

Discoveries of the Choreomusical Performance: “Lure of Light” by Indra Riše and “Crystals” by Anitra Tumševica for Piano and Choreography

My research is dedicated to multi-sensory integration of body movements and sound in contemporary music specially written for me – pianist and dancer. After more than 10 years of artistic praxis I can conclude, that during the performance there is no difference in sense of the intensity of technical / artistic aims and narratives when playing the piano or dancing.

American choreographer Juliet McMains and composer Ben Thomas emphasize two types of choreomusical relationships – amplification and emergence (McMains, Thomas 2013). However, in the performances of one multidisciplinary artist it is possible to define the intensity of the relationships between music and dance from the conversation to fusion of these two artforms.

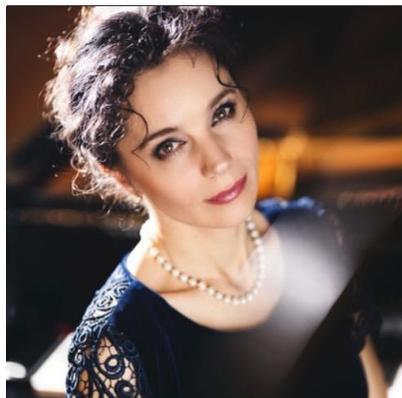
The piano work “Lure of Light” (2025) by Latvian composer Indra Riše (1961) includes the choreographic cadenza of pianist by choreographer Baiba Kokina (1984), where the rhythmic patterns are performed with point shoes. Thus, the dance amplifies or illustrates the idea presented in the music - one artform converses with the other, but none is dominant.

Two choreomusical miniatures “Crystals” (2024) by Latvian composer Anitra Tumševica (1971) and choreographer Milana Komarova (1989) are inspired by excerpt from the Bible - having the glory of God, its radiance like a most rare jewel, clear as crystal (Revelation 21:11). At the “Mountain Crystal”, the recording of electronics is mixed with live piano and dance performance. The idea is based on an interaction and canon between the spiritual and physical world: ideal and imperfection. “The Viking Stone Crystal” depicts a sun compass artifact with crystals, which allowed Vikings to guide their boats at night. Two media - dance and music simultaneously create imagery, which is not possible in one artform. Thus, the choreomusical relationships in “Crystals” by Anitra Tumševica fuse in a new, qualitatively different meaning that does not exist in either medium alone.

Thus, the research questions are: How the sound of music can merge into a movement of dance and vice versa? What are the possible ways of choreomusical relationships in the artistic praxis of one performer?

The research method includes the collaboration of performer with like-minded composers and choreographers to create choreomusical works as well as autoethnographic reflection afterwards. This reveals and justifies the results of artistic research and innovative creative discoveries.

Research Performances



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Diāna Zandberga is a pianist and dancer specialising in Artistic Research. Currently she works as a Vice-Rector for Scientific and Creative Work, Head of Doctoral School and associated professor of Piano Department of the Jāzeps Vītols Latvian Academy of Music.

Having obtained a master's degree in piano performance at the Jāzeps Vītols Latvian Academy of Music, she completed her PhD in Musicology. Diāna has studied with legendary

pianist Lazar Berman, and improved her performance with Alicia de Larrocha.

Since 1996 Diāna Zandberga has won acclaim for a succession of recitals in European countries, Brazil and the USA. Zandberga has premiered piano works by dozens of different composers, recorded eight piano music albums and published a scientific monograph about the history of the Piano Department of the Jāzeps Vītols Latvian Academy of Music.

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