

FIERCE,
FABULOUS,
AND

FULLY COIFFED

a dragtastic concert celebrating queer identity & expression

FEATURING...



Eugene
Edition!

Tartie
FoLouze

Tabitha
Acidz

The Midnight
Maestro

SATURDAY 5.20.2023 @ 7 PM



Hosted
by the
sensational
Saint
Syndrome

First Christian Church
1166 Oak Street, Eugene, Oregon 97401

NEW MUSIC BY JENNIFER WRIGHT, NICHOLAS ALAN
YANDELL, TIMOTHY ARLISS O'BRIEN, DANIEL VEGA,
LUCAS MARSHALL SMITH & MORE!

FIERCE, FABULOUS, & FULLY COIFFED: EUGENE EDITION!

Featuring our hostess
The Lowest Bass With the Smallest Waist: Saint Syndrome!

LET'S SAY GAY!

Jennifer Wright

Tartie FaLouze, toy piano & vocals; Saint Syndrome, piano & vocals;
The Midnight Maestro, Tabitha Acidz & Polly Olive-Arrows, vocals

WHAT MAKES A MAN A MAN?

Charles Aznavour

Saint Syndrome, piano & vocals

A MUSICAL LECTURE

Nicholas Yandell

Tabitha Acidz, spoken word & theramin; Saint Syndrome, piano;
The Midnight Maestro, electronics, guitar & keytar

RANT

Jennifer Wright

Tartie FaLouze, piano & vocals



VOLUNTEER SPEED DRAG TRANSFORMATION!

featuring the transformational talents of Tabitha Acidz

THE GAY AGENDA

Daniel Vega

Daniel Vega, saxophone, fixed media & live processing; Diane Chaplin, cello;
First Christian Church hand chime ensemble, hand chimes;
Tadhg Farrar, recorded narration; Tartie FaLouze, mic assistant;
audience, vocals & amplified banned books



BANNED BOOK RAFFLE!

SPECIAL LOCAL GUESTS!

the Eugene Difficult Music Ensemble (EDME)

ROT / BLAU

Jessie Marino

J.P. Lempke & Thomas Calletano Gonzalez, performers

LAMENT: DECONSTRUCTED

Timothy Arliss O'Brien

Tabitha Acidz, original poetry, piano, windchimes & glockenspiel

ALWAYS MEETING OURSELVES

Lucas Marshall Smith

Lucas Marshall Smith, piano, voice & fixed media; Saint Syndrome, piano;
Diane Chaplin, cello; Tartie FaLouze, toy piano & tambourine;
Tabitha Acidz, Polly Olive-Arrows, J.P. Lempke & Thomas Calletano Gonzalez,
mirror gazers

ODE TO A FLAMER

Nicholas Yandell

The Midnight Maestro, spoken word & fixed media
Tabitha Acidz, organ



COMING OUT PARTY!

(DO YA LIKE MY) UNICORN TRAPPER KEEPER (EXTRA-EXTENDED DANCE REMIX)

Jennifer Wright

Tartie FaLouze, vocals & fixed media; Lucas Marshall Smith, vocals
Full cast



DANCE PARTY!

MEET THE QUEENS

Meet, greet & take sensational selfies with our amazeballs artists after the show!

SHARE THE SWAG LOVE

Stop by our Gay Book Swap, Swag & Merch table!

PROGRAM NOTES

LET'S SAY GAY!

I wrote this in response to the tidal wave of anti-gay and anti-trans sentiment and legislation currently sweeping the country. I'm a straight cis-gender gal, but just because all that hate and ignorance and ungrounded fear isn't aimed at me specifically doesn't mean it's not complete, utter, ridiculous, dangerous BS. It endangers so very many people I know, love, and admire. Rights are rights, y'all, and humans are humans, and you can FIGHT ME if you think you have an argument that holds water better than that. I feel fortunate to be at a place in my career, life, and sense of self that I can use the tools I have - in this case: music, comedy, words, great colleagues, sequins, wigs and a sparkly toy piano - to call out BS when I see it.

WHAT MAKES A MAN A MAN?

Composer Charles Aznavour has been called the "French Sinatra" and was an early supporter of LGBT rights. He wrote an insane amount of French pop music. Marshall Cuffe discovered this song after a gender studies teacher and mentor told him it was one he absolutely had to hear. He fell in love with it and Saint Syndrome has been making it her own ever since.

A MUSICAL LECTURE (ON THE PEDAGOGICAL NATURE OF NEAPOLITAN SIXTH CHORDS AS HARMONIC AND MELODIC TENSION IN POST-ROMANTIC MUSIC)

Original music by Nicholas Yandell. Script written by Timothy Arliss O'Brien & Nicholas Yandell. Performance by the ever-endearing Tabitha Acidz (narrator/theremin), Saint Syndrome (piano), and The Midnight Maestro (keytar/electronics). This lecture on the Neapolitan sixth embarks on a humorous sojourn through music theory, what makes a music maker, and showcases the variety of ways the composer uses sound to move the listener and find themselves along the journey. Thanks for joining us!

RANT

With a title like that, who needs program notes? Give it up for Tartie FaLouze, who has no problem saying all the things that the composer of this song is far too polite to say, and who is unapologetically 100% herself, which the composer is still working on.

THE GAY AGENDA

The Gay Agenda is a satirical indoctrination into leftist ideology intended to delegitimize the fears and grievances of anti-LGBTQIA+ mentalities. By singing "gay" on any note, the audience will summon an ancient, mystical voice who lovingly provides the essence of "woke" ideology through banned books, live audio effects, and saxophone/cello improvisation. A successful performance will train any participant to "destroy the patriarchy" through tornados of gay love, trans joy, and children's books.

LAMENT: DECONSTRUCTED

This composition was premiered at the 2018 concert "Made in Oregon" at the Astoria Music Festival. I had trouble finding the freedom to express my sorrow, so I decided to deconstruct the score and present it as an aleatoric work performed by left hand alone. It's part of my second studio collection entitled "Piano Memories". This deconstructed score consists of seven cycles/optional eight cycles with glockenspiel. The cycles can be played in any order and repeats may be taken as many times as emotions warrant. There are circle-x noteheads throughout the piece as optional melody lines, while highlighted question marks provide the opportunity for an improvised melodic ending. Enjoy this piece now performed by Tabitha in the darkest dress of grief for the saddest elegy. May you grieve what you need to with me.

ROT / BLAU

Jessie Marino's Rot/Blau eschews traditional instruments in favor of bodily movements. She breaks down these gestures into a series of discrete, absurd, and repetitive moments, which are copied between the duo partners, often mirrored simultaneously except for key moments. The gradual costume change from one performer to the other (plus the addition of two fabulous dresses not included in the original) melds with the theme of performativity and queerness inherent to any drag show, including tonight's.

ALWAYS MEETING OURSELVES

“Every life is in many days, day after day. We walk through ourselves, meeting robbers, ghosts, giants, old men, young men, wives, widows, brothers-in-love, but always meeting ourselves.” - James Joyce, Ulysses

The way we view the world is framed through our past experiences, what we are taught, and our understanding of how the world works. What is acceptable, what is desirable, what is distasteful is first impressed on us by our culture and society. We internalize those expectations and over the years may choose to add or discard values as we see fit. We cannot escape, however, the fact that we are biased organisms. Every experience is filtered through our own perceptions—our own fears. Always Meeting Ourselves seeks to explore the space of identity carved out for who we think we are, who we want to be, how we see our relationship with humanity, and even the barriers of what defines us as “different” all together.

He stares, he stares at the hourglass.
He stares, he stares at the hour.
She knows not where the time went,
but still he stares.
He stares at the hourglass.
She can't find him between her hands.

Is it just another site to see?
Oh please tell me where you're
leading me.
Tell me, am I just another site to see?

Now you see the night
is waiting for you too.
Heed the siren's call to the dark places.
The vibrations calm your mind,
but your heart races.
Focus on the sound,
Forget the pressures pushing down.
Follow to a depth you've never known.
Past the signals, warning signs.
Now it's time to take the dive
and live or die and swim.

Cautiously he lays his cross bare.
Somewhere he hoped she'd never find
with sweet communion lingering
and bell tones in the air.

He stares, he stares.
He stares, he stares.
And finally he sees her--he sees
himself.
And finally he sees her--she sees
herself.

Deep inside, feel the rush.
Hunter's snares line the underbrush.
Oh deep inside, feel the rush.
Viper's fangs taste of buttercups.
At this late hour, I can't see.
Tell me where you're leading me.

Will you spend,
Will you spend your life?
Will you spend,
Will you spend your life with me?
Will you spend your life?
Will you spend your life?

ODE TO AFLAMER

Poem & composition by Nicholas Yandell. Fixed media track mixed by Tristan Bliss. Spoken word performance: The Midnight Maestro. Pipe organ improvisation: Tabitha Acidz. Poem first published (in its original form) in RFD magazine: Issue Number 190; 2022.

This musical work explores a personal odyssey of moving from the lies of self-hatred, through the relief of self-acceptance, to a path of fully embracing one's "Flamer" status!



(DO YA LIKE MY) UNICORN TRAPPER KEEPER (EXTRA-EXTENDED DANCE REMIX)

The lyrics of this song are pulled straight from the befuddled consciousness of my childhood self, a sort of catalog of my youthful attempts to form a coherent identity and understanding of gender growing up in the 1980s. It was a colorful and confusing time to be an impressionable kid, full of iconic pop culture influences and incomprehensible grown-up stuff. I was pretty much left to myself as a child, so I didn't have a lot of help making sense of any of it. I'm not sure I ever did. Which might explain a lot.

THE ARTISTS

JENNIFER WRIGHT (TARTIE FALOUZE)

is delighted that her LGBTQ+ colleagues enthusiastically encouraged her to discover her inner drag queen (which, she learned, you can do as a cis-gender female) because meeting Tartie FaLouze has been one her favorite and most cathartic life experiences. Jennifer has been described as “a real force of nature” (FearNoMusic artistic director Kenji Bunch) and “[One] of [Cascadia Composers’] most creative producer/composers” (Oregon Arts Watch). She is a prolific keyed-instruments performer, composer, educator, graphic artist, event producer and culture-maker.

She holds two degrees in classical piano performance (B.M., Hart School of Music; M.M., Trinity College of Music, London) and studied at the Stuttgart Music Conservatory in Germany. Jennifer performs regularly as a solo and collaborative artist and has presented numerous concerts, master classes, and workshops in the U.S.A., the U.K., Europe, and Cuba. She teaches piano at Reed College and in her private piano studio in Portland, Oregon.

Her eclectic work spans a wild variety of media and styles, including experimental instruments, video, acoustic and electro-acoustic music, movement, found sound, live artmaking, and performance art. She adores creating a vibrant variety of collaborations with artists of every kind. Her compositions have been performed by Resonance Ensemble, Delgani Quartet, Venerable Showers of Beauty Gamelan Orchestra, Ensemble Interactivo de la Habana, 20 Digitus piano duo, FearNoMusic, and more. jenniferwrightpianostudio.com & skeletonpiano.com.



TIMOTHY ARLISS O'BRIEN (TABITHA ACIDZ) is an interdisciplinary artist in music composition and writing. He has premiered music with The Astoria Music Festival, Cascadia Composers, and ENAensemble's Serial Opera Project.

He has published several books of

poetry, (Dear God I'm a Faggot, Happy LGBTQ Wrath Month), and has written for Look Up Records (Seattle), and Deep Overstock: The Bookseller's Journal. He also hosts the podcast The Poet Heroic, and manages the digital cover The Healers Coven.

He also showcases his psychedelic makeup skills as the phenomenal drag queen Tabitha Acidz. Check out more at timothyarlissobrien.com.

NICHOLAS ALAN YANDELL (THE MIDNIGHT MAESTRO) is a queer composer, musician, writer, and visual artist. Musically, he specializes in composing classical concert works, film scores, post-rock, and electronic music, and has had works performed internationally. He received a Bachelor's of Music and Master's of Music Composition from Five Towns College and currently lives in Portland, Oregon where he met his husband and frequent artistic collaborator, Timothy Arliss O'Brien. He is a cofounder of Basement Music, a freelance sound and film score business and was named by the Oregon Music Teachers Association as their 2020 Composer of the Year.



MARSHALL CUFFE (SAINT SYNDROME)

is the lowest bass with the smallest waist, and the Pacific Northwest's ONLY piano queen!



After receiving his B.Mus. in Piano Performance and B.A. in Psychology, Marshall Cuffe fled the conservatory for the speak-easy where, as Saint Syndrome, she's been delighting audiences ever since.

Her repertoire is full of musical theater, comedy,

jazz classics, quirky covers, and original songs. She's known for her campy comedy and vintage class. During daylight hours, Marshall is an instructor and Director of Piano Studies at Hoffman Academy of Music.

Saint Syndrome has opened for and collaborated with such legendary performers as Latrice Royale, Alyssa Edwards, Jinkx Monsoon, Sharon Needles, Plastique Tiara, Kameron Michaels, Roxxy Andrews, Axel Andrews, Darcelle XV, and many more.

LUCAS MARSHALL SMITH is a composer/performer who engages with chamber, choral, orchestral, operatic, and electroacoustic music of



varying aesthetics. His music endeavors to understand the human experience through the lenses of internal/external cognition, religion/spirituality, and tone/noise relationships.

Smith's work has received accolades from the American Prize—2nd place in the 2017-18 opera/theater/film/dance

division for his one act opera, A Psalm of Silence and an Honorable Mention in 2016-17 for his choral work Lux Aeterna—and the ASCAP Foundation—a finalist in the 2018 Morton Gould Young Composer Awards for his chamber orchestra piece, ...through a glass, darkly... Smith's music is recorded on the RMN Classical and SEAMUS music labels. Explore more at <https://lmsmith10.wixsite.com/lucasmarshallsmith>.

DANIEL VEGA (POLLY OLIVE-ARROWS)

is a composer and saxophonist gleaming the intersections of contemporary music, nonviolent conflict resolution, and humor.

He conveys messages about global citizenship through juxtaposition of diverse musical ideas and styles and is eager to understand the role of music in civil-resistance movements. Drawing from the late Pauline Oliveros, he believes that improvisatory audience participation music for large crowds of people can be applied to interrupt oppressive regimes and facilitate unity among people.

Vega holds a Masters of Music degree in Composition and Saxophone Performance from the University of Missouri under the guidance of Dr. Stefan Freund, Dr. Yoshiaki Onishi, and Leo Saguiguit. He holds a



Bachelors of Music

Composition from Portland State University, where he studied under eminent composers and performers such as Renée Favand-See and Sean Fredenburg.

DIANE CHAPLIN is a solo artist, chamber music cellist and music educator who lives in Portland, Oregon. She tours around the U.S. as a featured member of the Portland Cello Project, and is often heard in solo and chamber music performances across the globe. Diane has taught at Yale University, Bard College, Oberlin Conservatory, Linfield University and Lewis and Clark College.

As a member of the Colorado String Quartet for twenty years, Diane performed in more than twenty countries and the Quartet was the first all-female string quartet to perform the complete quartets of Beethoven in both North America and Europe. Diane received a BFA degree from the California Institute of the Arts, and a Master of Music degree from The Juilliard School.

She holds a Special Prize from the International Cello Competition in Viña del Mar, Chile, and a Certificate from the International Tchaikovsky Competition in Moscow.





JP LEMPKE is a composer and creator of bizarre things, many of which have been performed by individuals and groups like unassisted fold, Kanae Mizobuchi, and WasteLAnd. A winner of the American Guild of Organists Student Commissioning Project and a nominee for the Destellos Foundation Electroacoustic and Video-Music Competition, his works have been featured throughout the U.S., Europe, and South Korea. In Feb. 2020, he became executive director of the EDME, where he continues to perform, organize concerts, and curate curious projects within Eugene. He teaches piano, theory, and composition at the Pavilanis School of Music in Eugene.

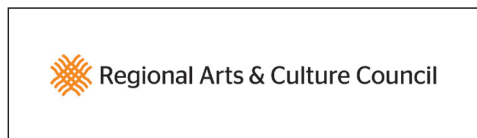


THOMAS CALLETANO GONZALEZ is a violinist, performer, and composer studying music education at the University of Oregon. Born in Oregon, his Hispanic heritage guides him toward exploring new perspectives in both music and communities. Having focussed on classical music for most of his career, he recently has been exploring more contemporary projects involving dance and original music. He believes in the expansive nature of music that explores diverse identities while providing opportunities for collaboration in the arts and beyond.

EDME performs and commissions underrepresented experimental works in order to open ears and minds, expanding the definition of what music can be/is capable of achieving, as well as who is capable of achieving it. We started in 2019 as cocurators of new music nights at venues not normally associated with composed music, where audience participation, graphic scores, and text-based performance pieces premiered alongside exotic concert works. Major endeavors include the Eugene Garbage Project (2021), which turned trash into visuals and electronic concert music, and our 1st Annual New Music Festival (2022), which featured nearly two dozen pieces by international composers from diverse backgrounds and brought nearly 150 audience members to 3 unique downtown locations.

**PRODUCTION & ARTISTIC DIRECTION BY
JENNIFER WRIGHT, NICHOLAS YANDELL &
TIMOTHY ARLISS O'BRIEN**

in association with Cascadia Composers. Funded in part by a "Make Learn Build" grant from the Regional Arts and Culture Council.



THANKS TO OUR IN-KIND DONORS!



...AND TO ALL OUR FABULOUS HELPERS!

Jennifer Wright: graphic design, grantwriting, programs, publicity, coordination
 Nicholas Yandell, Timothy Arliss O'Brien & Daniel Vega: coordination
 Pastor Zane Ridings, Larry Wahlstrom & everyone at First Christian Church!
 The First Christian Church bell chime players
 Matias Brecher: photography, videography, coordination
 Banned books donated by The Poet Heroic Free Library
 Tristan Bliss, Daniel Brugh, Caroline Brown & Paul Safar: volunteers
 Karleigh August: The Hand of the Queen (Assistant to Saint Syndrome)