

MEDIA KIT

2010 as a way for Thomas Deneuville (founder and editor-in-chief) to document the work on his thesis. Shortly after completing his graduate work in composition, Thomas felt that the platform should serve a less personal purpose and he started reviewing CDs and concerts in the New York City area. People liked it and asked to write for it too.

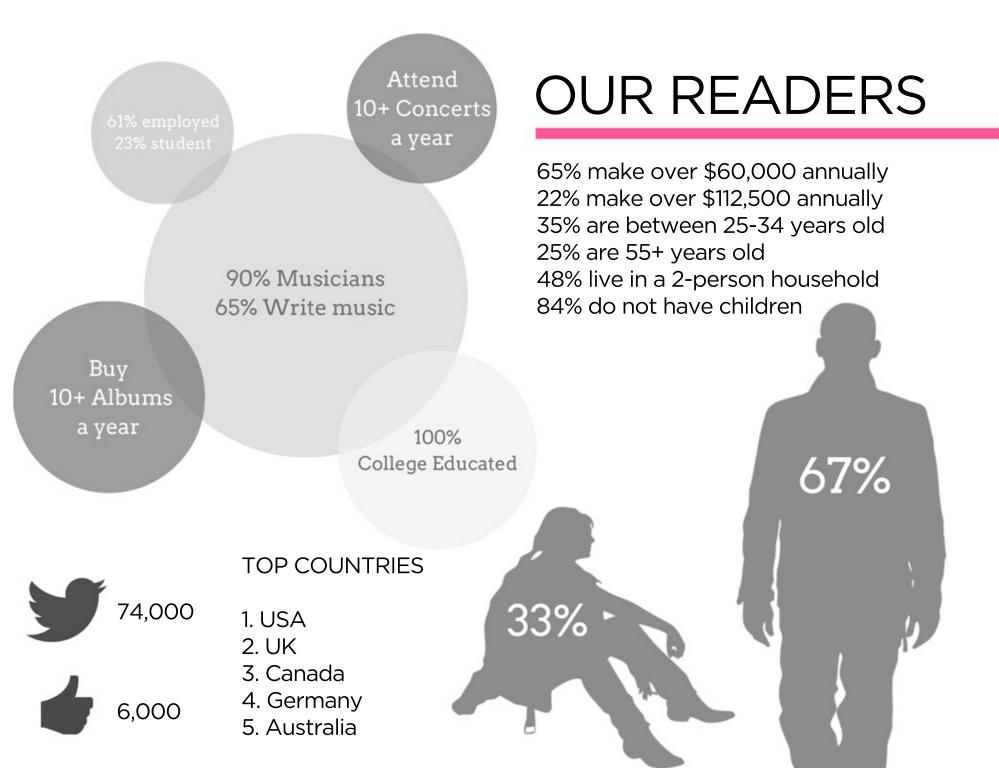
Fast forward fall 2016, I CARE IF YOU LISTEN has published 1,200 articles from 90 contributors based in 7 countries. Our social reach exceeds 85,000 followers on major networks and presenters/record labels/managers have started leveraging this potential for promotional purposes. Past clients include: Carnegie Hall, New York Philharmonic, Naxos, Nonesuch, Toronto Symphony Orchestra, and more.

On June 18, 2013, we launched our iOS Magazine, available on the Apple App Store. The magazine is the first and only magazine in the Apple Newsstand to focus exclusively on contemporary classical music.

On October 3, 2013 the ASCAP Foundation Deems Taylor Media Award recognized I CARE IF YOU LISTEN and its founder and editor, Thomas Deneuville.



In November 2014, I CARE IF YOU LISTEN
Magazine was a finalist for best music
magazine of the year at the
Digital Magazine Awards.



WHAT THEY SAY



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#FF @tonalfreak For running my favorite new 'new music' blog: icareifyoulisten.com @icareifulisten



Many Thanks to @icareifulisten for their consistent support of Live Music in NYC!!! @LincolnCenter @spectrum_nyc @ICEensemble

91% rate our site Above average to Excellent

90% find it easy to navigate

91% agree that the content on the website is of high quality, useful, and up-to-date

90% like the graphic design

ABOUT OUR NEWSSTAND MAGAZINE APP

Here's something good for fans of contemporary classical music: an iOS-only magazine delivered through Apple's Newsstand storefront offering interviews, reviews, videos and music technology articles. Issues will be published every two months for £1.99 via subscription.



bit.ly/147cdEJ

TRAFFIC

94,000 users in 2015 for 205,000 pageviews.

Average of 17,000 single pageviews per month



Met Opera premiere of John Adams' The Death of Klinghoffer



Monday, October 20 marked the opening of the Metropolitan Opera's highly anticipated production of The Death of Kinghoffer, with a score by John Adams and a libertot by Alcie Goodman. The Metr's production has been dipping with controversy and allegations that the opera is anti-Semitic, which led to the cancellation of the international simulcast of the opera. Whether you agree or disagree with these claims, there is no denying that the Met's production was attention.

Klinghoffer tells the story of the 1995 hijacking of the cruise ship Achille Lauro by the Palestinian Liberation Front. The hijacking resided in the murder of Leon Klinghoffer, a wheelchair bound jewish American passenger, whose body was thrown overboard after being shot by the terrorists. Originally premiered in 1991, the opera was also made into a firm version in 2003.

KLINGHOFFER: THE MET PREMIERE

Tom Morris' production of Allinghoffer is phenomenal. In addition to Morris's brilliant use of sets and staging, he incorporates projections of text and photos that provide more context to

But of those who criticise the opera, how many have actually seen it? According to Molly Sheridan of NewAkucidiou, of the processors she questioned at the Next's opening night, nearly all of them said they had not seen the opera, in fact, Abraham H. Fournau, the National Director of the Aris Detamation League, with that key role in convincing Gelb to cancel to simulcast, admitted that he has never seen the opera. When asked about this fact, Fournam responder, "I don't need to see it, I read the libretto and professionals at the ADL read it, Dillinghoffer's! daughters saw it, and that is good enough for me. Longet their judgment.



Out of context, it would be possible to interpret the libretto for Klinghoffer as anti-Semitic. For example, the lines "But wherever poor men/Are gathered they can/Find lews getting fat" or

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