50.

LG

PENCIL POLITICS
Thursday 20 July, 6pm
 Britain's leading authority on political cartoons, Dr Tim Benson, will be discussing how political cartoons work in our increasingly political environment. From cartoons printed in newspapers to graffiti appearing on the streets, Benson will be discussing the power of the pencil in politics.
Free. London Group members and overnight guests at Over-Seas House only.

RA

LUNCHTIME CONCERT: AURELIAN PIANO TRIO
Monday 31 July, 1pm, St Martin-in-the-Fields
 Winners of the 2016 Pettman/ROSL ARTS Scholarship, violinist April Ju, pianist Delvan Lin and cellist Matthias Balzat, perform Beethoven's Piano Trio in E flat Op 1 and Ravel's Piano Trio in A minor. Presenting chamber music in a stunning setting, this recital by talented young musicians is sure to inspire.
Free.



RS

SCOTTISH MEMBERS' LONDON VISIT
Friday 28 – Sunday 30 July, Over-Seas House London
 Join fellow Edinburgh Branch members for a weekend at the London clubhouse, exploring the varied and inspiring galleries and museums the capital has to offer – or maybe just enjoying the beautiful ROSL Garden at the height of summer.
Price tba.

RA

LUNCHTIME CONCERT: AURELIAN PIANO TRIO
Friday 28 July, 1.10pm, St James's Piccadilly
 ROSL brings international musicians April Ju violin, Delvan Lin piano and Matthias Balzat cello to our local church, as they visit the UK as winners of the 2016 Pettman/ROSL ARTS Scholarship.
Free.

RA

FRIENDS OF ROSL ARTS GARDEN PARTY
Wednesday 26 July, 6pm, Over-Seas House London
 The annual Garden Party is exclusive to Friends of ROSL ARTS. A drinks reception will take place in the Garden, followed by an hour-long concert by talented ROSL prizewinners. Commonwealth wines, canapés and sweet pastries will be served afterwards. Friends' benefits include regular mailings, discounted tickets to all ROSL ARTS events and invitations to private views. Friends may attend only one of the two ROSL ARTS Garden Parties in 2017 (see 6 September for the second event).
Friends of ROSL ARTS only. Joining the Friends costs £30 for ROSL members; £35 for non-members. Register via rosl.org.uk or +44 (0)20 7408 0214 x213.



AUGUST

ME

DEMYSTIFYING INDIA: REDISCOVERING THE WORLD'S CIVILIZATIONAL FOUNTAINHEAD
Thursday 3 August, 6.30pm, Princess Alexandra Hall, Over-Seas House London
 To celebrate the 70th anniversary of India's independence, Abhaey Singh's second lecture on India will focus on deconstructing myths about India. The real estate CEO and founder of the Indian Debating Union will explore Hindu philosophy, the foundations of Dharmic culture, and India's groundbreaking civilizational contributions. This wonderful lecture will show the effects of a resurgent India on the world, and why it matters to people in Britain.
£10. Includes refreshments. Season ticket £20, also includes entry to Abhaey's other lecture on India and his entrepreneur talk.

ME

BLACK-TIE DINNER IN THE TOWER
Friday 4 August, 6.30pm, Tower of London
 Our popular black-tie dinner is back with a twist this August. As well as a three-course meal in the Fusiliers' Mess and the Ceremony of the Keys performed by Yeoman Warders, members will have the unique opportunity to have a private viewing of the crown jewels and learn about their history from the Duty Exhibitor.
£145. Guests £150. Includes sparkling wine reception, and three-course dinner with wine and port.



RA

MUSIC @ 100 PRINCES STREET
Sunday 6 - Saturday 19 August, Over-Seas House Edinburgh
 ROSL ARTS returns to the Fringe for the 18th year of 'Music @ 100 Princes Street'. The critically acclaimed concert series presents ROSL prizewinners and scholars. The visual arts component of our work will be represented by an exhibition in the clubhouse throughout the festival. These popular concerts, hosted in the intimate setting of the clubhouse, include Bach

ME

MEDIEVAL WINE TOUR OF LONDON
Saturday 19 August, 2pm, meet outside Guildhall
 Challenge your perceptions of life in the Middle Ages and quench your thirst for knowledge with this immersive wine-tasting tour. Acclaimed historian and broadcaster Dr Matthew Green will guide you through a stark medieval world, from the neglected Roman walls to the wine-importing district where Chaucer's father lived, and beyond to the ancient port at Queenhithe. With a glass in hand, you will be treated to a series of musical and theatrical performances, which bring to life the sights and sounds of medieval London: a perfect pairing for any wine. Finish the tour drinking malmsey wine



overlooking the Thames in the last of three tavern stops.
£30. Includes three glasses of wine. Transport not included.

LG

LORD'S CRICKET GROUNDS & MUSEUM
Friday 18 August, 10.45am, Lord's, Marylebone, London
 Our tour begins in the MCC Museum, home of the famous Ashes urn. The museum brings the fascinating story of cricket to life. Paintings, photographs and artefacts, covering 400 years of cricket history, reveal the game's

development from a rural pastime to a modern, increasingly international, sport. Follow in the footsteps of many famous cricketers as you walk through the heart of the Pavilion to the famous Long Room, with panoramic views of the pitch. The tour will be taken by a Grounds Guide and lasts up to 1 hour and 40 minutes.
£14; £12 LG members.



LG

THE PALACE OF WESTMINSTER
Thursday 17 August, 6pm, Over-Seas House London
 Built in 1016 the Palace of Westminster has been the residence of kings and the meeting place of politicians for centuries. Dr Mark Collins, Estates Archivist at the Houses of Parliament, will discuss the history of this beautiful building.
Free. London Group members and overnight guests at Over-Seas House only.

RS

FIREWORK CONCERT
AND MEMBERS-ONLY
DINNER

*Monday 28 August, 6.30pm,
Over-Seas House Edinburgh*
Enjoy a beautiful fireworks
display and thrilling concert
against the backdrop of
Edinburgh Castle with this
popular members-only event.
With the chance to make
the most of the last of the
summer sunshine, this event
promises to be one of the
biggest on the Edinburgh
2017 calendar.
**£80. Includes prosecco
reception and four-course
buffet with wine.**

SEPTEMBER

ME

SHAKESPEARE IN THE
GARDEN: MUCH ADO
ABOUT NOTHING
*Friday 1 September, 7pm, Garden,
Over-Seas House London*
Join our Shakespeare acting
troupe as they return to ROSL
and perform their rendition
of *Much Ado About Nothing*.

Sit back and enjoy as they
transform our beautiful
Garden into the Sicilian
port of Messina, where our
dashing heroes, Don Pedro,
Claudio and Benedick,
return from wars abroad to
the merry war of the sexes.
**£50; £55 guests. Includes
two glasses of prosecco.**

RA

FRIENDS OF ROSL ARTS
GARDEN PARTY
*Wednesday 6 September, 6pm,
Over-Seas House London*

The annual Garden Party
is exclusive to Friends of
ROSL ARTS. A drinks
reception will take place
in the Garden, followed
by an hour-long concert
by ROSL prizewinners.
Commonwealth wines,
canapés and sweet pastries
will be served afterwards.
**Friends of ROSL ARTS only.
Joining the Friends costs £30
for ROSL members;
£35 for non-members.
Register via rosl.org.uk or
+44 (0) 20 7408 0214 x213.**

CONTACT DETAILS AND
BOOKING INFORMATION

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

ROSL ARTS

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

ROSL SCOTLAND

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

MEMBERS' EVENTS

Book online at www.rosl.org.uk
To reserve a ticket for popular events or if you have
trouble booking online, contact Jessica Harris-Edwards:
membersevents@rosl.org.uk; +44 (0)20 7016 6906.
To pay by cheque, send separate cheques (sterling)
for each event, payable to 'ROSL', to Members' events,
Marketing Department, Over-Seas House, Park Place,
St James's Street, London SW1A 1LR.

YOUNGER MEMBERS

For members aged 35 and under. Book online at
www.rosl.org.uk/events. Inter-Club events must be
booked independently via www.inter-club.co.uk.
For information about the ROSL YM programme join the
Facebook group facebook.com/groups/roslym or contact
Jessica Harris-Edwards: membersevents@rosl.org.uk
or Ross Lima: ross.lima@gmail.com.

LONDON GROUP

For London Group members, their guests and ROSL
members staying at Over-Seas House London. No booking
is required for talks. To book outside visits, send a cheque
payable to 'London Group, Royal Over-Seas League' and
a stamped, addressed envelope to Maureen Howley,
London Group, c/o Porters' Desk, Over-Seas House,
Park Place, St James's Street, London SW1A 1LR.
The London Group is a voluntary organisation and
unfortunately cannot take bookings by email or telephone.
Confirmation is sent approximately 10 days in advance.
Cancellations and refund requests must be made at
least two weeks before the event. Contact
howleymaureen@hotmail.com; +44 (0)20 8789 8506.
To attend London Group events you must be a London
Group member. To join, speak to the Membership
Team on +44 (0)20 7408 0214 x214/216 or email
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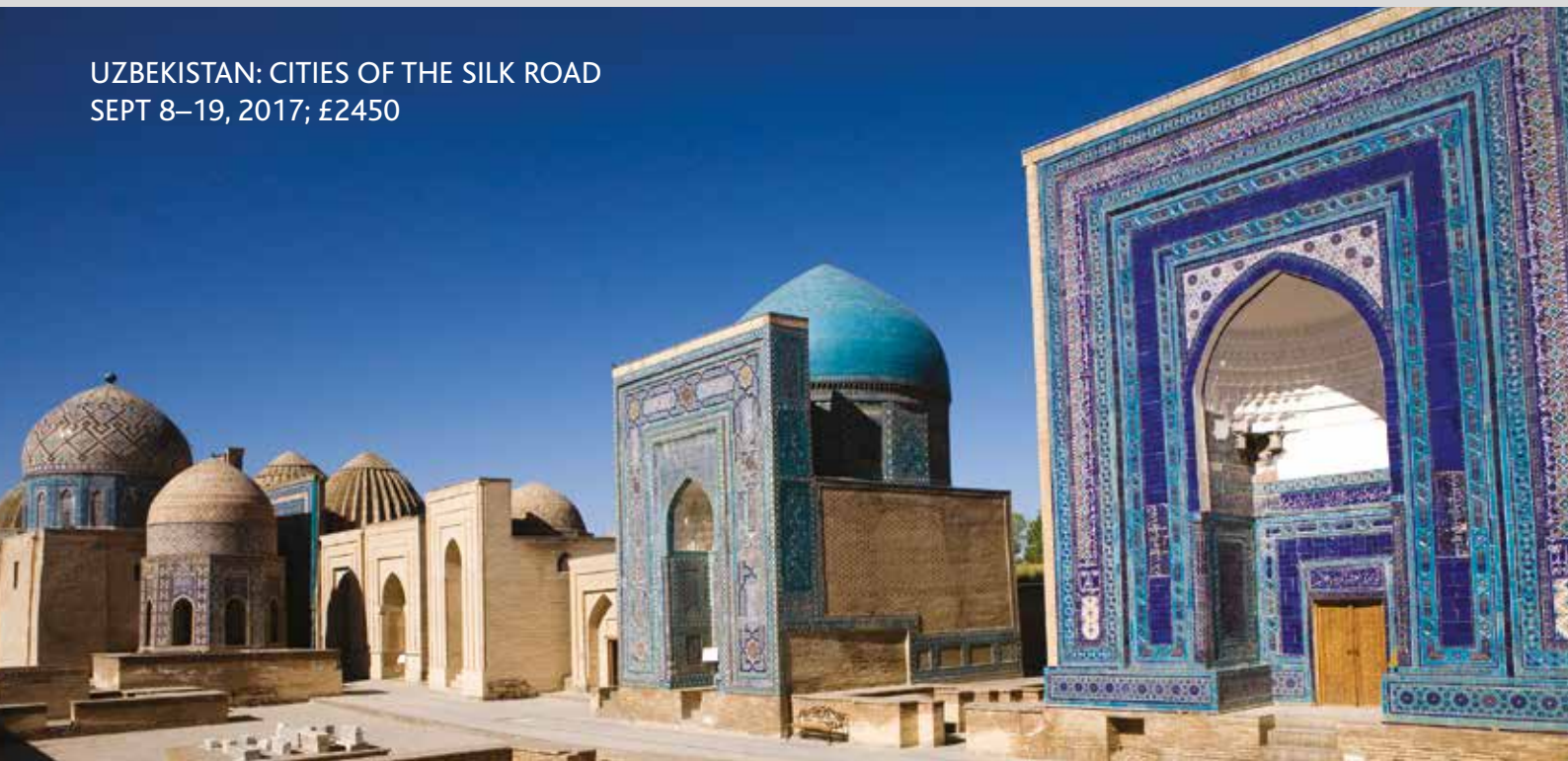
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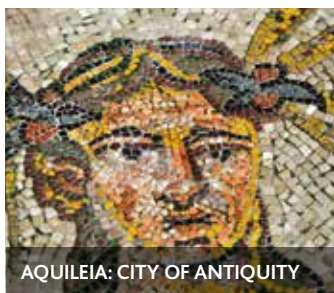


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