

# ***Elizabeth IV & There's More than One Bed***

March 20-21, 2026 @ 8 pm

Choreography by Heidi Henderson and Big Boy Dance  
Performance by Sarah Konner, Shura Baryshnikov, and Big Boy Dance

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## ***Elizabeth IV (2026, 2018, 2016)***

Choreography: Heidi Henderson

Music: String Quartet No. 4 in C Major, K. 157, Wolfgang Amadeus Mozart

Musical Direction: Adrienne Taylor

Performers: Shura Baryshnikov and Sarah Konner with Gillian Ghallager, EmmaLee Holmes-Hicks, Adrienne Taylor, and Roseminna Watson

Costumes: Heidi Henderson

The development and performance of *Elizabeth IV* was made possible by funding from the Rhode Island State Council on the Arts, a Creative Arts Council Grant from Brown University, funding from Michael P. Steinberg for the inclusion of live music in performance, and a New England States Touring (NEST) grant from New England Foundation for the Arts

## ***There's More than One Bed (2024)***

Directed by: Tristan Koepke | Big Boy Dance

Devised by: Tristan Koepke and Benny Olk

Music: Ethan Philbrick, with lyrics by John Cage

Sound Design: Tristan Koepke

Dramaturgy: Rebecca Steinberg

Performers: James Barrett, Emilia Bruno, Tristan Koepke, Marc Macaranas, Daniel Miramontes, and Benny Olk

Director's Note: *There's More Than One Bed* is the second collaboration between Tristan Koepke and Benny Olk. It is, in a sense, a sequel to our first piece, *There's Only One Bed* (2023), which explored themes of queer longing, desire, devotion, masculinity, and melancholy. Inspired by the creative and amorous relationship between Merce Cunningham and John Cage, Instagram thirst traps, speculative masculinities, and romance novel tropes, this work interrogates what devotion and commitment to love, longing, and process can look like when you make room for more than two. Some material in this work references rehearsal sketches from Cunningham's *Pictures* (1984) and scores from Cage's *Song Books*.

*The creation, development, and touring of There's More Than One Bed has been supported by The Merce Cunningham Trust, New England Foundation for the Arts, McGinty Fund for the Humanities (Bates College), Roger C. Schmutz Fund for Faculty Research (Bates College), University of Iowa, the University of Maryland, and the CANDYBOX Dance Festival.*

## **About the Artists**

**Heidi Henderson** (she/her) lives and makes work in RI, is a Professor at Connecticut College, and danced in NYC (in the companies of Bebe Miller, Nina Wiener, Peter Schmitz, Sondra Loring, Colleen Thomas, Paula Josa-Jones, etc.) Her pickup company, elephant JANE dance, performs mostly in New England. She has received, five times, the Fellowship in Choreography from the Rhode Island State Council for the Arts. She was a frequent contributing editor for Contact Quarterly and she misses Nancy. Her process is made slightly more clear in a gracious interview by Sara Smith for Kinebago, republished in Critical Correspondence by Movement Research. She received her MFA from Smith College where she was mentored by Susan Waltner and Peter Schmitz. She is most grateful to Shura and Sarah for dancing this piece so beautifully.

**Sarah Konner** is a dance artist and maker. She has performed and collaborated with Austin Selden, Jeanine Durning, ChavasseDance&Performance, Sarah Shelton Mann, Jenna Reigel, Gabrielle Revlock, and Shura Baryshnikov, among others, and is an Associate Professor at the Boston Conservatory. [www.SarahKonner.com](http://www.SarahKonner.com)

**Shura Baryshnikov** is a performer and maker who works broadly across dance, theatre, and opera. She has collaborated with dance artists Paul Singh, Sarah Konner, Heidi Henderson, Besty Miller, Danielle Davidson, and Gabriel Forestieri, among others and with directors such as Anne Bogart, Melia Bensussen, Maria Mileaf, and Kimberly Senior. Choreographic and performance credits include projects with Apple TV, Boston Lyric Opera, Hartford Stage Company, Baryshnikov Arts, Trinity Repertory Company, FirstWorks, Motion State Arts, Emmanuel Music, Odyssey Opera, and the Contemporary American Theater Festival. She is an Associate Professor of the Practice in Theatre Arts & Performance Studies at Brown University and a member of Actors' Equity Association, the American Guild of Musical Artists, and the Stage Directors and Choreographers Society. In 2025, Shura was certified as a Countertechnique® teacher, a movement system to help the dancer think about the dancing body, focusing on the process of incorporating information into action. [www.shurabaryshnikov.com](http://www.shurabaryshnikov.com)

Cellist **Adrienne Taylor** draws inspiration from collaborative relationships with other artists in music, theater, and dance. Formerly cellist of the Boston Public Quartet, Adrienne has collaborated in performance projects with Trinity Repertory Company, Newport Contemporary Ballet, Doppelgänger Dance Collective, the Kronos Quartet, the Sphinx Virtuosi and the SilkRoad Ensemble. A recipient of the Robert and Margaret MacColl Johnson Fellowship for composition, Adrienne writes music for chamber ensembles and solo cello and composes and improvises music for dance. Adrienne is a Resident Musician at Community MusicWorks and serves on the faculty at the University of Rhode Island.

A versatile violinist, comfortable on the concert stage and recording studio, the classroom and dance hall, **EmmaLee Holmes-Hicks** brings a unique voice to the music world. A doctorate in performance informs her playing as a violinist, traditional fiddler and artist premiering new works. EmmaLee has solidified her reputation with such

groups as Larksgrove, Boston Modern Orchestra Project, Boston Pops Esplanade Orchestra, New Bedford Symphony, Verdant Vibes Duo and many chamber ensembles. As a teacher, EmmaLee helps young musicians find their own voice and confidence in the music world in her violin studio and her position at UMass Dartmouth.

Violinist, singer, composer and multimedia artist **Roseminna Watson** is fascinated by the human body as a vehicle that can carry us closer to the divine. Her artistry across mediums is imbued with a haunting immediacy and poignant nostalgia. She is a member of the Providence-based new music collective Verdant Vibes and founder of the Pandemic Polyphony project — an ever-expanding platform for collaborative connection between creators of all kinds across the boundaries of physical distance and isolation ([pandemicpolyphony.org](http://pandemicpolyphony.org)). She is the co-founder and curator of the Cape Cod concert series MUSIC IN THE STUDIO in collaboration with painter Cammie Watson and half of Humming Owl — a duo with her singer/songwriter/sitarist husband, Pablo Escalante. She holds a B.A in Visual Art from Yale University, an M.M. in Violin Performance from Stony Brook University, and an A.D. in Chamber Music from San Francisco Conservatory of Music. She is the former first violinist of the prize-winning Aiana String Quartet. Ms. Watson has recently returned from performing the world premieres of two commissioned works — *Crucible / Beloved* for violin and voice, and *Triptych, A Priori : Logic of the Interior* for violin, clarinet, piano and track. You can find her solo album, *Limbic Hymnal* (2017) at [roseminnawatson.com](http://roseminnawatson.com).

Violist **Gillian Gallagher** studied chamber music with the Juilliard, Guarneri, Emerson, and Tokyo String Quartets. She earned her bachelor's and master's degrees at The Juilliard School and has been on faculty at the Boston University Tanglewood Institute, New York's Center for Arts Education, and the Berklee College of Music Summer String Program. Well-versed in many different styles of music, Gillian has performed and recorded with a broad variety of ensembles such as the avant-garde classical band Hotel Elephant, Taylor Mac's 24-hour History of Popular Music, the JACK and Attacca Quartets, and violinist and composer Mark O'Connor. Recent performances include concerts at the Park Avenue Armory, National Gallery of Art, and the Philharmonie de Paris with the new music ensemble Alarm Will Sound, and premieres by Osvaldo Golijov and Gabriel Kahane with The Knights chamber orchestra. Gillian studied viola with Sue Nazzaro, Mitchell Stern, Heidi Castleman, Misha Amory, and Hsin-Yun Huang. Originally from Saratoga Springs, NY, Gillian currently lives in Providence, RI.

**Tristan Koepke** (*he/him*) is a choreographer, dancer, scholar, and educator. He is an Assistant Professor at Bates College. He has performed in dance works by Chris Schlichting, Vanessa Anspaugh, Luciana Achugar, Cally Spooner, Doug Varone, Heidi Henderson (elephant JANE dance), Annie Kloppenberg, Matthew Cumbie, Mathew Janczewski (ARENA DANCES) Christina Robson, Kendra Portier (bandPORTIER), and was a member of Zenon Dance Company from 2011-2015 and 2017-2019. His work has been presented by SPACE Gallery, INVERSE Performance Art Festival, The Wooden Floor, CANDYBOX Dance Festival, Performance Art Initiative, The School for Contemporary Dance and Thought, Patrick's Cabaret, Bryant Lake Bowl, Bates College, and The Clarice Smith Performing Arts Center. He is a current Faculty Research Fellow

at Jacob's Pillow, and he holds an MFA in Dance from the University of Maryland, College Park. He was the Associate Director of Bates Dance Festival's Young Dancers Intensive from 2016-2025. [www.tristankoepe.com](http://www.tristankoepe.com)

**James Barrett** (*he/they*) is a Brooklyn-based performer, choreographer, and teacher. He received his BA in Dance from Point Park University. After graduating James performed works by Ohad Naharin, Fernando Melo, Marguerite Donlon, and Aszure Barton. During his time with New Dialect under the direction of choreographer Banning Bouldin, he worked with Rosie Herrera, Idan Sharabi, Joy Davis, and Yin Yue. He was a guest artist with LED Boise in the Fall of 2022. He collaborated with Faye Driscoll on "Weathering," which premiered at New York Live Arts and will go on tour nationally and internationally in 2024. James choreographed works for multiple dance companies including Texture Contemporary Ballet, Visceral Dance Chicago, and New Dialect. Since moving to New York in 2021 he has led workshops in embodiment practices. He worked as rehearsal assistant and teaching artist at various programs including Jazzgoba Dance Academy (Costa Rica), Perry-Mansfield, Tulane University, and The Juilliard School.

**Emilia Bruno** (*they/them*) is an Italian-American, queer movement artist and educator currently based in College Park, MD. They have been performing and collaborating with Tristan Koepke since 2021 and hold additional performance credits with Kendra Portier/BANDportier, MK Ford, Shapiro & Smith Dance, Zenon Dance Company, Slo Dance Company, and Brit Falcon/Falcon Dance. Emilia is the Director of Mentorship for the Bates Dance Festival as well as Research Assistant for Mariclare Hulbert Consulting in which they support the communication, marketing, and public relations efforts of nationally-renowned dance artists and organizations. Emilia received their BFA in Dance and BS in Kinesiology from the University of Minnesota, Twin Cities, and is currently pursuing their MFA in Dance at the University of Maryland, College Park.

**Marc Macaranas** (*he/him*) is a choreographer, media designer and dance futurist. His creative practice includes choreography for proscenium stages and digital screens, projection and installation design, and Spotify canvases. His work has been seen in Chicago, St. Louis, Iowa City and the Museu Nacional d'Art de Catalunya in Barcelona, Spain. As a dancer, Marc has performed nationally and internationally with companies that include Lucky Plush Productions, Luna Negra Dance Theatre, DanceWorks Chicago, Cerqua Rivera Dance Theatre, and RUBBERBANDance Group. He holds a BA from the University of California, Irvine and an MFA from the University of Iowa. Currently, Marc is an Assistant Professor at Northern Illinois University where he serves as Dance Program Coordinator in the School of Theatre and Dance.

**Daniel Miramontes** (*he/him*) is a bright, whimsical force from Los Angeles, CA, currently based in College Park, MD. His work spans performance, improvisation, dance creation, teaching, and crafting with materials and fabrics. Daniel has recently collaborated with artists such as Kendra Portier/BANDportier, Zoe Cushman Walders, Laurel Jenkins, and his longtime friend alexx shilling. He earned his BFA in Dance from California State University, Long Beach, and will receive his MFA in Dance from the University of Maryland, College Park, in May 2025.

**Ethan Philbrick** (*he/him*) is a cellist, artist, and writer. He holds a PhD in performance studies from New York University and has taught at Pratt Institute, Muhlenberg College, New York University, Wesleyan College, Yale University, and The New School. He is currently curator-in-residence at The Poetry Project.

**Rebecca Steinberg** (*she/her*) is an artist, educator, and scholar. Her choreographic work has been presented by Park Avenue Armory Avant-Garde, Metropolitan Opera Club, Soho House New York, Los Angeles Chamber Orchestra, OZ Arts Nashville, And Artists, Room to Room, New Dialect, and Nashville Ballet. Rebecca is a Choreographic Associate and Programs Manager with New Dialect, a Nashville-based dance company with whom she performed from 2015 to 2021. She is a 2021 Tennessee Individual Artists Fellow and a 2019 Jacob's Pillow Choreography Fellow. Recently, she is a creative collaborator, thinking partner, and/or performer with Kendra Portier, Falcon Dance, and Tristan Koepke. Rebecca has held faculty and guest artist positions at numerous universities, companies, and dance programs. She is currently working on a National Science Foundation research grant exploring the educational potential of choreography for STEM learning. Rebecca received her MFA in dance at the University of Maryland, College Park where she is currently a PhD student in Theatre and Performance Studies.

***Technical team***

*Isaac Rubin, Lighting Design/Stage Manager*

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