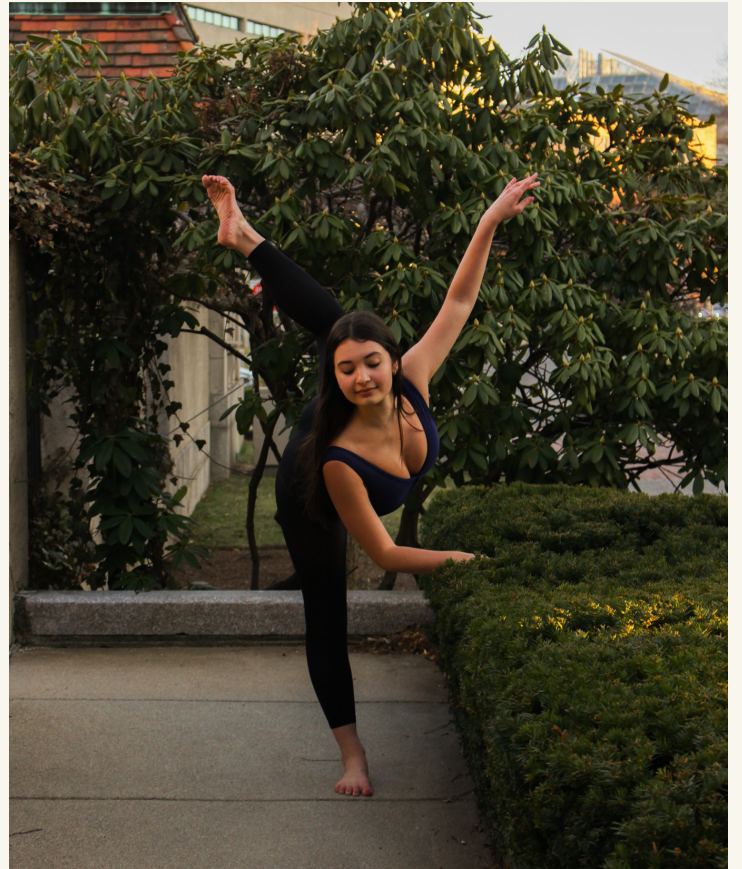


[INTERVALS]





A NOTE FROM THE DIRECTORS

What is an interval? What is its longevity, its meaning? How can it be conceptualized, visualized, and brought to life onstage?

In setting out a vision for this show, we sought to animate a question at the core of modern dance: how can we make the abstract, or even the mundane, meaningful? We found the notion of the interval to be massively generative, given its existence in our day-to-day and broader life — in beats in a song, the beats of our hearts, and the semesterly production seasons that see HRMDC's shows develop from idea to finished product. We wanted a show that brought us back to the modern dance basics; deconstruction, interpretation, and unbounded creativity. We gave our dancers and choreographers a simple idea and they gave us everything. We are so happy to see everyone's hard work and interpretive insights come to life before you.

On your end, we'd like to leave you with a few guiding thoughts to help you along this journey of boundary-study, -breaking, and -redefinition: How do you define intervals at multiple levels — bodily, rhythmic, temporal, spatial — and how do these relate to each other? How do you utilize them to make sense of the world and how can you use them to make sense of a performative piece? How do you feel the effects of these movements, flows, and syncopations as you observe them on yourself?

We hope you enjoy [intervals] and thank you sincerely for joining us today. HRMDC luv to all!

~Tatiana Miranda '24 & Julia Sperling '25



The Program

Distance Makes the Heart Grow Fonder

This piece explores the way that moments, or intervals, of nostalgia interrupt life and create a new sense of meaning in the moments that make up our day to day. Starting off with one dancer, it tells the story of someone who is presently struggling with connection and fitting in, and is longing for a return to their happy memories. Via the other 3 dancers, who represent the first dancer's beloved community members with their own stories, those nostalgic moments will be brought to life. As the piece continues, the starting dancer starts to realize that she will always have a community to rely on through difficult moments, even if they aren't physically present with her all the time. Through moments of individuality and togetherness, the piece reflects a unique interval of time in which the past and present collide, as well as the bittersweetness of that experience.

Choreography: Nisha Srinivasa HGSE '23

Music: "Photograph" by Ed Sheeran

Dancers: Megan Itagaki HGSE, Nisha Srinivasa HGSE '23, Cindy Wang '24, Clara Chen '25

Look for: Partner work vs group synchronicity, clean lines, symmetrical/oppositional movements, emotional connection between the dancers

The Night We Met

This piece is an exploration of what it means to meet someone we love and then lose them.

Choreography: Sarah Erickson '25

Music: "The Night We Met" by Lord Huron

Dancers: Yanyan Zeng '25, Naomi Corlette '25, Sarah Erickson '25, Karen Song '25, Emma Rogers '25

shapeshifting

This piece, inspired by Veronica Tang's "hast thou slain the jabberwock?," is a concretization of the concepts of boundaries and breaking points, as manifested inside someone's mind. The piece follows an overarching character somewhere in the interval between adolescence and adulthood as a former friend pushes them to their breaking point and they undertake a process of intentional, thoughtful, and sometimes painful healing.

Choreography: Karina Halevy '23

Music: "Eternity and a Day 2: By the Sea" by Eleni Karaindrou, "Reckoning" by Alanis Morissette

Dancers: Ava Winer '26, Karina Halevy '23, Laura Elena Véjar Carrillo HMS

Look for: shifting shapes of dancers, formations, and lights; distinct roles of each dancer; variations on a theme of a waltz beat in the same key; conveying plot points through movement of props

The Way The Cookie Crumbles

Fun, sharp, sassy, jazzy. "The Way the Cookie Crumbles" is a lighthearted take on the experience of being right on the boundary between convincing yourself that you have it all together and admitting to yourself that you're falling apart. Similar to the Lily Allen song that serves as the inspiration for this piece, the dance explores themes of absurdity, self-delusion, and social pressure -- all through a humorous and satirical lens.

Choreography: Abby Zachary '25

Music: "Everything's Just Wonderful" by Lily Allen

Dancers: Cole Yellin '25, Mercedes Zobel de Ayala '26, Abby Zachary '25, Ella Foulkes '26

Classroom

A dark comedy on the pedagogy of ballet and it's sinister repercussions...

Choreography: Christi Corcoran '26

Music: "Betty Boop" by Switchers Sounds

Dancers: Jennifer Gao '24, Christi Corcoran '26, Jodie Kuo '25, Taye Revels '26, Diana Etain HDS '24

Time Stops. Stands Still—and Passes By....

This piece explores the idea of being both bound by and breaking through intervals of time in multiple ways. Through movements that mimic the nature of a clock-ones that are structured, repetitive, and constrained- the piece begins with dancers representing the feeling of being a cog in a machine, lost to the passage of time. However, the piece will come to a head when each dancer realizes their own uniqueness and starts conceptualizing their own meanings of time. Through a transition from structured togetherness to a display of individual form, movements, and expressions, it demonstrates ways in which we can find relief in individuality by breaking through structural frameworks that bind us.

Choreography: Nisha Srinivasa HGSE '23

Music: "Clocks" by Coldplay

Dancers: Tatiana Miranda '24, Nisha Srinivasa HGSE '23, Olivia Ma '26, Laura Elena Véjar Carrillo HMS, Yooni Park '2, Alexa Shumway '26

Look for: repetitive sequence movements (same turns and steps performed in different segments of the dance), canon movements, symmetrical/oppositional movements, partner work, geometrical formations (triangles, circles, lines)

waking

An excessively dramatized depiction of the space between waking and dreaming. In this place of in-between -- where you can't fully sink into sleep and dreams are a little too affected by external stimuli -- hearts race, breaths become shallower, and eyelids grow heavy as our bodies struggle and fail to dichotomize consciousness.

Choreography: Jess Hung '25

Music: "Everything's Just Wonderful" by Lily Allen

Dancers: Cole Yellin '25, Jess Hung '25, Mercedes Zobel de Ayala '26, Katy Nairn '26, Ella Foulkes '26

learn to let go

This piece explores the theme of letting go. How do we know when it's time to move on to new things, and how do we navigate those difficult transitions?

Choreography: Lucy Poulson '23

Music: "Father and Son" by Cat Stevens

Dancers: Lucy Poulson '23, Karina Halevy '23, Arielle Frommer '25, Taye Revels '26

within limits

How do you exist comfortably within time you know is running out? This piece grapples with the pressure and indecisiveness of knowing your time is limited and wanting to make the most of it. Taking the interval of the dance itself—the four minutes or so that the music lasts—as a metaphor for other limited intervals of our lives, how do we determine the "best" way to move together through this pocket of time? Can we learn to enjoy the finite time we have with each other without letting its impending end consume what's left?

Choreography: Mira Becker '24

Music: "55" by Balmorhea, "In the Aeroplane Over the Sea" by Neutral Milk Hotel

Dancers: Payton Kim '23, Mira Becker '24, Olivia Ma '26, Lindsay Bernard '26, Michelle Stegawski '23

Look for: how dancers engage (or don't engage) with each other, dancers' emotions in general and towards others, moving in versus out of sync, being pulled or moving in different directions, anxious/repetitive movements, stomping, moments of doubt

/misaligned attachments

Emotions. Change. Memories. Time—holding on and letting go. Figuring yourself out. Figuring the world out. We do these things in intervals, intervals as life stages and as fleeting moments. But what if the intervals that constitute our lives don't align with each other? Don't align with the intervals that constitute the lived experiences of others? Things we deem precious—situated in intervals of time and space and memory—seem to haunt us, define us, as do the things that most repel us, turn us away from remembering these pasts that trickle into our futures and our presents, recreating and reinstating new intervals of their own kinds. What does our attachment to certain intervals and not others tell us about ourselves and our lives? What distinguishes each of these intervals in our minds? By change(s)? The emotions we held then? By our present memories of them? By time, simply put? This piece brings into frame moments of time and space that challenge the alignment of these attachments we hold—to moments of our lives, to each other, and even to the conceptions we hold about ourselves, and the lives we choose and don't choose to live.

Choreography: Anne Lheem '21

Music: "Untitled #3 (Samskeyti)" by Sigur Rós

Dancers: Jess Hung '25, Caroline Conway '23, Anne Lheem '21, Sarah Erickson '25, Tatiana Miranda '24

Look for: Repeated movements and motifs; orientation and directionality of dancers' movement "pathways" (representing arcs in time and space); interactions occurring between dancers (and at what points, in what order, and at what speeds—at what this

all means); the use of ribbons, specifically where they go, where they land, when they are tied vs. held onto vs. thrown vs. toyed around with (and what the ribbons may represent for each person/dancer and as an overall symbolic concept); unified vs. segmented choreography; tempo changes; use of stage space (with the stage serving as a metaphor for both the physical world and the temporal timeline of our lives, and the dancers' movement across it representing the colliding, intentional, yet also serendipitous nature of our lives as human beings)

'The Interval Closes / Company Piece (93)

For our 93rd Company Piece, we celebrate the closing of our very own interval - the show - and reflect on our transformation as a community.

Choreography: Karina Halevy '23, Mira Becker '24, Jess Hung '25

Music: "The Winner Is" by DeVotchKa, Mychael Danna

Dancers: members of the Harvard-Radcliffe Modern Dance Company

'finale/bows

Order of appearance: (1) all dancers, (2) choreographers & executive board (3) executive board

Music: "The Sweet Escape" by Gwen Stefani, Akon

Dancers: members of the Harvard-Radcliffe Modern Dance Company



HRMDC Executive Board

Directors: Tatiana Miranda '24 & Julia Sperling '25

Financial Producer: Arielle Frommer '25

Technical Producer: Karen Song '25

Lighting Designers: Karina Halevy '23, Mira Becker '24 & Lucy Poulson '23

Projections Designer & Lighting Board Operator: Emily Dial '25

Sound Board Operator: Julia Sperling '25

Publicity Chair: Sarah Erickson '25

Board Administrator: Olivia Ma '26

Community Chair: Ella Foulkes '26

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Office for the Arts at Harvard

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