



# THE WORLD'S BEST CLASSICAL MUSIC REVIEWS

# GRAMOPHONE

## MEDIA PACK 2024

*'Our reviews will be of the highest quality, providing context, drawing comparisons, assisting in making decisions and bringing the music, its interpretation and its recording vividly to life'*

*Compton Mackenzie, Gramophone founder, 1923*





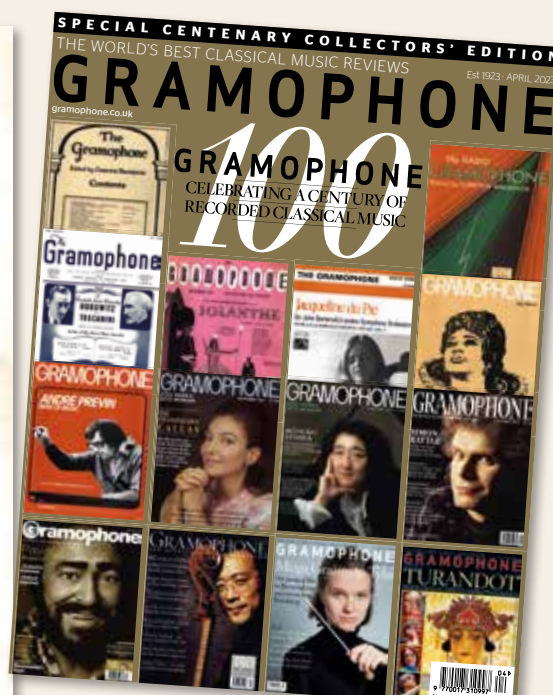
Martin

**Martin Cullingford**  
Editor & Publisher, *Gramophone*

For all the challenges of the past two years, they have also been a time in which I've felt moved and inspired by the way the classical music world has drawn together as one - to support each other, to explore the exciting new ways today's technology can help reach audiences, and most of all to make music. From increased streaming to online concerts, many developments led by the needs of lockdown are today continuing to reach and grow the listeners of both today and, crucially, the future. At *Gramophone*, we are exploring and supporting these initiatives with great enthusiasm, and the diversity of ways we write and talk about music, whether in print, on our website or through our podcasts, offer ever greater opportunities to celebrate the

finest artists of our age. One recent development has been the launch of our special collectors' editions, drawing together some of the most significant reviews and interviews from our almost century-long archive to explore the music of major composers. At the heart of all we do remains reviews, and the trust placed in us by our readers leads directly to them buying, listening and discovering recordings. Over the next few pages you can learn more about who they are, and how we can help you engage with them. If, after reading this, you have any questions, please don't hesitate to get in touch with me, with *Gramophone's* Commercial Manager Esther Zuke, or any of the *Gramophone* team, and we'll be delighted to help.

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*Gramophone, which has been serving the classical music world since 1923, is first and foremost a monthly review magazine, delivered today in both print and digital formats. It boasts an eminent and knowledgeable panel of experts, which reviews the full range of classical music recordings.*

*Its reviews are completely independent. In addition to reviews, its interviews and features help readers to explore in greater depth the recordings that the magazine covers, as well as offer insight into the work of composers and performers.*

*It is the magazine for the classical record collector, as well as for the enthusiast starting a voyage of discovery.*

# OUR READERS

## MAGAZINE & DIGITAL EDITION

Circulation (ABC Jan-Dec 2022 + Exact Editions)	17,227
Readership	43,000
Monthly subscribers	16,058
Digital subscribers	6,270

## WEBSITE, NEWSLETTER & SOCIAL

Monthly page views	650,000
Monthly users	220,000
Weekly e-newsletter recipients	80,000
Facebook + Twitter following	146,000

## READERSHIP PROFILE

- 95% Male
- 86% ABC1
- Average age 62
- Average personal income £70,000 pa.
- 15% of readers have income of £100k+
- 5% of readers have income of £200k+

## LOYALTY & ENGAGEMENT

- Average length of readership: 22 years
- The average reader spends 3 hours reading each edition of *Gramophone*.

## PURCHASING & LISTENING HABITS

- 98% of *Gramophone* readers have purchased a product as a direct result of a *Gramophone* review.
- 77% of readers have purchased a product as a direct result of an advertisement in *Gramophone*.
- The average reader purchases seven recordings per month (CD, DVD, SACD, digital album).
- The average reader has 2,455 recordings in their collection.
- 46% of readers pay to use a music streaming service.
- 32% of readers state they have, in the past year, purchased an album having streamed it first.

## LIVE MUSIC & CONCERT STREAMING

- The average *Gramophone* reader attends 11 concerts or operas per year.
- 25% of *Gramophone* readers attend more than 20 concerts per year.
- 40% of *Gramophone* readers travel abroad at least once per year to attend a classical music event.
- 65% of readers are interested in a holiday orientated around classical music.
- Over half of readers state that they regularly stream online video of classical music or opera performance, and 48% of readers would be more likely to attend a performance at a venue, having streamed a concert from there first.

## AUDIO EQUIPMENT

- Average replacement value of audio equipment is £4,100.
- 71% of readers prefer to buy from a specialist dealer.
- Collectively, our readers intend to spend £9.4 million on audio equipment in the next 12 months.

## INSTRUMENT OWNERSHIP

- 46% of *Gramophone* readers play an instrument, of which 53% play piano.
- 43% of those who play an instrument consider themselves to be of an advanced or professional standard.
- 62% of readers own a musical instrument, with an average of 2.6 per household.
- The total average value of instruments owned is £9,500.

**£15.1m**  
*collective spend on CDs/SACDs/DVDs/Digital albums each year\**

**7**  
*The average number of CDs/SACDs/DVDs/Digital albums bought each month*

**11 concerts**  
*the average number attended each year*

**77%**  
*of respondents have purchased a product as a direct result of seeing an advert in Gramophone*

**2,455**  
*the number of recordings in the collection of an average Gramophone reader*

**Sources:** *Gramophone* 2017 and 2019 reader surveys, Google Analytics, Audit Bureau of Circulation. \*Based on *Gramophone* reader survey findings of 7 recordings per reader per month, estimating £10 per recording.



# THE MAGAZINE



Every issue of *Gramophone* brings the most committed classical music readership **more than 100 reviews of the newest classical releases, written by our influential panel of world-leading expert critics, 10 of which are named Editor's Choices.** These are accompanied by features which help the reader get closer to the music-making and recording process, such as:

- Major interviews with the leading artists of today
- Exploring the recordings of key works in the *Gramophone* Collection
- Musician and the Score: artists explain their views of key works
- A monthly profile of a leading contemporary composer
- Celebrating the recorded legacy of great artists in Icons
- Classics Reconsidered: re-evaluating a catalogue benchmark
- Discussing the latest audio products in our special monthly section

**FESTIVALS AND CONCERT-GOING**  
Throughout the year we offer two major focuses on live music-making in our Season Preview and Festival Guide.

**CONCERT AND OPERA STREAMING**  
Our monthly feature on the finest streamed concerts, operas and events places online music at the heart of our wider classical coverage

**COMPETITIONS**  
Music competitions play a major role in offering the next generation of great artists a vital platform – our guide, published each December, tells our readers about the most inspiring.



# DIGITAL & PODCAST



**Gramophone's website is unrivalled in the quality and depth of its coverage of classical music.**

**PODCAST**  
Our weekly interviews with the world's leading artists about their new releases – and occasional special edition episodes exploring a major composer – have now been downloaded more than 681,000 times. Prominent sponsorship positions within our highly popular podcasts now offer you an exciting new way to reach our discerning and engaged audience.

**GRAMOPHONE ARCHIVE**  
Our digital archive features high-resolution scans of every page of every issue of *Gramophone* since 1923. Voted in *Sunday Times* top 500 apps in the world.

**GRAMOPHONE REVIEWS**  
Featuring more than 42,000 *Gramophone* reviews (stretching back to 1983) in a fully-searchable database complete with comparative recordings.

**COMPOSER GUIDES**  
Every composer whose music has been reviewed in *Gramophone* since 1983 has their own unique homepage, featuring latest reviews and links to relevant articles throughout the site.

**CELEBRATING ARTISTS**  
Explore through features, reviews and listening recommendations the great

figures who have shaped the history of classical music recording, including those that we've celebrated in our Hall of Fame.

**WEEKLY NEWSLETTER**  
Reaching 70,000 recipients every week – our newsletter keeps our readers informed and engaged with the latest classical music headlines, reviews and features. Advertising positions include leaderboard, MPU and advertorial.

**SOCIAL MEDIA**  
With a combined total of 136,000 followers, our Facebook and Twitter communities have become much-loved places to learn more about classical music and to engage in lively debate.

**PLAYLISTS**  
In the weekly *Gramophone* Listening Room, Editor-in-Chief James Jolly presents some of the best recent releases, and some classics from the catalogue. Plus many other playlists, drawing on the magazine's feature content.





# THE AWARDS



Launched in 1977 as the only awards purely for classical music on record, the Gramophone Awards soon established themselves as the most respected and influential arbiters of excellence. Judged by Gramophone's unrivalled panel of critics, the Awards focus attention on a dozen outstanding recordings each year, as well as artist awards (including Orchestra of the Year, voted for by our readers). The Awards take place each autumn and celebrate the best of the best, and their influence guarantees extensive international media coverage. Since 2016, the Awards ceremony has been streamed on Medici.TV with the 2021 Awards achieving a global audience of over 310,000. The 46th Gramophone Classical Music Awards will take place on October 4, 2022. Headline, associate and individual category sponsorship is available.

SPECIAL ISSUE THE YEAR'S BEST RECORDINGS

THE WORLD'S BEST CLASSICAL MUSIC REVIEWS

GRAMOPHONE AWARDS 2021

A celebration of the very finest artists and albums

PLUS

- The fabulous young soprano Fatma Said
- Violinist James Ehnes, a virtuoso in his prime
- The glorious legacy of Gundula Janowitz
- Recording of the Year: the winner revealed!

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UNITED KINGDOM £5.50

RECORDING OF THE YEAR

Opera Award Winner 2021

WINNER Britten's Peter Grimes

Britten's haunting masterpiece finds natural allies in Edward Gardner and a superb cast headed by Stuart Skelton

The composer's own Decca recording of *Peter Grimes* is such a classic of the gramophone that it is impressive any others are brave enough to take it on. Come forward they do, though, and there are now more than a dozen rival sets, including audio and video releases. Exquisitely conducted, well sung if much, this recording has done up the lot and, judging solely by the Gramophone's 2019 prize and John Fisher's *Sunday* nomination, it has been voted *Gramophone's* Recording of the Year for 2021.

Any more for *Peter Grimes* the sadistic *Skelton*? called the live conductor on the way to Sadler's Wells Theatre in 1945. How many is there only audience can have become too established in the repertoire. Britten's first full opera would become? That,

of course, is why we are blessed with so many recordings, each offering a new take on this endlessly enthralling opera.

The team of Edward Gardner, conductor, and Stuart Skelton, tenor, have lived with it as long as any pair since Britten and Pears. Gardner and Skelton were paired in English National Opera a long ago in 2009, when Skelton's *Peter Grimes* was already hailed as a 'towering' portrayal. They came together again for a BBC Proms performance, a revival of ENO, and recently for concert performances in Bergen, where Gardner by that time was Chief Conductor, before heading into the recording studio.

Here is the ideal situation. Two artists, long steeped in their understanding of the opera, are caught in the wing from live performance. The air is charged with electricity as the storm

gramophone.co.uk

# LET US HELP

*We can solve your challenges*

Gramophone is recognised throughout the classical music world for its editorial excellence and expert authority, all conveyed through compelling design. From print-based creative in the magazine to digital executions our creative solution team can meet any brief from clients looking for extended stand-out in the Classical Music Market.

## SPONSORED ARTICLES

Whether it's a rural festival or a major metropolitan competition, our renowned writers can help spread the word with tailored content focussing on your event's unique appeal and special atmosphere. We can also offer sponsored online advertorials, helping you reach the ever-growing global community of website readers and newsletter subscribers.

## DIGITAL MAGAZINES

Whether drawing together reviews of acclaimed recordings, or exploring new technology, our special digital magazines reach readers throughout the world.



## MEDIA PARTNERSHIPS

We're able to draw on our highly successful cross-platform products to inform and enthuse our global readership about your event, festival or project through sponsored content – whether a series of daily blogs, a special edition of our popular podcast or a compelling article, we can powerfully reinforce your message through our digital channels.

## CD SAMPLERS

Reach more than 20,000 committed classical collectors with your music in 77 countries. *Gramophone* is also able to offer a full production service including mastering and manufacturing as well as copywriting and design.

GRAMOPHONE A GRAMOPHONE DIGITAL SPECIAL

Label of the Year 2021

Deutsche Grammophon

ADVERTISEMENT FEATURE

WAGNER comes home

The historic Saxon city of Leipzig boasts a musical pedigree like none other and is gearing up for an unprecedented celebration of its most famous musical son

Accompanying these performances are members of the only orchestra in the world that still plays weekly in a church, a concert hall and an opera house: the Leipzig Gewandhaus Orchestra. One of the most historic and distinguished orchestras in Europe, the Gewandhaus Orchestra can lay claim to a reputation for tradition and a distinctly dense, clear sound. It was in an interview with *Gramophone* by the conductor Riccardo Chailly – a former Gewandhauskapellmeister – in 2012 that he said: 'Wagner is an inevitable work. When not playing in one of Germany's most exciting orchestral concert halls, the Gewandhaus Orchestra is resident at the dead-end of the opera house in Leipzig. The company's home for the past six decades has been the opera house an hour's journey from Leipzig, which opened with a performance of Wagner's *Die Meistersinger* on November 1960. It was on this very day that Wagner wrote a production of *Richard Wagner's* *Die Meistersinger* in 1867 and vowed to follow in that composer's footsteps.

Wagner wrote on his death the greatest of musical history like no other composer before or since. He remains the most controversial and debated figure in musical history. 'Wagner is the modern artist par excellence,' wrote Friedrich Nietzsche, some time after he met the composer in Leipzig. In the second decade of the 21st century, Wagner's 10 mature operas appear to speak to us with our most potent, passion and relevance. As he lay, Wagner attended the school musical where his son, Richard, was to perform. He was in the audience. He was in the audience. He was in the audience.

Luckily for Richard Wagner – and for the generations who followed him – Leipzig was and remains for more than a musical museum. It is a musical powerhouse where institutions have long set examples for Germany, Europe and the world. In 2010 Opera Leipzig celebrated the 200th anniversary of the birth of Richard Wagner. In 2012 and once again by Bach. The choir still offers up liturgical performances in the historic surroundings of St. Thomas's Church every Friday and Saturday.

Further information on ticket sales is available at [wagner22.com](http://wagner22.com)

## CONTENT SYNDICATION & REPRINTS

Available content from over 1100 issues of *Gramophone* includes:

- Interviews with the greatest artists and composers from across the past century
- More than 50,000 CD reviews
- Popular work descriptions
- Review content, grouped by record label

We can help record labels strengthen their own resources by searching for and supplying the reviews *Gramophone* has featured on their own releases since 1923. Please ask us for more information on these opportunities.

THE WORLD'S BEST CLASSICAL MUSIC REVIEWS

GRAMOPHONE

Concert and Opera Streaming

THE GRAMOPHONE GUIDE

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# GRAMOPHONE

DISPLAY FULL COLOUR ADVERTISING RATES

	ROP	Solus in features	Solus in reviews
Double page spread	£7,329	n/a	n/a
Full page	£3,806	n/a	n/a
Half page	£1,987	£2,285	£2,285 (landscape only)
Third page	n/a	n/a	£2,100
Quarter page	£1,191	n/a	£1,802 (landscape only)
Outside back cover	£4,681		
Inside front /inside back cover	£4,377		
Advertorial:	POA		
ROP refers to standard, run-of-paper advertisements. ROP advertisements of less than one page will appear on a composite advertising page.			
Guaranteed RHP (right hand) advertisements are available at a 10% premium to the ROP rate.			
Solus advertisements are positioned on a page of editorial matter with no other advertisement on the same page and may be subject to availability. A solus advertisement may be landscape or portrait unless otherwise stated above.			
Specified positions add 10%			
Other special sizes/positions may be accommodated subject to availability. Please enquire prior to booking your advertisement.			
Series discounts	3-6 insertions: deduct 10%	7-13 insertions: deduct 15%	
Agency commission	10%		

INSERTS

Loose	From £63 per thousand
Bound in	POA
Tip-on inserts	POA

CONTENT PARTNERSHIPS

Podcast Sponsorship	POA
Sponsored Article	POA
Media Partnership	POA

ONLINE ADVERTISING RATES (COST PER THOUSAND)

Double MPU	£25 CPM
MPU	£22 CPM
LEADERBOARD	£20 CPM
MIXED FORMAT*	£21 CPM

\*Advertising will be distributed across all three formats according to availability.

E-MARKETING RATES PER BULLETIN

Newsletter takeover (Leaderboard, MPU, Advertorial & Image):	£1,650
Second Advertorial (Advertorial & Image):	£750

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Mark Allen

PUBLICATION SCHEDULE 2024 COPY DEADLINES

2024	Jan	Feb	Mar	Apr	May/ Festival Guide	Jun	Jul	Aug	Sep	Oct/ Season preview	Awards	Nov	Dec/ Competition guide	Jan 2025
Deadline	04-Dec	08-Jan	05-Feb	04-Mar	28-Mar	29-Apr	24-May	24-Jun	22-Jul	19-Aug	23-Sep	14-Oct	11-Nov	02-Dec
On sale	03-Jan	31-Jan	28-Feb	27-Mar	24-Apr	22-May	19-Jun	17-Jul	14-Aug	11-Sep	10-Oct	06-Nov	04-Dec	08-Jan