

## **Sculpting music performances:**

### **About Choreomania and the process of shaping a performance**

This research explores how Choreomania —the historical phenomenon of uncontrollable, communal dancing “plague” that dates to the Middle Ages in Europe— can inform and transform my artistic process. The central question driving this study is: How does the phenomenon of Choreomania inform my creative process and influence the way I shape a performance? The parallel session will be articulated in the form of a performative presentation, sculpting the research process together with piano improvisations, voice and movement. I apply without my supervisor; I will facilitate the audience-performer dialogue.

As a classical pianist exploring new avenues for self-expression, I often felt overwhelmed, measuring my worth as an artist by the sheer volume of work I produced. This practice-based research critiques the relentless pressure to produce, often sacrificing authentic exploration and reflection. Historically, ‘dance manias’ were depicted as unrestrained, frenzied gatherings where participants moved until complete exhaustion. These events were often diagnosed by medical authorities and wielded by influential figures as tools for control and the othering of collective outbursts. Thus, Choreomania becomes a powerful metaphor for today’s unyielding push for productivity and illustrates how community can serve as both an escape and a vital tool for reclaiming ourselves from the relentless spiral.

The methodology comprises a combination of theoretical understanding of Choreomania and some of its idiosyncratic elements -such as loss of control, power, collectivity and othering- and a subsequent documentation, analysis and reflection of how these elements shape the creative approach in my performances, from both performer and audience perspectives. In addition, analysis and reflection on performers during the DOOR Foundation’s Residency Programme “Choreomania — Bodily Excess, Collective Unrest” will take place, drawing both parallels and divergences with my work. Practical and ethical considerations involved in this approach will be considered. Through this autoethnographic lens, the research documents, analyses and reflects on my artistic journey throughout a series of documented performance experiments —one try-out and a series of three concerts at Pianohuis (The Hague, NL)—. Ultimately, this process-based exploration aims to understand how Choreomania’s embedded elements can create socially resonant artistic spaces that challenge conventional boundaries in performance.

Parallel Session



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**Silvia De Teresa** is a Spanish pianist, performer, and improviser with a deep fascination for poetry and experimental art practices. After graduating in classical piano at ESMUC in Barcelona, she pursued a master's in *New Audiences and Innovative Practice* at the Royal Conservatory of The Hague, driven by a desire to re-explore how music can be experienced. Her work navigates collaborative approaches and process-based artistic research, aiming to create meaningful social impact through audience interactions and transforming conventional concert formats into spaces of reflection, curiosity and dialogue. De Teresa is committed in seeking to liberate her artistic voice through an interdisciplinary blend of poetry, voice, piano improvisations, and movement.

She has performed, among others, at L'Auditori (Barcelona), Paradiso (Amsterdam), Holland Festival, Düsseldorf Festival, and in an assiduous improviser at Sonology Electroacoustic Ensemble (The Hague). She has 3 performances programmed at Pianohuis The Hague for the season 2024-25.