

The logo for the Seattle Modern Orchestra. The word "SEATTLE" is in white, "MODERN" is in orange, and "ORCHESTRA" is in white. The background is a vibrant, abstract pattern of blue, green, and red light trails.

**SEATTLE  
MODERN  
ORCHESTRA**

**The guests go in to supper.  
Celebrating the American Avant-Garde**

**40th Anniversary Concert**  
Friday, May 1, 2026 – 8:00 PM

**SMO's "Sweet 16" Avant-Garde Prom**  
Saturday, May 2, 2026 – 6:00 PM

*Whim W'Him Contemporary Dance Center*

**Curated by Sarah Kolat**

# NIGHT ONE PROGRAM

*In the Salon, 7:30 p.m.*

**MAYA SONENBERG:** Moon Child and Chance Operations

**YOKO ONO:** "Secret Piece" (1964)

**JOHN CAGE:** *In a Landscape* (1948)

*In the Gathering Space, 8:05 p.m.*

**YOKO ONO:** *Voice Piece for Soprano* (1961)

*Audience invited to participate.*

*Pre-show Dice Roll – Watch the artists use chance procedures to determine performance parameters.*

*In the Sanctuary, 8:15 p.m.*

**JOHN CAGE:** *Mushrooms et Variationes* (1983)

*and*

**CHARLES AMIRKHANIAN:** *Church Car* (1980)

**JAMES KIRBY ROGERS:** *Untitled*—World Premiere

**JOHN CAGE:** *Music for Seven* (by Six) (1986)

**MAYA SONENBERG:** *Variations on Cages's MUSHROOMS et Variationes*

**YİĞİT KOLAT:** *Hommage à L. A.: a supper menu*—World Premiere

**JOHN CAGE:** *The Wonderful Widow of Eighteen Springs* (1942)

text by James Joyce

curated by **Sarah Kolat**

# MUSICIANS

**Sarah Pyle**, flute

**Rachel Yoder**, clarinet/voice

**Eric Rynes**, violin/voice

**Jordan Voelker**, viola

**Abbey Blackwell**, bass/voice

**Yigit Kolat**, synth/electronics

**Bonnie Whiting**, percussion/voice

**Sophie Chin**, toy piano/voice

# CREATIVE

**Hannah Larsen**, costume designer

**Isabela Tellez**, graphic designer

# NIGHT TWO

On Saturday night, the supper party turns into a prom. Inspired by The guests go in to supper and the spirit of 1986, this fundraiser is part party, part performance, part time warp. Expect bites and beverages, a sneak peek at next season, musical presentations, a wallflower room with games, and, of course, a dance floor. Come dressed for the occasion, however you define it. Weird, wonderful, formal, awkward, glamorous, conceptual, prom-adjacent. All are welcome.

Thank you to **Fidélitas Wines** for their generous contribution to the evening.

# FROM THE ARTISTIC DIRECTORS

These two events, based on music, writing, and ideas from the art book *The guests go in to supper.*, exemplify the heart of Seattle Modern Orchestra's mission. Each season, we present pieces from the contemporary repertoire that are rarely—if ever—heard by Seattle audiences, in addition to commissioning and premiering new works. Sarah Kolat has reimagined this now-historical compilation of text scores from 1986 through the lens of John Cage and Merce Cunningham's partnership and Seattle's role in bringing the two visionary artists together. This interdisciplinary exploration spans decades, integrating world premieres by contemporary artists—dancer James Kirby Rogers, writer Maya Sonenberg, and composer Yiğit Kolat—while honoring and expanding the legacy of this seminal book of the late 20th Century Avant-Garde.

Between 1984 and 1987, as *guests* was compiled, Cage composed 17 pieces called **Music for \_\_\_\_\_**. Any of these pieces can be performed alone or together in any combination, and the simple title refers to the number of parts chosen. Andrew Culver created a computer program that allowed Cage to generate time brackets, pitches, dynamics and articulations. Tonight, you will hear a version of *Music for Seven* (by Six), with simultaneous realizations of the parts for violin, viola, bass, clarinet, flute, percussion, and voice. The work comprises three kinds of music: "pieces" (dense spatially-notated music characterized by a wide range of quickly-shifting dynamic levels), "interludes" (repeated patterns of just a few tones), and quiet, sustained single pitches flanked by rests. We chose this music to be the thread weaving through all sections of the evening's happenings because it showcases the virtuosity of individual musicians while illustrating the simultaneity Cage embraced through his long partnership with Cunningham.

*The independence of the music and dance follows from Mr. Cunningham's faith, which I share, that the support of the dance is not to be found in the music but in the dancer herself, on her own two legs, that is, and occasionally on a single one. Likewise the music sometimes consists of single sounds or groups of sounds that are not supported by harmonies but resound within a space of silence. **From this independence of music and dance a rhythm results which is not that of horses hooves or other regular beats but which reminds us of a multiplicity of events in time and space – stars, for instance, in the sky, or activities on earth viewed from the air. . . The meaning of what we do is determined by each one who sees and hears it. The novelty of our work derives therefore from our having moved away from simply***

*private human concerns towards the world of nature and society of which all of us are a part. Our intention is to affirm this life, not to bring order out of chaos nor to suggest improvements in creation, but simply to wake up to the very life we're living, which is so excellent once one gets one's mind and one's desires out of its way and lets it act of its own accord. -John Cage*

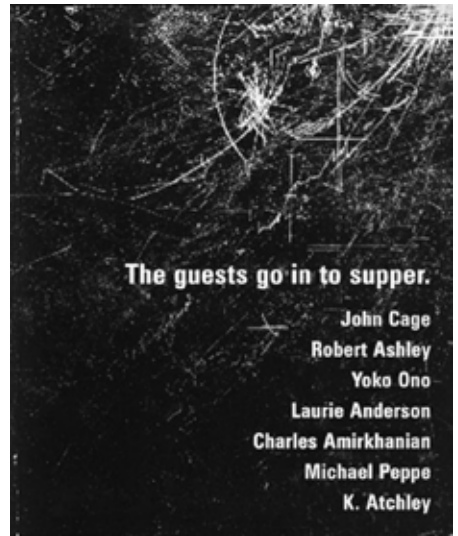
-Julia Tai and Bonnie Whiting

## NOTE FROM THE CURATOR

**Some parties are thrown together, and some take a lifetime to realize.**

In 1986, Melody Sumner Carnahan, Michael Sumner, and Kathleen Burch created an art book filled with conversations and text scores from avant-garde luminaries of the time: *The guests go in to supper*. To close the sixteenth season of Seattle Modern Orchestra, I curated this two-night event—part multidisciplinary performance, part avant-garde prom—coinciding with the 40th anniversary of the book's publication and drawing inspiration from it both in the program selections and through extended metaphor.

Melody's metaphor for *guests* was a dinner party, in which artists came together around a shared concept to exchange discourse and share art. The book realizes that idea through interviews and text scores from each participant, including poetry, song lyrics, opera libretti, instruction pieces, and graphic scores. The guests, in this case, were notable practitioners of the American avant-garde: John Cage (1912–1992), Robert Ashley (1930–2014), Yoko Ono (b. 1933), Laurie Anderson (b. 1947), and Charles Amirkhanian (b. 1945), along with lesser-known figures such as San Francisco-based anti-performance artist Michael Peppe and composer K. / Kenneth Atchley (b. 1954). There is also a distinct bicoastal character to the table: the New York, Fluxus, and performance-art worlds of Cage, Ono, and Anderson; and the Bay Area/Mills College world of “Bob” Ashley, Amirkhanian, Atchley, Peppe, and the book's authors.





John Cage and Melody Sumner Carnahan, 1984.

In my exploration of this book, I was surprised by how relevant the interviews read in 2026. These artists are talking about art, process, celebrity, media distortion, AI, technology, job insecurity, regional U.S. culture, and gender politics. The anxieties feel familiar: machines changing creative labor, media changing public

identity, institutions shaping artistic possibility, and artists trying to hold on to their own strange voices. The book is historically important but also deeply relatable. Be sure to check out the **CONVERSATIONS REIMAGINED** in The Gathering Space.

This project began as an exploration of Cage's 75-minute mesostic poem *Mushrooms et Variations* (1983) for a dance project about the prolific partnership and independent working relationship between Cage and choreographer Merce Cunningham (1919–2009). The first full printed score of *Mushrooms* was Cage's text contribution to *guests*. My enthusiasm for the book was immediate—I questioned how I had missed a collection with so many leading figures of the American avant-garde—and I knew I wanted to create a performance around *Mushrooms* and dance that celebrated the book: its composers, works, dialogues, and most importantly, its invitation to gather.



LEFT TO RIGHT: John Cage, Michael Peppe, Robert Ashley, Laurie Anderson, Sheila Davies, and Charles Amirkhianian at the booksigning party for *The guests go in to supper* at Printed Matter bookstore, NYC, 1986

On Friday evening, we gather for a performance. I imagine the evening through multiple perspectives: you might be deeply engaged in one conversation at the table; you might sit back and observe the wash of sound and activity moving through the room; you might sneak off for a quieter exchange; or you might simply listen. *Mushrooms et Variations* provides the center for the evening's events--a table around which the dialogues occur. Onto this, we layer Cage's *Music for...*, a work for variable ensemble; Amirkhanian's duet *Church Car*; and a new work by Yiğit Kolat, honoring Laurie Anderson's groundbreaking album *Mister Heartbreak* (1984). I also invited some unexpected guests to the party: writer and Cunningham scholar Maya Sonenberg, who will recite a new work inspired by *Mushrooms* and composed using chance procedures; and James Kirby Rogers, who crossed an ocean to join us with a new dance work based on the Cage/Cunningham partnership.

Through three spaces—**THE SALON, THE GATHERING SPACE, and THE SANCTUARY**—performances and rituals bring us together. We begin upstairs in The Salon before the formal performance, with recitations and meditative music. We then come together in The Gathering Space to share in a communal scream, led by Sophie Chin. Finally, we venture to The Sanctuary, where we all sit down for supper.

On Saturday evening, the supper party becomes an avant-garde prom. This fundraising event for Seattle Modern Orchestra leans into the *party*: the social world, the costumes, the awkwardness, the glamour, the weirdness, and the joy of gathering around experimental art—with some excellent music—celebrating the spirit inside the book. This party also gives you a chance to support what comes next for SMO.

So welcome. Whether you came for Cage, Cunningham, mushrooms, prom, poetry, noise, dance, friendship, or the **possibility of being surprised**, there is a place for you at the table. Listen closely, wander when invited, follow the signs, and allow the evening to unfold around you. *The guests go in to supper.*—and tonight, you are one of them. **I'm so happy you're here.**

Sarah

**Sarah Kolat** is a musicologist, vocalist, and arts administrator, specializing in twentieth and twenty-first-century avant-garde music. A scholar and practitioner, her research centers around the theatrical representation of musical aesthetics in post-1960 musical theater and performance art and the effect of timbre as a dramatic tool. In practice, she constructs theatrical layers in performance through timbral exploration, the Sounding Breath, and applying the dramatic possibilities of corporeality. She is a specialist in the vocal works of Harry Partch and co-founder of The Harry Partch Commission, an organization dedicated to the long-term care and archiving of the Instrumentarium.



Publications include contributions in *The Musical Identities of Harry Partch* (University of Rochester Press, 2026) and a forthcoming *Sondheim Collection* (Cambridge University Press, 2027). She earned her Ph.D. in Music History from the University of Washington, under Larry Starr.

## ARTIST BIOS



**James Kirby Rogers** is a dancer and choreographer based in Dresden, Germany. As a dancer he has been a principal dancer for Dresden Semperoper Ballet and Pacific Northwest Ballet as well as a guest artist with Alonzo King Lines Ballet. Rogers received his dance education from North Carolina School of the Arts as well as Houston Ballet Academy. Career highlights have included leading roles in classical works such as, *Swan Lake*, *Giselle*, *Don Quixote*, *Coppélia*, as well as works by choreographers such as, Jiří Kylián, Crystal Pite, William Forsythe, Twyla Tharp, John

Neumeier, Sidi Larbi, Alexander Ekman and Alexei Ratmansky. As a choreographer Rogers has had multiple commissions for Kansas City Ballet and the school of Pacific Northwest Ballet. His work explores themes of our internal worlds having resonance in shared space

and our ability to embody and resolve dichotomies. Rogers is also an educator having taught for summer intensives across the United States. His ambition is to use movement disciplines to help students realize their ambitions both as artists and people.

**Maya Sonenberg** grew up in New York City and lived in Maine, Connecticut, Rhode Island, California, Oregon, and Paris, France before settling in Seattle, where she teaches in the creative writing program at the University of Washington.

Her third collection of short stories, *Bad Mothers, Bad Daughters* received the Sullivan Prize and was published by the University of Notre Dame press in August 2022. Her previous collections are *Cartographies* (winner of the Drue Heinz Prize for Literature) and *Voices from the Blue Hotel*. Other fiction and nonfiction have appeared in *Fairy Tale Review*, *Web Conjunctions*, *DIAGRAM*, *New Ohio Review*, *The Literarian*, *Hotel Amerika*, and numerous other places.



**Yiğit Kolat's** music draws inspirations and expressions from a wide array of topics ranging from bytebeats to the application and ethics of artificial intelligence in music. The complicated political and social landscapes of his native Turkey and adopted United States often inform his diverse output. His works, described as "touching and

convincing...a multi-sensory universe," (K. Saariaho) have been recognized by a prestigious array of international organizations, including the Tōru Takemitsu Composition Award, the Queen Elisabeth Competition, Bogliasco Foundation, and the Concours International de Composition Henri Dutilleux. His music has been featured throughout the United States, Europe, and Asia by leading ensembles and soloists, among them the Tokyo Philharmonic, Solistes de L'Orchestre de Tours, Argento New Music Project, Nieuw Ensemble, Seattle Modern Orchestra, Talea Ensemble, Yarn/Wire, Bonnie Whiting, Darius Jones, Donatienne Michel-Dansac, Pascal

Gallois, Peter Sheppard-Skaerved, and Ryoko Aoki. His music has been broadcast by the Japan Broadcasting Corporation (NHK) and Turkish Radio Television (TRT).

He has presented his research at conferences such as Conference on AI Music Creativity (University of Oxford, Vrije Universiteit Brussels), Spectralisms International Conference (IRCAM), and Reëmbodied Sound Symposium (Columbia University). Kolat earned his Doctorate of Musical Arts at the University of Washington, studying with Joël-François Durand.

**Sarah Pyle**, flutist, is a specialist in contemporary music and most enjoys working on projects involving intersections of nature, music, visual art, and improvisation. She holds degrees in flute performance and environmental studies from Oberlin College & Conservatory, and graduate degrees in flute performance and musicology from the University of Oregon.

Seattle-based clarinetist **Rachel Yoder** performs in a variety of solo, chamber and large ensemble roles, including frequent appearances with the Seattle Modern Orchestra, Yakima Symphony Orchestra, and Odd Partials clarinet/electronics duo. She is instructor of clarinet at Western Washington University.

Founding violinist **Eric Rynes** has performed in all 16 SMO seasons. Coached in Europe by Maryvonne Le Dizès (Ensemble Intercontemporain) and Irvine Arditti, he has performed hundreds of works from the past 100 years. He has performed at June in Buffalo, ICMC (Havana), the Rotterdam Music Biennial, Aspen, and other festivals, and in recital in Berlin, Barcelona, Stanford, Belfast, and many other locations. His solo album on Albany Records has been praised in *The Strad*, called "a marvelous CD [by] a marvelous musician" by Helmut Lachenmann, and viewed over 10,000 times online. More info: [ericrynes.com](http://ericrynes.com).

**Jordan Voelker** is an occasionally virtuosic violist who owns a theremin. She grew up in Seattle, spent many years in Boston, then returned to her homeland like a majestic rotting salmon. When not playing viola, Jordan directs three school orchestras and a middle school choir, leads a school gardening program, directs musical theater, teaches viola and violin lessons, attends her own children's astonishing number of performances, and treads the boards in Seattle's own No Refund Productions. Her saw playing has been hailed by the *Boston Phoenix* as "surprisingly in tune." Jordan aspires to someday be an occasionally virtuosic thereminist who owns a viola.

Primarily known as a bassist with groups like Grammy-nominated band Alvays, and surf pop band La Luz, **Abbey Blackwell** is a member of many scenes in Seattle's varied music community, ranging from rock to the avant-garde. Since making her home in Seattle in 2009, Abbey has played with a wide array of artists in Seattle and beyond, like Wayne Horvitz, Jonathan Wilson, Alvays, and Haley Heynderickx. In the last handful of years, she has begun to focus more on composing and leading groups of her own. Abbey holds a master's degree in Jazz and Improvised Music and a bachelor's of music in Double Bass Performance from the University of Washington.

**Sophie Chin** is a percussionist and a composer based out of Seattle, Washington. They have experience with the vocal works of John Cage, prepared piano, folk music, jazz and experimental improvisation, and orchestral and experimental percussion repertoire. Sophie has studied at the University of Washington (BM, 2022) with Dr. Bonnie Whiting and at Southern Oregon University (MM, 2024) with Dr. Terry Longshore, Bryan Jeffs, and Dr. Ivan Manzanilla. They have played with the University of Washington Modern Music Ensemble, Left Edge Percussion, Cascade Percussion Ensemble, and others. They are part of the experimental folk trio Downy with Peter Tracy and Tyler Babbie.

**Bonnie Whiting's** (she/her) work centers on the relationship between percussive sound and the voice, performing, commissioning, composing, and championing music for the speaking and singing percussionist. She is Co-Artistic Director of Seattle Modern Orchestra and she has performed with the country's leading new music groups: Ensemble Dal Niente, International Contemporary Ensemble, Talea Ensemble, and red fish blue fish percussion group. She is Chair of Percussion Studies and Petersen Endowed Associate Professor of Music at the University of Washington School of Music.

**Hannah Larson** is a Seattle-born and raised multidisciplinary designer. A graduate of Cornish College of the Arts, she is drawn to collaborative processes and storytelling through materials, texture, and movement. Over two years as staff in the costume shop at Pacific Northwest Ballet, she worked on numerous world premieres, including *The Sleeping Beauty* with costumes designed by Paul Tazewell, for which she constructed several tiaras and headpieces. Costume design credits include *TOPDOG/UNDERDOG* at ArtsWest in February 2026 and *hidden/current* with Freehold Theatre Lab, which premiered in Cape Town, South Africa in November 2025. Follow along @studiospinneret on IG.

**Isabela Tellez** is an award-winning Latin American multimedia graphic designer and a graduate of Pratt Institute. Originally from Redmond, WA, she is now based in Brooklyn, NY. At the core of her practice is a hands-on approach and attention to detail working across collage, printmaking, animation, motion graphics, and editorial design. Her lyric video "Operator" for Yves Tumor gained 100k+ viewers on YouTube. She is the graphic designer for *Dykes and Dolls* periodical. [isabelatellez.com](http://isabelatellez.com)

## HISTORICAL ARTIST BIOS

**John Cage** (1912-1992) was an American composer, writer, and artist whose work transformed postwar experimental music. A pioneer of chance operations, indeterminacy, electroacoustic music, and the prepared piano, Cage questioned what counted as music and how listening itself could become a compositional act. His best-known work, *4'33"* (1952), directs attention to the sounds already present in a performance space. Cage's major prepared-piano works include *Sonatas and Interludes* (1946-48). Influenced by Henry Cowell, Arnold Schoenberg, Indian philosophy, Zen Buddhism, and the *I Ching*, Cage developed methods that shifted control away from personal taste. His lifelong collaboration with Merce Cunningham helped redefine the relationship between music and dance.

**Merce Cunningham** (1919-2009) was an American dancer and choreographer whose work reshaped modern dance. Born in Centralia, Washington, he studied at the Cornish School in Seattle, where he met John Cage, his closest collaborator and life partner. After dancing with Martha Graham's company, Cunningham began presenting his own choreography and, in 1953, formed the Merce Cunningham Dance Company at Black Mountain College. Over a seventy-year career he created 180 dances, including *Suite for Five*, *Summerspace*, *RainForest*, *Sounddance*, *Beach Birds*, *BIPED*, *Ocean*, and *Nearly Ninety*. With Cage, Cunningham advanced radical ideas: the independence of music and dance, the use of chance operations, and new relationships among performance, film, and technology.

**Robert Ashley** (1930-2014) was an American composer and writer known for radically reimagining opera through speech, media, and American vernacular language. A central figure in postwar experimental music, Ashley organized the ONCE Festival in Ann Arbor and directed the ONCE Group before leading the Center for Contemporary Music at Mills College. His landmark television opera *Perfect Lives* (1984) helped define opera-for-television and remains one of his best-known works. Ashley also created *Music with Roots in the Aether*, a fourteen-hour video portrait of American composers, along with operas including *Atalanta (Acts of God)*, *Now Eleanor's*

*Idea, Dust, Celestial Excursions, Concrete, Crash, and Quicksand*. His work joins music, speech, narrative, electronics, and theater into a form that is distinctly American and unlike anyone else's.

**Charles Amirghanian** (b. 1945) is an American composer, percussionist, sound poet, and arts leader associated with text-sound composition and electroacoustic music. His works often treat speech as rhythmic material, using repeated words, phonemes, and ambient sounds to create vivid, percussion-like patterns and dreamlike soundscapes. His pieces include *Symphony No. 1, Politics As Usual, Marathon, Never Say Die, Quince Quinoa*, and *Mqsical Lou*; solo recordings include *Walking Tune* and *Mental Radio*. Amirghanian served as Music Director of KPFA Radio from 1969 to 1992. In 1993 he co-founded Other Minds, where he continues to support experimental music through festivals, recordings, broadcasts, archives, and commissions.

**Laurie Anderson** (b. 1947) is an American writer, director, composer, visual artist, musician, and vocalist whose work crosses performance, experimental music, storytelling, installation, film, and technology. Her recording career was launched by *O Superman* in 1981. Her large-scale works include *United States, Empty Places, Songs and Stories from Moby Dick, Delusion*, and *The End of the Moon*, developed after her appointment as NASA's first artist-in-residence. Anderson has also created films and installations including *Home of the Brave, Heart of a Dog, and Habeas Corpus*. Her collaborators have included Brian Eno, William S. Burroughs, Peter Gabriel, Robert Wilson, Philip Glass, and Lou Reed. Her honors include a Guggenheim Fellowship, the Gish Prize, the Wolf Prize, and a Recording Academy Lifetime Achievement Award.

**Yoko Ono** (b. 1933) is a Japanese-born artist, musician, and activist central to conceptual art, performance, experimental music, and peace activism. Born in Tokyo, she studied philosophy at Gakushuin University before moving to New York, where she studied writing and music at Sarah Lawrence College. Ono became an influential avant-garde artist before her marriage and artistic partnership with John Lennon; Fluxus founder George Maciunas presented her first solo gallery show in 1961. Her instruction pieces, performances, films, and music expanded ideas of participation, authorship, and everyday action. Major retrospectives have been presented by the Whitney Museum, Japan Society Gallery, the Museum of Modern Art, and Tate Modern. Her honors include GRAMMYs, JUNO Awards, an Emmy, and the Venice Biennale's Golden Lion for Lifetime Achievement.

**Melody Sumner Carnahan** is an American writer and editor whose fiction has taken form in books, recordings, installations, video, film, posters, and live performance. She has thirteen books in

print and more than forty short works published in periodicals and anthologies. Her works include *Anyone, Only a Messenger, You Are Not Asleep*, and *The Time Is Now*. Carnahan earned an MFA at Mills College, working in the Center for Contemporary Music with Robert Ashley and Maggi Payne and in the Book Art Program with Kathleen Walkup. Her writing has been commissioned by Morton Subotnick, Woody Vasulka, Simon Wickham-Smith, and Barbara Golden. As writer and editor, she has worked with John Cage, Yoko Ono, Laurie Anderson, Robert Ashley, Madeline Gins, George Lakoff, and Evan S. Connell.

**Michael Sumner** is an American artist, designer, publisher, and co-founder of Burning Books. With writer and editor Melody Sumner Carnahan, he established the imprint in Oakland, California, in 1979 as a vehicle for art, music, literature, and experimental publishing. Sumner's work moves through graphic design, bookmaking, posters, pamphlets, postcards, video, and other tangible forms. Since Burning Books relocated to New Mexico in 1989, Sumner and Carnahan have continued to produce books and related works in what they call "obsolete delivery systems." Through Burning Books, Sumner has helped publish and design projects involving John Cage, Yoko Ono, Laurie Anderson, Robert Ashley, Steina and Woody Vasulka, Madeline Gins, Arakawa, Larry Polansky, Dino J. A. Deane, and Theater Grottesco.

**Burning Books** (founded 1979) is an artist-run publishing imprint founded in Oakland, California, by writer and editor Melody Sumner Carnahan and artist and designer Michael Sumner. Created to produce art, music, and literature, Burning Books has published thirty-five books and often works through collaboration, correspondence, and experimental formats. Its projects include books and related works with John Cage, Yoko Ono, Laurie Anderson, Robert Ashley, Steina and Woody Vasulka, Madeline Gins, Arakawa, Larry Polansky, Dino J. A. Deane, and Theater Grottesco. Since 1989, the press has been based in New Mexico, where it continues to produce "obsolete delivery systems": books, posters, pamphlets, postcards, discs, and videos. [www.burningbooks.org](http://www.burningbooks.org)

# ABOUT SEATTLE MODERN ORCHESTRA

[www.seattlemodernorchestra.org](http://www.seattlemodernorchestra.org)

Founded in 2010, Seattle Modern Orchestra (SMO) is the only large ensemble in the Pacific Northwest dedicated solely to the music of the 20th and 21st centuries. Led by co-artistic directors Julia Tai and Bonnie Whiting, SMO commissions and premieres new works from an international lineup of composers, in addition to presenting important pieces from the contemporary repertoire that are rarely, if ever, heard by Seattle audiences. The ensemble “operates at that exciting cusp between old and new, between tradition and innovation” (*Vanguard Seattle*) curating new sounds and experiences for concert goers in the region.

**Co-Artistic Directors:** Julia Tai and Bonnie Whiting

**Founding Director:** Jérémy Jolley

**Advisory Board:** Sarah Kolat and David Schneider

**Managing Director:** Michelle Cheng

**IT Specialist:** David Schneider

**Administrative Coordinator:** Mina Pariseau

**Production Manager:** Sophie Chin

## **SMO is GROWING and we need your help to flourish!**

Are you passionate about bringing new music to the Seattle community and beyond? Do you have experience in accounting, finance, development, or arts administration? Would you love to work with us behind the scenes to help grow our organization? If so, you might be a great fit to join the Seattle Modern Orchestra advisory board or team.

Please reach out to us at [info@seattlemodernorchestra.org](mailto:info@seattlemodernorchestra.org) to learn more.

# **Many thanks to our generous donors! Because of YOU, we are able to bring this unique music to Seattle.**

## **\$10,000 and above**

Patricia Tall-Takacs and Gary Takacs\*, 4Culture, ArtsFund, John Robinson.

\*Artistic Fund Contributors

## **\$5000 to \$9999**

Anonymous, Janice Dilworth and Greg Denton, Julia Tai, Red Oak Foundation.

## **\$1000 to \$4999**

Amphion, The Alice M. Ditson Fund, Caroline Adamyk, Diana Carey, Jeremy Jolley, Natasha Raikhel (dedicated to Erin Wight), Harry Reinert, Caroline Renard and Andrew Adamyk (in memory of Matthew Wu), Murl Sanders and Janet Hesslein, Paul Schiavo, Bonnie Whiting.

## **\$250 to \$999**

Anonymous (X2), Thomas Andersen, Jill Bader, Michelle Cheng, Patricia Deuter, Keith Eisenbrey, Elliot Isaacson, Thomas Jolley, Cathy and Mark Larsen, Mathilda Cheng Ran Li, Tina Liebig (dedicated to Ivy Moore), Bill McJohn, John O'Connell, Doug Palmer and Meredith Means, Cecilia Paul, Christopher Pickert, Michael Powe and Barbara Dyer, Chuck Santon and Jon Cannon, John Teske, Amy and Austin Vandergon.

## **up to \$249**

Anonymous (X2), Gordon Dass Adams, Tom Baker, CJ Beegle, Rose Bellini and James Holt, Jonathan Bernard, Rick Bidlack, James Borchers, Theodore Brillhart, Erika Chang, Brian Chin, Kevin Clark, Chiyo Crawford and James Borchers, John Dillon, Eileen Donohue, William Dougherty, Joël-François Durand, Curtis Eckman, Eduardo Escudero, Kyra Freestar, Elizabeth Halloran, Wayne Horvitz, I Hsuan Huang, Henry Hughes, Liz Jernegan, Ramon Jiménez, Melissa Jonas, Erin Jorgensen, Ha-Yang Kim, Ambika Kumar, Sue Lesser, Mason Lynass, Wang Lu, Eva Mannisto, Shannon Marie and Norma Brown, Robert Meyer, Erik Neumann, Mina Pariseau, Peggy Printz, Mike Ramey, Joshua Rubin, Sid Samberg, Asim Satti, David Schneider, Stephanie Shadbolt, Christopher Shainin, Carrie Shaw, Eric Sutherland, Matthew Tracy, Brad Urban, Ned Voelker, Nicholas Weintraut, Daniel Whiting, Erin Wight, Stephen Williams, Edward Wolcher, Rachel Yoder and Greg Dixon.

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SHUNPIKE



## **DONATE NOW TO SMO**

As we close our 16th season of adventurous programming, we ask that you consider making a donation to Seattle Modern Orchestra. Our success is in large part a testimony to the community of supporters that believe in contemporary music in Seattle and beyond, and we appreciate any amount you are able to give towards this collective investment in SMO.

Your donation helps to underwrite expenses such as concert and recording fees, new work commissions, visiting guest artists, and enables us to continue our mission of bringing excellent contemporary music to Seattle audiences. If you are able, please consider donating to SMO using this QR code or through our website.



**THANK YOU!**



Cage Foraging in Grenoble, France, 1971. Photograph by James Klosty

Thank you for coming to ***The guests go in to supper.***  
We were so pleased you could join us.

Special thanks to some extra special people and groups that helped bring this project to life: Bonnie, Burning Books, Anderson Percussion, Kristen, Cassandra, Maris, and the Mushroom and Lichen Dyeing Communities across the world for their sharing of knowledge, supplies, and love of fungi.



John Cage  
Robert Ashley  
Yoko Ono  
Laurie Anderson  
Charles Amirkhania

John Cage  
Robert Ashley  
Yoko Ono  
Laurie Anderson  
Charles Amirkhania

Michael Nyman