



'O FORTUNA'

REVEALED AS BRITAIN'S MOST-HEARD CLASSICAL TRACK

IN BBC RADIO 2 SHOW

London 28 December 2009 - The Munich Radio Orchestra's version of 'O Fortuna,' conducted by Kurt Eichhorn, is named as the UK's most-heard classical disc in a BBC Radio 2 show broadcast today.

It is revealed as the No. 1 on The People's Classical Chart, Radio 2's two-hour countdown of the classical recordings most heard in all public places across the UK over the last 75 years. The show was presented by comedian and classical fan Bill Bailey and compiled by music licensing company PPL.

20th century German composer Carl Orff's 'O Fortuna,' from his 1937 oratorio 'Carmina Burana,' has been made popular by widespread use in adverts and films and it is the Munich Radio Orchestra's 1973 recording, featuring the Bavarian Radio Chorus & Tolzer Children's Choir which has been played most on radio, television and in public.

"Of course, we all knew the No. 1 would be a 13th century Latin goliardic poem!" joked Bailey. Classical buff Stephen Fry, one of many contributors to the show, added: "For some reason, it almost sounds satanic, although it's actually a religious piece."

Inspired by a mediaeval Latin poem, the familiar, stirring 'O Fortuna' has been used extensively as a work inspiring Jerry Goldsmith's music for the vintage 1976 horror film 'The Omen.' It featured in several of Michael Jackson's tours, the 'Old Spice' television ad and as a theme in 'The X Factor', as well as being used by various football clubs as their teams take the field up and down the country, from Fulham to Doncaster Rovers.

Lewis Carnie, Head of Programming, BBC Radio 2 and 6 Music said: 'O Fortuna is a timeless piece of music that continues to be played, performed and loved over 70 years after its composition and this is a wonderful recording of the work.'

The programme was the follow-up to a countdown of pop recordings, The People's Chart, also compiled by PPL for its 75th anniversary, which was aired by Radio 2 at Easter. Presented by Rob Brydon, it revealed the most-played pop recording as Procol Harum's 'A Whiter Shade Of Pale.'

Fran Nevrla, Chairman and CEO, PPL said: "This PPL People's Chart shows classical music's enduring popularity, from the great old recordings to new versions of the classics. We hear these recordings so often on the radio, on TV and out and about that it's good to remind ourselves of the artists and the record companies that put their time, talent and investment into making them. The chart is a huge compliment to the talent of all the musicians, singers and other performers who created all this fabulous music and whom PPL is very proud to represent among its constituents."

Beaten into second place by Orff was the London Philharmonic's 1986 EMI recording, at London's famous Abbey Road studios, of British composer Ralph Vaughan Williams'

'Fantasia On A Theme By Thomas Tallis'. The composition was adapted in 1913 from 16th century composer Thomas Tallis and the version which makes No. 2 in the chart was recorded by the London Philharmonic Orchestra and conducted by Bernard Haitink. A 1990 recording by the London Symphony Orchestra with Sir Charles Mackerras of Rimsky-Korsakov's 'Scheherezade,' adapted from the famous stories of the Arabian Nights is at No. 3. The Australian conductor, interviewed in the programme, pronounced himself "delighted."

The most-featured piece in the Top 30 of the 'People's Classical Chart' is Gustav Holst's 'The Planets,' represented in four different recordings, the highest at No. 8 by Manchester's Hallé Orchestra, who have worked with rock band Elbow, and which was recorded in 1975. The country producing the most recordings in the top ten was Russia, with four; a British orchestra, the Philharmonia, had the most recordings, four, in the top 30.

The show, a Wise Buddah production for Radio 2 by journalist/broadcaster Paul Sexton, also featured interviews with classical artists such as Vladimir Ashkenazy, Katherine Jenkins, Hayley Westenra, Julian Lloyd Webber, choreographer Matthew Bourne and aficionados such as Rolf Harris, Sir Patrick Moore and Elbow's Guy Garvey.

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ABOUT PPL

PPL is the music licensing company which, on behalf of 42,000 performers and 5,000 record companies licenses recorded music. In addition, the company has 45 bilateral agreements with similar organisations around the world representing a further 4,000 record companies and 31,000 performers.

This enables TV and radio stations, online streaming services and hundreds of thousands of shops, pubs and others using music in their business to obtain a single licence comprising millions of recordings.

As a music industry service, the company does not retain any profit for itself. The costs of collecting, processing and distributing the licence fees are taken from the gross revenues that the company collects. All these revenues are distributed and paid to all PPL's record company and performer members, and to those represented under the bilateral agreements. These include featured artists as well as session musicians, ranging from orchestral players to percussionists and to singers. There is no joining fee or administration charge and the company actively seeks members. The cost-to revenue ratio has remained at the 2007 levels of 14.6% despite increasing investment in technology.

PPL's role and remit increases year on year given the increasing amount of data. For example the company receives details electronically on a weekly basis for, on average, 6,500 new recordings. Once this data has been fed into its own databases, that data is then passed on to *PRS for Music* for it to administer the relevant copying rights on behalf of the songwriters, composers and publishers. PPL also provides that data on to the Official Charts Company for the purpose of the charts, and also to the BPI (British Phonographic Industry) and IFPI (International Federation of Phonographic Industry) for anti-piracy purposes.

PPL's other areas of operations include VPL, and PPL Video Store.

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