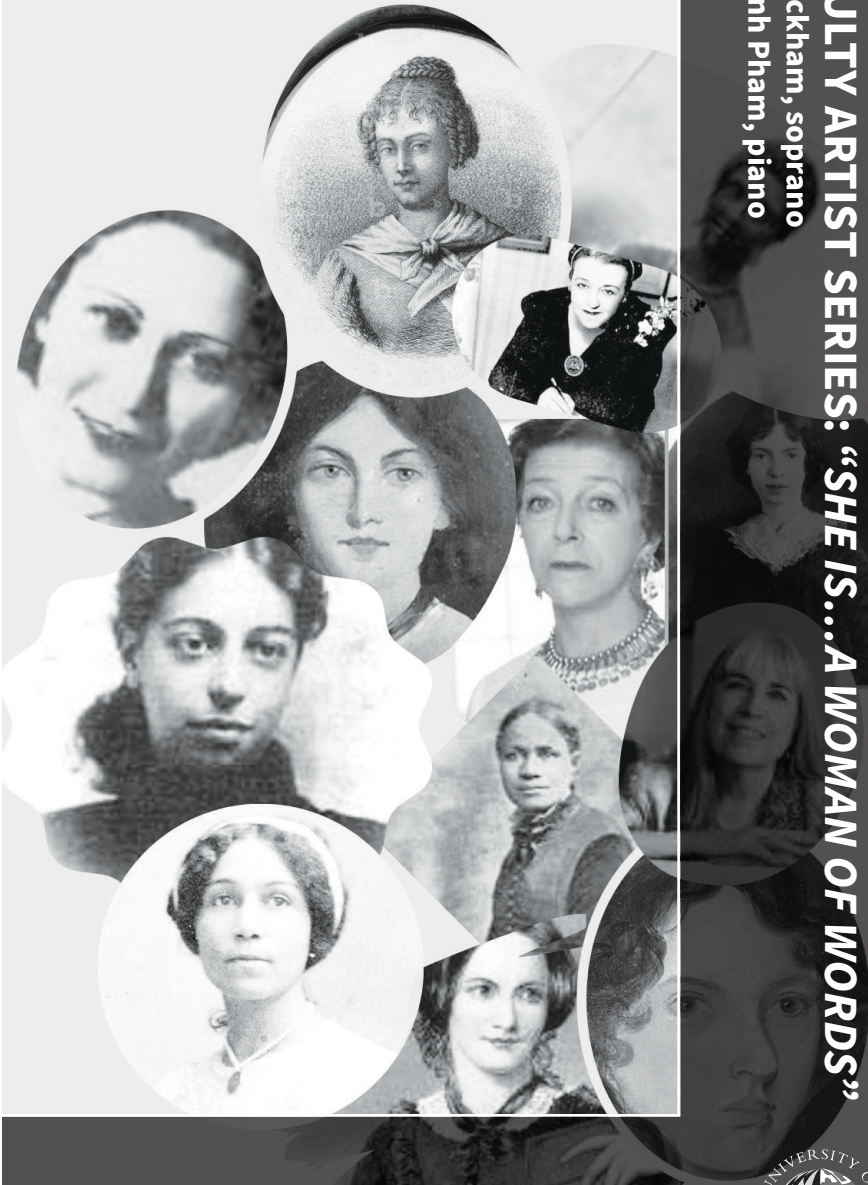


University of Maryland School of Music Presents

**FACULTY ARTIST SERIES: "SHE IS...A WOMAN OF WORDS"**

Teri Bickham, soprano  
Mai-Linh Pham, piano



Sunday, February 2, 2025 • 3PM

GILDENHORN RECITAL HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER



SCHOOL OF  
MUSIC

University of Maryland School of Music  
Presents

**FACULTY ARTIST SERIES:  
“SHE IS...A WOMAN OF WORDS”**

**Teri Bickham**

*Soprano*

**Mai-Linh Pham**

*Piano*

- Miss Wheatley’s Garden* ..... Rosephanye Powell  
(b. 1962)
- Songs for the People* Poet: Frances Ellen Watkins Harper  
(1825–1911)
- I Want to Die While You Love Me* Poet: Georgia Douglas Johnson  
(1886–1966)
- A Winter Twilight* Poet: Angelina W. Grimké  
(1880–1958)
- La farfalletta* ..... Vincenzo Bellini  
(1801–1835)  
Poet: Maria Politi
- Dolente immagine di Fille mia* ..... Vincenzo Bellini  
Poet: Maddalena Fumaroli  
(1802–1834)
- Povera me* ..... Pauline Viardot Garcia  
(1821–1910)  
Poet: Aimée Albini
- Fiançailles pour rire* ..... Francis Poulenc  
(1899–1963)
1. La Dame d’André Poet: Louise de Vilmorin  
5. Violon (1902–1969)  
6. Fleur
- Júrame* ..... Maria Grever  
(1885–1951)
- Despedida* ..... Maria Grever

“A Julia de Burgos” ..... Leonard Bernstein  
 from *Songfest* (1918–1990)  
 Poet: Julia de Burgos  
 (1914–1953)

### INTERMISSION

*Three Dickinson Songs* ..... André Previn  
 (1929–2019)  
*As Imperceptibly as Grief* Poet: Emily Dickinson  
*Will There Really Be a Morning?* (1830–1886)  
*Good Morning Midnight*

“Romanze” ..... Franz Schubert  
 from *Rosamunde* (1797–1828)  
 Poet: Helmina von Chezy  
 (1783–1856)

“Bedeckt mich mit Blumen” ..... Hugo Wolf  
 from *Spanisches Liederbuch* (1860–1903)  
 Poet: Maria do Ceo  
 (1658–1753)  
 trans. Geibel

“Was Du mir bißt” ..... Erich Korngold  
 from *Drei Lieder, Op. 22* (1897–1957)  
 Poet: Eleonore van der Straaten  
 (1876–1960)

*The Human Heart* ..... Elaine Ross  
 (b. 1966)  
*Evening Solace* Poet: Charlotte Brontë  
 (1816–1855)  
*Verses to a Child* Poet: Anne Brontë  
 (1820–1849)  
*Life* Poet: Charlotte Brontë  
*Love and Friendship* Poet: Emily Jane Brontë  
*Past, Present, Future* (1818–1848)

*Dreaming* ..... Lori Laitman  
 (b. 1955)

*She Is...* is a recital series curated over the past 6 years to highlight the influence of women in the music that is performed. This series has explored female identifying composers, poets, muses, and famous singers. *She Is...A Woman of Words* focuses on the writers whose words depict the many emotions that encompass our lives. All of the text on this program was written by a woman including some of the most celebrated poets in history and others whose voices were marginalized and deserve a platform.

The history of Western Classical music is full of rich melodies and lyric poetry. Early song texts were drawn from religious writings, Shakespeare, and the writers of the Renaissance and Baroque periods. Unfortunately, very few women had the opportunity to publish and promote their writings and most of the early song repertoire lacks this representation. As the art form evolved, 19th-century German repertoire was dominated by the poetry of the masters like Goethe, Heine, Müller and Eichendorf. This was followed by the rise of the *fin de siècle* and the Symbolists poets who helped to bring about the French *mélodies*. As the 20th century emerged and the world became more globalized, poetry from all over the world began to filter into art song and with this came the emergence of repertoire set to the text of women writers. Some of the most important writers of the 19th and 20th century include Emily Dickinson, Christina Rossetti, Edna St. Vincent Millay, Emily Brontë, Toni Morrison and Maya Angelou.

*She Is...A Woman of Words* presents a variety of writers, many of whom were lesser known than the greats listed above. English speaking countries have a rich history of dynamic female authors and we feature a few of them, such as Emily Dickinson and the Brontë sisters. In addition, *Miss Wheatley's Garden* is an homage to the first published black American, Phyllis Wheatley (1753?-1784). She was brought to America and sold into slavery in Boston at the age of seven and her book, *Poems on Various Subjects, Religious and Moral*, was published in 1773. This book ultimately bought her freedom, and she is remembered for her trailblazing publication, as well as the distinction of being the first African American woman to earn a living from her writing. Phyllis Wheatley's distinguished accomplishments inspired the composer, Dr. Rosephanye Powell, to entitle her song cycle, *Miss Wheatley's Garden*, celebrating the many generations of poets who have blossomed, thanks to her pioneering works. Each song in this set is written by an African American poet who was affected in some way by slavery and injustice.

Unfortunately, in non-English repertoire, one must investigate more to find repertoire that was set to the words of women. This is often due to social or cultural restrictions that prevented publication for women. We are excited to offer songs by some famous composers who worked to broaden their literary palate and found inspiration in the words of women poets and writers. Bellini, Viardot, Schubert, Wolf, Korngold, Poulenc and Bernstein each had great success interpreting this poetry and telling vibrant stories through their music. The writers of these texts came from many backgrounds that include a Baroque nun, Czech nobility, outspoken German and Puerto Rican journalists and activists, an heiress, and childhood family friends of the composers. For some of these women, there is no trace of their lives to research and these songs help to tell the world of their story. For others, we are grateful to have many opportunities to learn about their lives and work. No matter their background, their words tell stories of passion, grief, love, outrage, and youthful escapades, and present a variety of human emotion.

Finally, some composers also have the gift of text and are able to combine their own music and words. It is important to include a couple of those artists in any recital, as the collaboration with one's own words and music is beautifully cohesive. Maria Grever and Lori Laitman each told stories through their texts and music, and their passion and humor speak to both the performers and listeners.

From each of these unique backgrounds emerged texts that inspired wonderful music. The repertoire performed today spans cultures, languages, and time periods but all celebrate the beautiful collaboration of words and music and the women whose words inspired their composition.



Soprano **THERESA "TERI" BICKHAM** is praised for her "fine piano nuances" and "expressive legato line." Her career has taken her to Italy, Austria, and prestigious houses in the United States. She has performed a diverse repertoire of operatic roles that include a specialization in Mozart heroines (Donna Anna, La Contessa, Fiordiligi), Italian opera (Adina, Violetta, Musetta), German operetta (Rosalinde, Hanna Glawari) and contemporary American opera. In addition, she has placed in prestigious competitions including The Metropolitan Opera National Council Auditions, Palm Beach Opera, Shreveport Opera Singer of the Year and the Concorso Lirico Internazionale per Cantanti lirico Rosa Ponselle.

Dr. Bickham regularly performs with orchestras throughout the country and is an avid recitalist and scholar of female composers, poets, and performers. She earned degrees from the University of Maryland College Park (D.M.A.), the University of Houston (M.M.), and Towson University (B.M.). Dr. Bickham's debut album was released by Albany Records in 2021 and she published her first article in the *Journal of Singing* in November 2024. She is an assistant professor of voice at the University of Maryland College Park and a faculty member at the International Summer Opera Festival of Morelia, Mexico. Her performance experience has culminated in her passion for training young professionals and her students have been recognized for their polished performances and exemplary teaching.



Pianist **MAI-LINH PHAM** has performed extensively throughout the United States and abroad. Her concerts range from performances at the Palace of Fine Arts in San Francisco and the John F. Kennedy Center for the Performing Arts in Washington D.C., to the Presidential Palace in Tegucigalpa, Honduras.

She has been a faculty member at the Bay Area Summer Opera Theater Institute, Classical Singing in New York and has served as music director of the opera workshop program at Notre Dame de Namur University.

She has worked with such diverse artists as Elly Ameling, Frederica Von Stade, Barbara Bonney and composers Jake Heggie, John Harbison and Libby Larsen.

Prior to joining the faculty at UMD, she held the position of principal coach and associate chair of the Voice Department at the San Francisco Conservatory of Music, where she taught for 22 years. Her students have appeared onstage at prestigious opera houses throughout the world such as the Metropolitan Opera, Chicago Lyric Opera, San Francisco Opera and Staatsoper Berlin.

She received her B.M. from Oberlin Conservatory, M.M. from San Francisco Conservatory and a D.M.A. in Collaborative Piano and Coaching from the University of Minnesota. Her major teachers include Margo Garrett, Timothy Bach and Peter Takács.

CLARICE PRESENTS

# 24/25 SEASON

at The Clarice Smith  
Performing Arts Center

## Baltimore Symphony Orchestra at The Clarice



Friday, February 28, 2025 • 8PM

### **Mahler's Fourth Symphony**

Jonathon Heyward, conductor  
Julia Bullock, soprano

Dvořák: *Carnival Overture*  
Montgomery: *Five Freedom Songs*  
Mahler: *Symphony No. 4*



Friday, April 18, 2025 • 8PM

### **Alsop Conducts Scheherazade**

Marin Alsop, conductor  
Gabriela Montero, piano

Ortiz: *Antrópolis*  
Montero: *Piano Concerto No. 1, "Latin"*  
Rimsky-Korsakov: *Scheherazade*



UNIVERSITY OF  
MARYLAND



24  
25  
SEASON

*at The Clarice Smith  
Performing Arts Center*

