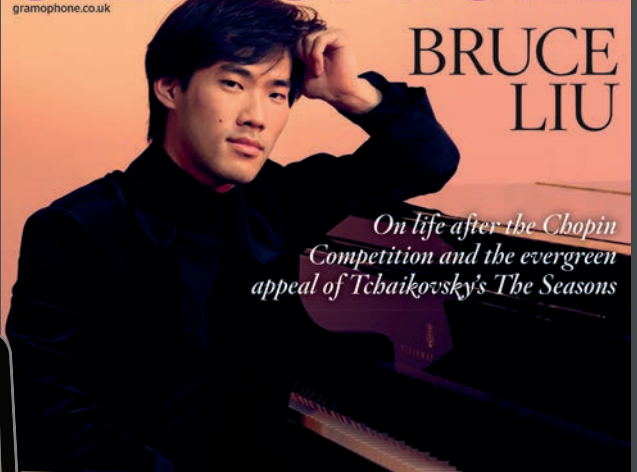
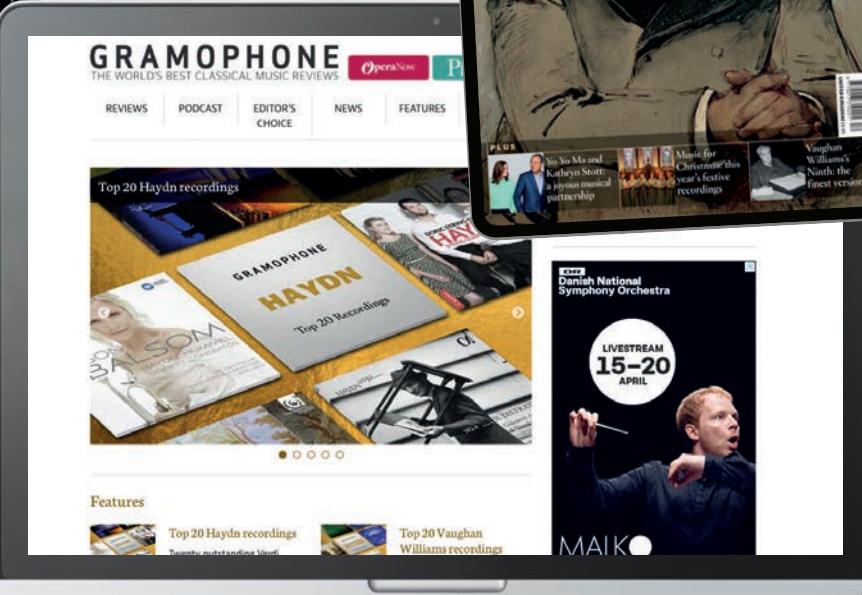




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THE WORLD'S BEST CLASSICAL MUSIC REVIEWS **GRAMOPHONE**

MEDIA PACK 2025

'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



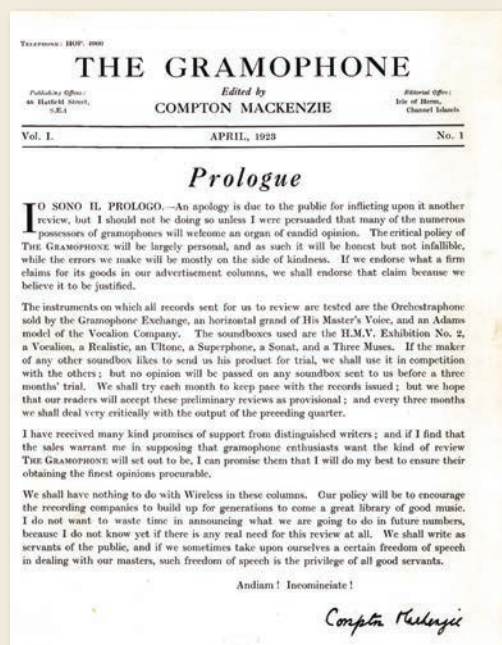
Martin Cullingford

Martin Cullingford
Editor & Publisher, *Gramophone*

It has always been the nature of classical recording to evolve with the passing years. Advances in technology continually change the way that labels make recordings and people listen to them. Meanwhile, modern artists are forever reinterpreting music of the past for today's audiences, while composers continue to enrich the repertoire with extraordinary new works. And *Gramophone* itself is no different, forever adapting to the latest developments in recorded music as well as those in publishing, changing the ways we can reach readers throughout the world.

We marked our centenary last year – a hundred years of exploring, discussing and celebrating the finest music and musicians on record, drawing on the expertise of the very greatest writers. The monthly magazine is still at the heart of what we do – indeed, we were

delighted to report an increase in our circulation last year – but alongside it, our weekly podcasts bring audiences ever closer to the artists behind the albums, our website provides extraordinary depth through our digitised archive as well as offering listening guides to all the major composers (plus news and opinion pieces), and our annual Awards continue to honour the very finest albums. It's also been a pleasure to collaborate with some of the finest competitions, ensembles and events to help share their stories in both print and online. Over the next few pages you can learn more about *Gramophone* and about how we can help you engage with our committed readership. If you have any questions, please don't hesitate to get in touch with me, with *Gramophone's* Commercial Director Esther Zuke, or with any of the *Gramophone* team – we'd be delighted to help. martin.cullingford@markallengroup.com



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 2023 + Exact Editions)	18,526
Readership	46,300
Monthly subscribers	16,228
Digital subscribers	7,576

WEBSITE, NEWSLETTER & SOCIAL

Monthly page views	650,000
Monthly users	220,000
Weekly e-newsletter recipients	80,000
Social media following	165,000+

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 **six** recordings per month (CD, DVD, SACD, LPs, 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**.

£18.7m

*collective spend on CDs/SACDs/DVDs/LPs/Digital albums each year**

6

The Average number of CDS/SACD'S/DVD'S/LPs/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, 2019 & 2023 reader surveys, Google Analytics, Audit Bureau of Circulation, Exact editions
*Based on *Gramophone* reader survey findings of 6 recordings per reader per month

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.

Covering the UK, Europe, the US and beyond, our annual guide has something for everyone – concerts, operas, multi-arts events and more

Rachmaninov's Études-tableaux

Steven Osborne talking to Tim Parry about taking on board the composer's own recordings

Steven Osborne's recording of Rachmaninov's *Études-tableaux* (Op. 39) has long been a favourite, and it was time to talk to him about his new recording of the *Études-tableaux*. Osborne has been playing groups of these to concert for a few years, furthering the appeal for its recording. These pieces are not well known as the *Études*, perhaps partly because they are beyond the reach of most amateurs, but partly because how he'd interpret them. 'I don't see the first thing is that the Rachmaninovs are difficult they sound in, but with some of the *Études-tableaux* there's a greater complexity in the piano-writing which isn't always obvious to the listener. A lot of the *Études-tableaux* could easily be 'Pachelbel', for instance, but in general the *Études* feel more closed, in terms of the way Rachmaninov puts them together. A lot of the *Études-tableaux* are more open-ended, you don't get an unexpected diversion or change of direction in the middle. That's partly a function of their being longer, which allows him to be a more exploratory.'

Many who advise Rachmaninov consider the *Études-tableaux* to be among his finest piano works. Does Osborne agree? 'When I first looked at them, some years ago, they didn't quite stick in my mind somehow. It was only on returning to them more recently that I really appreciated their construction and their emotional openness. There are three real treasures in Rachmaninov, the third *Études-tableaux* is that some of his best playing recordings in general. There's also

Lucas Debargue has an accession to stand out and blind respectfulness to the composer. Andrew Farach Colton, best of his countryman's solo piano music on the release of his new complete set

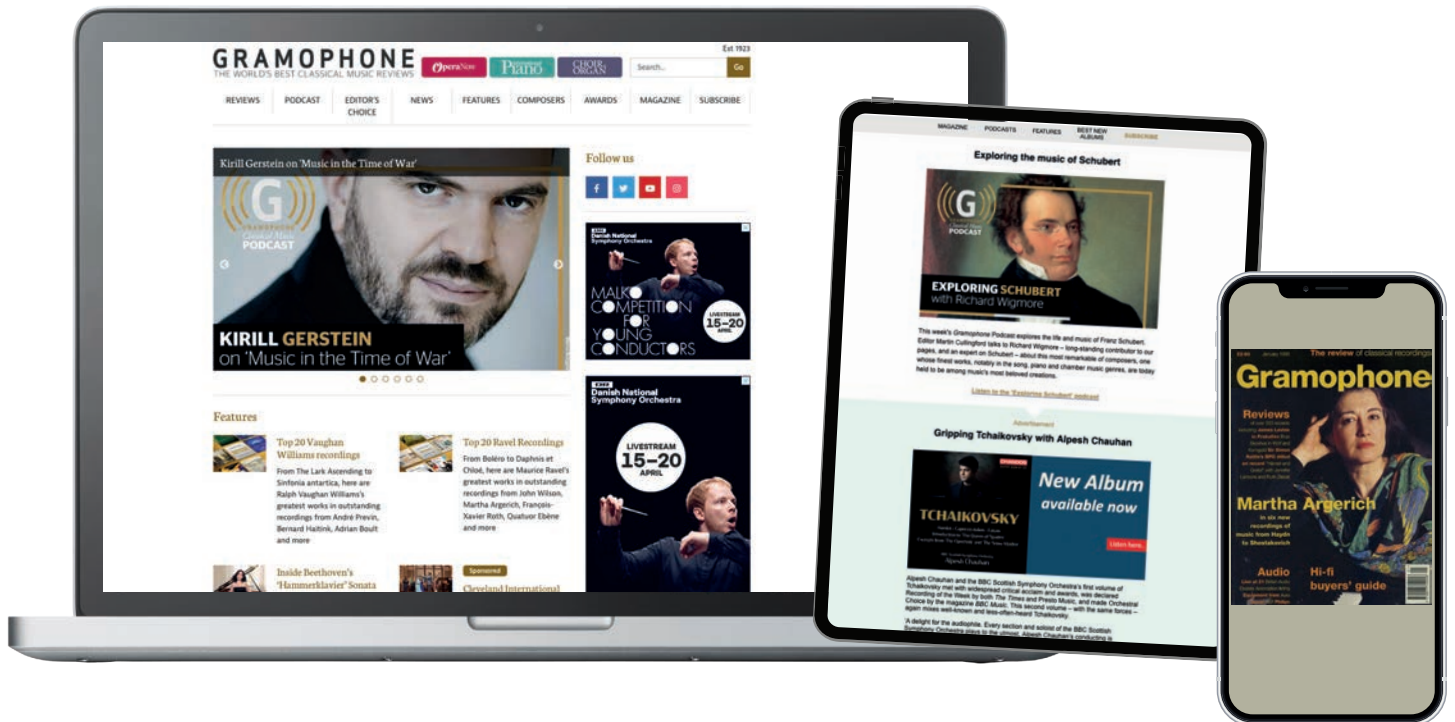
A fresh look at FAURÉ

Mixing it up

From bridging genres to challenging cultural expectations, Dalia Stasevska is a conductor for our modern times. Kate Mollison meets her

Stasevska has made a name for herself in the world of classical music, not just as a soloist but as a conductor. Her new album, *Mixing it up*, is a collection of works that bridge genres and challenge cultural expectations. 'My aim is never to compete with tradition. Our tradition is exceptional, but there are new paths to explore. It's going in exciting directions, and I'm excited to be part of it.'

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 1,000,000 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.

WEEKLY NEWSLETTER

Reaching **80,000** 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 **over 165,000** followers, our Facebook, X and Instagram communities have become much-loved places to learn more about classical music and to engage in lively debate.

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 such as our Lifetime Achievement, Young Artist of the Year, and Artist of the Year accolades. The Awards take place each autumn and celebrate the best of the best, and their influence guarantees extensive international coverage. This year's Gramophone Classical Music Awards will take place on October 15, 2025.

Headline, associate and individual category sponsorship is available.



OUR OTHER MUSIC TITLES

We publish a wide range of music magazines including International Piano, Opera Now, Choir & Organ plus Jazzwise, Songlines, and Musicals. If you are keen to reach an enhanced audience by advertising in more than one publication alongside Gramophone, please ask for details.



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.

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.

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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

GRAMOPHONE APRIL 2023

THE WORLD'S BEST CLASSICAL MUSIC REVIEWS

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A GRAMOPHONE DIGITAL SPECIAL

RECORDINGS 2023

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

No city on earth boasts such strong links to music's greatest paradigm as Leipzig does. Johann Sebastian Bach, Beethoven, Brahms, Robert Schumann studied here and Felix Mendelssohn made his name. None of these figures was actually born in the city. But the most iconic German composer of all was. On May 22, 1813, Leipzig saw the arrival of a baby boy once christened Richard, the sixth child of a police ensign named Carl Wagner.

Luckily for Richard Wagner – and for the generations who followed him – Leipzig was not famous for more than a musical moment. It is a central powerhouse whose institutions have long set examples for Germany, Europe and the world. As long as Wagner attended the school associated with one of Europe's oldest musical institutions, the St Thomas' Bach Choir, founded in 1512 and once trained by Bach. The choir still offers top-level performance in the glorious surroundings of St Thomas' Church every Friday and Sunday.

Accompanying these performers 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 established tradition and a distinguished lineage, first named, described in an interview with *Gramophone* by the conductor Riccardo Chailly – a former Gewandhauskammerorchester – as an "unbreakable wave".

When we playing in one of Germany's most striking modern concert halls, the Gewandhaus Orchestra is resident at the third oldest opera house in Europe: Opern Leipzig. The company's home for the past six decades has been the opera house on Augustenplatz, which opened with a performance of Wagner's *Die Meistersinger von Nürnberg* in 1968. It was on this very site the Wagner was a production of Beethoven's *Fidelio* in 1817 and vowed to follow in that composer's footsteps.

Wagner seems to change the course of musical history like no opera composer before or since. He remains the most successful and admired composer in history. "Wagner is the modern artist par excellence," wrote Friedrich Nietzsche, some time after he had the composer in Leipzig. In the second decade of the 21st century, Wagner's 181 mature opera appears to us with more power, grandeur and relevance. As grand and power that envelops certain quarters of the world, Wagner's great trilogy of *Der Ring des Nibelungen*. *Der Ring des Nibelungen*, his seven full operas relevant.

In 2019, Opern Leipzig completed its 'Ringmaster' (Backstage) production of *The Ring*, conducted by the tenor's General Music Director Ulf Schirmer – the first *Ring* cycle seen in the city for over 60 years. This opera program is *Ring* complete in a concentrated cycle across five years.

In 2022, Opern Leipzig and Ulf Schirmer will present all Wagner's operatic masterpieces on stage in the order in which they were written

repertoire is more than incidental. It will set the company on course to being the only such institution in the world with Wagner's entire mature operatic oeuvre in its repertoire. By the summer of 2022, Opern Leipzig and Ulf Schirmer will be ready to present all these masterpieces in the order of their works, with a rare cast of conductors and singers. With the exception of the *Ring*, whose four related masterpieces are presented together, the works will be performed in the order in which they were written. Thus, in 2022, the annual Leipzig Richard Wagner Festival will be an event without precedent and like never other in the world.

For a few years now, Germans have been talking about "opening" a new page in the city's heritage about the Leipzig's thriving orchestra and ensemble vocal ensembles. Not for nothing, since, since they returned to the city in Berlin. Not as in the far time Germany's centre of gravity has shifted to this historic town, which in 1809 became the site of the Peaceful Revolution that unified Germany. In the spring of 2019 and the summer of 2022, there can be no doubt that Leipzig is the place to be for anyone who takes their music seriously.

Further information on ticket sales is available at opern22.com

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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		
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*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

Contacts

Commercial Director

Esther Zuke
020 7501 6368
esther.zuke@
markallengroup.com

Business Development

Manager

Billy Baker
07766 508 458
william.baker@
markallengroup.com

Managing Director

Ravi Chandiramani
020 7501 6795
ravi.chandiramani@
markallengroup.com

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PUBLICATION SCHEDULE 2025 COPY DEADLINES

2025	Jan	Feb	Mar	Apr	May/ Festival Guide	Jun	Jul	Aug	Sep	Oct/ Season preview	Awards	Nov	Dec/ Competition guide	Jan 2026
Deadline	04 Dec	08 Jan	05 Feb	05 Mar	02 Apr	30 Apr	28 May	25 Jun	23 Jul	27 Aug	24 Sep	22 Oct	19 Nov	01-Dec
On sale	08 Jan	29 Jan	26 Feb	26 Mar	23 Apr	21 May	18 Jun	16 Jul	13 Aug	17 Sep	16 Oct	12 Nov	10 Dec	07 Jan