

BLOG POSTS



Careers in the Age of Technology: nanamiyoshi.com

by Barry Alexander

The article below is a reprint from the program for my concert held at the Columbus Citizen Foundation on October 28th. My thanks go out to Mr. Alexander, Mr. Cosmo, and Eric Hemedes Bass of [Eric Bass Designs](#) for all of their wonderful help with my social media and publicity.

In years—and centuries—past, great classical artists were the equivalent of our modern-day pop stars. No request was too small, no show of appreciation too great, to have those responsible for fulfilling them do so with the ease and enthusiasm of an Aladdin.

The stories associated with such requests remain the stuff of legend. The great soprano Adelina Patti, once she finally agreed to make recordings, insisted that instead of her having to go to the studio, all of the equipment, engineers, and musicians travel to her home in Wales for the masters to be made there, knowing that her worldwide popularity would help legitimize the new gramophone technology for the public.

Today however artists are finding that with technology playing an increasing role in every aspect of our lives, it has also found its way into how one markets one's own classical music career, making demands that place an artist before an audience long before ever going onstage.

With Nana Miyoshi six months away from the career milestone that is her Carnegie Hall solo recital debut, she shares with us some of her own ideas about why social media is proving more important than ever for an artist to understand, embrace, and utilize.

BA: Your Carnegie Hall solo recital debut is a little more than six months away. What goes through your mind when you think about that?

NM: I have to say that I am very excited, but I also feel I need to make sure I maximize this opportunity in as many ways as possible from a professional standpoint, so I am working to be very strategic as well.

BA: What does that mean for you?

NM: For me it involves making sure I reach out to the greatest number of people possible to let them know about and attend the concert; but I am also focusing on the days after the concert as well, in order to create possibilities for other engagements.

BA: Is that why you are focusing so intensely on social media?

NM: Absolutely. Social media has the same capacity as did early recordings to reach people who don't have direct access to live concerts and performances. As such it has been possible, with things like blogs, Instagram and YouTube, to create entirely new audiences who value and appreciate classical music.

Just as important however, is the fact one is able to convey a great deal more through the technology about who one is as a person, beyond how they sound at the keyboard.

BA: How specifically are you doing this?

NM: I started writing a blog in March of this year because I wanted people to better understand that musicians don't just get their inspiration from a musical score or practicing eight hours a day. Most of us enjoy wonderful, full lives where everything has the ability to influence both our music and our growth as musicians, and people. Where we travel, what we wear, even what we eat all have the capacity to interest the public, as well as what we bring to the music.

I therefore started out with a blog where I post as much as four times a week, discussing everything from my music to trips to museums, vintage clothing shops, new recipes, even people walking their pets. In doing this I also try to show how these experiences influence my playing, as well as my growth as a person. As a result, last week my website had almost 9,000 visitors.

BA: Please tell us about your new set of articles entitled "The Lightbulb Series" and how you believe it will affect your career.

NM: There is perhaps no more effective tool for engaging an audience than letting them see how one prepares a piece of music. In reading Cosmo Buono's essays about composers and their works, I realize there is always one point in the study of a piece—a lightbulb moment—where I know exactly what is needed to take a work, as one writer put it, "from page to stage." It is how one comes to that point of revelation I want to share with readers, even those who are not pianists.