

# The Armorial Bearings of the WORSHIPFUL COMPANY OF MUSICIANS

When admitted to the Freedom of the Worshipful Company of Musicians in January 2015, I knew I was joining an historic body and indeed one rightly proud of its past. Perhaps the most visible feature of the Company's status is our coat of arms, used not only on our documents and regalia but nowadays also on our website. The charges (symbols) of this heraldic achievement – including a silver swan and a lyre – form a clear and unique reference point for our identity, further alluding to the stability necessary for any effective corporate body.

With an interest in history and particularly in heraldry, I decided to do some research about the origin of the Company's armorial bearings. Information in our own archives is, perhaps surprisingly, rather scarce, and so I turned to the College of Arms for further details. Founded in 1484 and part of the Royal Household of the United Kingdom, the College is the official heraldic authority of the realm, and it is responsible, among other things, for granting new coats of arms and maintaining heraldic and genealogical registers.

The College of Arms holds five manuscripts relating to the armorial bearings of the Company. The earliest is a certificate of the Arms and Crest of the Company, accompanied by a pen and ink drawing, issued during the heralds' visitation of



Document dated 1634, certifying the original – now lost – Letters Patent of 1604. (Ref: College of Arms MS 2 C. 24 p. 213)

London in 1634. This document refers to an original grant of 15 October 1604 – now sadly lost. The Company's armorial bearings go back, then, to the very founding (some would say, re-founding) of our guild. The original grant was clearly made very shortly – in fact, 100 days – after the Company's Charter of King James VI and I, and suggests that we were very clear on our identity, perhaps already using the Arms as they still stand. This document is also notable for being a near-contemporary reference to Philip Pikeman as Master of the Company: he is included in the accepted list between Thomas Chamberlain (1633) and Robert Gill (1637).

A final word about our motto and the title of this magazine. The manuscripts do not contain reference to a motto, although this should not be surprising since mottoes do not – at least in English heraldry – form an intrinsic part of any coat of arms (even though they might often be used). Observant members of our Company might have noticed that the Master's Jewel, made in 1879, gives HARMONY. Here, however, the Company archives prove useful: the Minute Books from 1899 tell us that PRESERVE HARMONY was taken up (again?) at the suggestion of Sir John Stainer, then Junior Warden; he clearly believed the two-word motto was an earlier form, apparently as shown on an old plate. Additionally, Bromley and Child's book on heraldry and the London guilds also provides A DEO ET CÆLO SYMPHONIA; the source, again, is as yet a mystery!

So, the plot thickens. Meantime, however, I encourage all readers to visit our archives website and see the recently found documents for themselves.

Freeman **MATTHEW SCHELLHORN**

## Pastmaster Anthony Pool Remembered

With my wife, Barbara, our friendship with the whole Pool family reflects the much valued spirit of friendship within the Livery Movement, the Musicians in particular. Being the only Company involved with the performing arts, it embraces a wide range of contributory skills, not all of which are necessarily performance orientated in the usually accepted sense. Consistently, whilst Anthony (a barrister) conceded that he maintained his piano playing skills he is also on record that this was strictly for his own pleasure and "no one else's – least of all my family's". On the other hand, in the years following office as Master, he attained Grade 8 in piano studies – doubtless with distinction!

Regarding Anthony's background and "musical pedigree", he was first apprenticed – a rare practice today – to Pastmaster Geoffrey Hawkes and later admitted to the Livery under Pastmaster Evelyn

Boosey. In 1993, his appointment as Master reflected the renewal of an old relationship between the Company and Boosey & Hawkes, his lifetime employers of some 40 years. This event was unusual in that, due to the unexpected premature decease of Master-in-waiting Alan Percival (October 1992), the Court accelerated the succession, whereby Anthony never served as Junior Warden.

At B&H his working career embraced Director of Business Affairs. Externally, he also served as President of the Music Publishers' Association and the Mechanical Copyright Production Society Limited. Privately, apart from the Fine Arts, his consuming passions were ballet and opera. We retain one particular fond memory of a performance of *Fidelio* when, at the conclusion of the overture, he called out "you have played the wrong one!" Not a characteristic of an individual of whom his offspring describe as a shy and sometimes enigmatic individual...

We remember him with affection and look forward to supporting his children Liverymen Suzie and Ralph (previously Company Stewards) at the Memorial Service to be held in early 2017.

Pastmaster **ADRIAN DAVIS**



Tony and Julie Pool at Blenheim Palace for a meeting of the European Music Publishers (BIEM) in the 1990s