



29/33 Berners Street, London W1P 4AA  
Telephone: 01-580 5544  
Telegrams: Perforight London W1

**The Performing Right Society Limited**

An association of composers, authors and publishers of music

Miss Susan Rivers,  
Secretary,  
London Concord Singers,  
4 Flag Walk,  
Pinner,  
Middx.

our ref:  
PS/JJ  
C.S. 1357

your ref:

6th December 1971

Dear Madam,

CONCERT AT ST. MARTIN-IN-THE-FIELDS  
ON THE 17TH DECEMBER 1971

We thank you for your letter of the 1st of this month, with which was enclosed a copy of the programme of the above-mentioned concert.

We have checked the works to be performed and can confirm that they are all under the control of PRS and, accordingly, covered by the agreement between PRS and the National Federation of Music Societies.

Since this would appear to be the first occasion on which we have been in correspondence with your Singers we take the opportunity to enclose some literature for your guidance. You will note from our enclosures that the main items excluded from the PRS repertoire and, accordingly, the scope of the PRS/NFMS agreement are choral works exceeding 20 minutes in duration in the catalogues of the J.B. Cramer organisation, virtually all dramatico-musical works and vocal performances of vocal excerpts from dramatico-musical works when more than two vocal numbers from the same dramatico-musical work are included in the same programme. We might add that until earlier this year long choral works in the catalogues of the Chappell and Schott groups were outside the PRS repertoire, but are now controlled by PRS in the normal way and are covered by the PRS/NFMS agreement.

Finally, we look forward to receiving from you in due course particulars of your Singers' future activities.

Yours faithfully,

MUSIC CLASSIFICATION OFFICER





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We take the opportunity to send you for reference purposes some notes about the operations of our Society, and to invite you, where appropriate, to supply details of your season's programmes so that any performing right royalty charges payable may be assessed, and so that you may be in a position to budget in advance for such charges.

1. We control on behalf of our members, and of members of affiliated societies throughout the world, the right to authorise public performances of their works which the Copyright Act confers on them, and it is not always appreciated that, strictly speaking, our prior permission is necessary for any public performance of works from our repertoire, i.e. any performance given outside the domestic circle of a particular individual, whether or not a charge is made for admission, whether the concert or recital takes place in a public hall or room or in a church or other consecrated building, and whether the performance is given on a commercial or on a non-profit-making basis. Whilst we have never exercised our right to charge royalties for the public performance of our repertoire in the course of Divine Worship, an occasion which is primarily a musical one, even though introduced and closed by prayers or hymns, cannot be considered as the equivalent of a religious service. Music is often publicly performed for charitable and benevolent purposes, but since our members already contribute as individuals to the causes which arouse their sympathy, it is only in very special circumstances that we can justify the waiving of our members' royalties on such occasions. (leaflets on this and other aspects of the Society's aims and policy are available on request).
2. Where feasible, the Society issues licences to proprietors of premises at which music is performed, and although such licences are sometimes limited to particular types of entertainment such as dances or socials, you will normally find that municipally-owned buildings (except where their use is granted free of charge or for a nominal consideration), schools owned or administered by education authorities, as well as most Methodist churches and many church halls of all denominations are licensed by us for all purposes. These general licences, the cost of which is often passed on to hirers of premises by the addition of a small percentage to the hire fee, extend to all works in our repertoire with the exception of choral works (or excerpts therefrom) having a duration of over 20 minutes, and in the case of concerts covered by a general licence it is only in respect of such "long choral works" (other than those published by ~~Schott, Chappell or~~ Cramer, which are under the control of the publishers) that royalty charges will be payable direct to us by your Society.

\* Schott and Chappell long choral works controlled by PRS, rather than publishers, as from 1.4.71 and 1.1.71 respectively.

P.T.O.



3. Where your performances are entirely covered by one of our licences we would ask only for your co-operation in completing the programme returns we require from our licensees and without which we are unable to make an equitable distribution of royalties to our members.
4. The details we need to assess charges in respect of concerts at unlicensed premises - and also of all performances of "long choral works" - are the following:-
- (a) Dates of concerts;
  - (b) Names and addresses of the premises concerned together with the full available seating capacity;
  - (c) Titles and composers of works performed (and in the case of older works any editors, arrangers, translators and publishers, as many editions of such works incorporate modern copyright realizations of keyboard parts (e.g. works from the period 1600-1750) or translations (e.g. many versions of Bach's choral works including the partly copyright words of the Atkins/Novello editions of Bach's St. John and St. Matthew Passions). In such cases the royalty charges are reduced in accordance with the copyright element involved). The works of a composer (or author or arranger etc.) are in general copyright until 50 years after his death;
  - (d) The means of accompaniment, i.e. piano and/or organ, small or full orchestra.
5. We point out that the royalties we collect in respect of the public performing right are quite distinct from, and are not included in, any charges which publishers make for the hire of material or for the right to print copyright words in programmes. We would also make it clear that we are primarily concerned with performances of non-dramatic works, and that in the case of operas, operettas etc.,\* application should be made to the publishers concerned, unless indicated otherwise in the vocal scores, as in the case of certain concert versions. However, we shall be pleased to answer enquiries concerning the right to perform this or any other category of works.

We thank you in advance for your co-operation.

SECRETARY  
MUSIC CLASSIFICATION COMMITTEE

\* Our control of excerpts from copyright operas, operettas and musical plays does not extend in most cases to more than two vocal numbers included in the same programme.