

FIERCE,
FABULOUS,
AND

FULLY COIFFED

a dragtastic concert celebrating queer identity & expression

FEATURING...



Tartie
FoLouze

Tabitha
Acidz

The Midnight
Maestro

FRIDAY DEC. 10TH 2021 @ 7 PM

the Clinton Street Theater

2522 SE Clinton St. Portland, OR 97202

NEW MUSIC BY JENNIFER WRIGHT, NICHOLAS YANDELL,
TIMOTHY ARLISS O'BRIEN, LINDA WOODY, LUCAS
MARSHALL SMITH & BONNIE MIKSCH



Hosted by the
sensational
Saint Syndrome

with Diane Chaplin
(cello), Zeloszelos
Marchandt (voice) &
Kiel Moton (dance)

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

in association with Cascadia Composers



www.cascadiacomposers.org

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THANKS TO OUR IN-KIND DONORS



...AND OUR FABULOUS TEAM!

Jennifer Wright, graphic design, grantwriting, coordination

Nicholas Yandell, coordination

Timothy Arliss O'Brien, coordination

Matias Brecher, photography

Jeff Winslow, admin

Daniel Vega, Daniel Brugh, Paul Safar & James Gehrett, volunteers

...and hats off to all of the queer creatives that have made this world
a whole lot more fabulous since the dawn of time!

FIERCE, FABULOUS AND FULLY COIFFED

featuring the hostess with the mostest as our emcee: Saint Syndrome!

WHAT MAKES A MAN A MAN?

Charles Aznavour

Saint Syndrome (Marshall Cuffe), piano & voice

MISGUIDED

Bonnie Miksch

Bonnie Miksch, voice & live-controlled electronics

RANT

Jennifer Wright

Tartie FaLouze (Jennifer Wright), piano & voice

A MUSICAL LECTURE

Nicholas Yandell

Tabitha Acidz (Timothy Arliss O'Brien), spoken word & theramin
Saint Syndrome, piano

The Midnight Maestro (Nicholas Yandell), electronics & keytar

INTERMISSION

A QUEERIFICATION

Linda Woody

Zeloszelos Marchandt, baritone
Saint Syndrome, piano
Diane Chaplin, cello

ALWAYS MEETING OURSELVES

Lucas Marshall Smith

Lucas Marshall Smith, piano, voice & fixed media
Saint Syndrome, piano
Diane Chaplin, cello
Tartie FaLouze, toy piano, glockenspiel & tambourine
The Midnight Maestro, Tabitha Acidz & Daniel Vega, mirror gazers

TABITHA'S POETRY SLAM

Timothy Arliss O'Brien

Tabitha Acidz, spontaneous original poetry & guitar
The Midnight Maestro, piano

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

Jennifer Wright

Tartie FaLouze, voice & fixed media
Lucas Marshall Smith, voice
Kiel Boston Moton, dance

DANCE PARTY!!!

PROGRAM NOTES

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.

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.

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!

MISGUIDED

Misguided began as a simple poetic exercise in which I explored the long “i” sound in as many words as possible, while still trying to make sense. I created a live interactive performance environment in Max to perform the work. All sound sources come from my voice, and I explore a variety of sound processing techniques including comb filters, time processing, delays and reversed sounds. The computer portion follows the form of the work as set forth by the poem, and the live voice improvises in conjunction with the computer. There is no score to the piece. The poem and max patch provide the structure and the voice is improvised.

The text of Misguided speaks to our plight as humans in a time where we are all becoming more aware of structural inequities in our culture. These inequities disproportionately affect the LGBTQ communities (as well as all marginalized communities), and the poem misguided is a call for all of us to “revive what’s alive.” That is, let’s live our lives authentically, and refuse to be willing participants of racist, classist, ableist, sexist, and heterosexist systems or rhetoric.

A QUEERIFICATION

This piece was written for a dear Marylhurst University colleague, Zeloselos Marchandt, to perform at the 2021 Fierce, Fabulous and Fully Coiffed concert. The text, a poem written in 2016 by Regie Cabico, is a love poem in slam poetry style—the words and delivery are dynamic, theatrical, urgent, and engaging. Mr. Cabico is informed by his identity as a Filipino American and openly queer artist.

A Queerification
By Regie Cabico
-- for Creativity and Crisis
at the National Mall

queer me
shift me
transgress me
tell my students i'm gay
tell chick fil a i'm queer
tell the new york times i'm straight
tell the mail man i'm a lesbian
tell american airlines
i don't know what my gender is
like me
liking you
like summer blockbuster armrest dates
armrest cinematic love
elbow to forearm in the dark
humor me queerly
fill me with laughter
make me high with queer gas
decompress me from centuries of spanish inquisition
& self-righteous judgment
like the blood my blood
that has mixed w/ the colonizer
& the colonized
in the extinct & instinct to love
bust memories of water & heat
& hot & breath
beating skin on skin fluttering
bruise me into vapors
bleed me into air
fly me over sub-saharan africa & asia & antarctica
explode me from the closet of my fears
graffiti me out of doubt
bend me like bamboo
propose to me
divorce me
divide me into your spirit 2 spirit half spirit
& shadow me w/ fluttering tongues
& caresses beyond head
heart chakras
fist smashing djembes
between my hesitations
haiku me into 17 bursts of blossoms & cold saki
de-ethnicize me
de-clothe me
de-gender me in brassieres
& prosthetic genitalias
burn me on a brazier
wearing a brassiere
in bitch braggadocio soprano bass
magnificat me in vespers
of hallelujah & amen
libate me in halos
heal me in halls of femmy troubadors
announcing my hiv status
or your status
i am not afraid to love you
implant dialects as if they were lilacs
in my ear
medicate me with a lick & a like
i am not afraid to love you
so demand me
reclaim me
queerify me

Source: "The Quarry: A Social
Justice Poetry Database at
Split This Rock"
[https://www.splitthisrock.org/
poetry-database/poem/
a-queerification](https://www.splitthisrock.org/poetry-database/poem/a-queerification)

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.

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.

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.
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?

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.

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?

TABITHA'S POETRY SLAM

Like a mystic fog or cloud, this collection of poetry is special, spontaneous, and ephemeral. Being a poem is something that I feel occurs to me on a somewhat weekly basis. I find myself relating to the identity of the poet and the career of a composer. There's something about poetry that feels like I'm tearing off puzzle pieces from the picture of my whole person when I spill words on the page in a way that is totally unlike from when I'm engraving music on the page.

This is a performative representation of that process in action. I hope you enjoy,
Timothy/Tabitha



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

This song is 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



TIMOTHY ARLISS O'BRIEN 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 coven The Healers Coven.

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

NICHOLAS YANDELL

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.

JENNIFER WRIGHT 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 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 artistic 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.



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, Jinx Monsoon, Sharon Needles, Plastique Tiara, Kameron Michaels, Roxxy Andrews, Axel Andrews, Darcelle XV, and many more.

BONNIE MIKSCH is a composer who writes both acoustic and electroacoustic works. Her music explores the distinctly human realms of emotions, dreams, and states of consciousness, and combines diverse elements with an ear for coherence.

Her music has been performed in Asia, Europe, Canada, and throughout the U.S. Her works have been performed by fEARnoMUSIC, 45th Parallel, and Chamber Music NW, and presented at international, national, and regional venues including ICMC (China, Greece, Singapore, Denmark), The International Contemporary Music Festival (Korea), SEAMUS, the Third Practice Electroacoustic Festival, the Society for New Music, the New World Arts Electroacoustic Festival, Electrogals, and Cascadia Composers.

Her music is available on the North Pacific Music, Aca Digital, and fEARnoMUSIC labels. With degrees from CCM at the University of Cincinnati and Syracuse University, she serves as Director of the School of Music and Coordinator of Composition Studies at Portland State University, where she has taught music theory, composition, and computer music since 2004.



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 of Smith's music at <https://lmsmith10.wixsite.com/lucasmarrhallsmith>.

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.

LINDA WOODY lives in West Linn, Oregon and enjoys writing for a variety of ensembles. Her works have been performed by members of many notable ensembles including the Oregon and Vancouver Symphonies, Lake Carillon and Vesper Bells handbell choirs, the Marylhurst Chorale, Third Angle, and the Athey Creek and Rosemont Ridge Middle School bands. She serves on the board of Third Angle New Music and is a previous member of the Cascadia Composers board. Linda is a 2013 graduate of Marylhurst University (BA Music, BM Composition).



KIEL MOTON has following his deeply rooted passion for dance for 17 years. Moton has trained in Hip Hop street styles and with Orissi Guru Ratna Roy and received his B.A. in Performance Art and Popular Culture from The Evergreen State College. He danced



and choreographed for several hip hop companies in Seattle, PDX's Nonsense Dance Company, and founded his own dance company called Paint Dance Company. Kiel Moton is currently working with two Portland dance collectives, House of Aquarius, and Heidi Duckler Dance/Northwest.

ZELOSZELOS MARCHANDT has been called a tapestry of an individual. Vocalist, circus artist, director, producer, playwright, poet, journalist, documentarian, public speaker and educator (originally from Nashville, TN and based since childhood in the pacific northwest) since his youth, his creations have taken him coast to coast and abroad. His classical background expands easily into visionary concepts and multiple disciplines, revealing a force of nature at the helm. Projects have often focused on sex, gender, race, and social history—Especially Black and Indigenous trans, gender non-conforming and queer heritage and history.



**THANKS FOR LISTENING!!
XOXO - TEAM FIERCE & FABULOUS**