

J O A N S Z Y M K O

We Are All Bound Up Together

Interlude from
Lifting As We Climb

Celebrating the 100th Anniversary of the passage of the
19th Amendment to the Constitution of the United States



JOAN SZYMKO (b.1957)

With a catalog of over 100 choral works, Joan Szymko's music is regularly performed at regional, national and international choral festivals, competitions and conferences. Notably, her music has been presented on stage or in sessions at every National Conference of the American Choral Directors Association since 2003. The ACDA recognized Szymko's lasting impact on the choral arts in North America by selecting her as a recipient of the prestigious Raymond W. Brock Memorial Commission (2010). She has been commissioned by all manner of choral ensemble: professional and community choirs, university and high school programs, select children's choirs, LGBTQ choruses and church choirs. Utilizing a familiar music vocabulary, she creates works that are nonetheless fresh and engaging; compelling and inspiring, her text selections are as notable as her music.

Joan Szymko lives and works in the beautiful Pacific Northwest. As resident composer she has enjoyed a fruitful collaboration with Portland-based Do Jump! Movement Theater (1995-present), creating underscoring for both local and major touring productions. A dynamic conductor, she has served on the choral music faculty of Portland State University (2013-15) and most notably, as Artistic Director of Aurora Chorus (1993-2000). As a visiting artist, Szymko workshops her compositions with choirs in a variety of educational and festival settings across the country and abroad. She has presented at regional and national ACDA conferences and was honored to have been invited to present a session on her own music in New Zealand at the 2020 World Symposium on Choral Music.

NOTES

I accepted the 2020 Dr. Catherine Roma Commission Project commemorating the 100th anniversary of the passage of the 19th Amendment with the understanding that my composition would not only explore the historical fight for women's suffrage, but also speak to present day attacks on voting rights. "**We Are All Bound Up Together**" is the stand alone interlude from the resulting commission: **Lifting As We Climb**, a choral narrative 30 minutes in length scored for women's choir, speakers (6) piano, drum kit and alto sax. Suffragists come to life and previously hidden voices of African American women fighting for the vote are heard. Frances Ellen Watkins Harper was one such black suffragist. "**We Are All Bound Up Together**" began as piano underscoring to her words spoken at a National Women's Rights convention in 1866. The context of her remarks was the post Civil War fracturing of the women's suffrage movement over the 15th Amendment which granted black men access to the elective franchise— before white women. **Lifting As We Climb** looks back in time, but it also explores the present day and anticipates a future that will require a diligent, informed public ready to fight for equality, democracy and the right to vote. Explore the entire score and libretto at www.joanszymko.com.

In performance, an ensemble may choose to present an alternate narrative / contemporary call for unity and healing.

We Are All Bound Up Together

Frances Ellen Watkins Harper

Speaker:

We are all bound up together in one great bundle of humanity, and society cannot trample on the weakest and feeblest of its members without receiving the curse in its own soul. You white women speak here of rights, I speak of wrongs... This grand and glorious revolution (**piano begins**) which has commenced, will fail to reach its climax of success, until throughout the length and breadth of the American Republic, the nation shall be so color-blind, as to know no man by the color of his skin or the curl of his hair. It will then have no privileged class, trampling upon and outraging the unprivileged classes, but will be then one great privileged nation, whose privilege will be to produce the loftiest manhood and womanhood that humanity can attain." - **narrative ends at M13**

Commissioned by GALA Choruses
www.GalaChoruses.org
for GALA Festival 2020 in Minneapolis, MN

We Are All Bound Up Together

from *Lifting As We Climb*

Frances Ellen Watkins Harper (1825-1911)

Joan Szymko

(narrative begins prior to piano intro)

♩=92

The first system of musical notation is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The treble clef staff contains a melody of eighth and quarter notes, while the bass clef staff provides a simple harmonic accompaniment with whole and half notes.

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The second system of musical notation begins at measure 5. It features a more complex piano accompaniment with chords and arpeggiated figures in both the treble and bass staves.

The third system of musical notation begins at measure 9. It continues the piano accompaniment with similar chordal and arpeggiated textures, ending with a double bar line.

13 *mp* Tutti Unison

We are all bound up to-ge-ther, We are all bound up to-ge-

17 *mf*

- ther in one great bun - dle of hu - ma - ni - ty one great bun-dle of hu-

21

ma - ni - ty, one great bun - dle of hu - ma - ni - ty

ma - ni - ty, one great bun - dle of hu - ma - ni - ty

ma - ni - ty, one great bun - dle of hu - ma - ni - ty

24

poco rit. **A tempo**
p

one great bun - dle of hu - ma - ni - ty, We are all bound up to - geth -

one great bun - dle of hu - ma - ni - ty,

one great bun - dle of hu - ma - ni - ty,

poco rit. **A tempo**
p

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27

mf

er, We are all bound up to - geth -

mp *mf*

We are all bound up to - geth - er, We are all bound up to - geth -

mp *mf*

We are all bound up to - geth - er, We are all bound up to - geth -

mp *mf*

31

mp **rit.** *p*

er, We are all bound up, bound up to - geth - er We are

mp *p*

er, We are all bound up, bound up to - geth - er We are

mp *p*

er, We are all bound up, bound up to - geth - er We are

rit.

mp

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Tutti Unison

35 *Meno mosso* **molto rit.** *pp*

all bound up to - ge - ther, We are all bound up to - ge - ther,

Meno mosso **molto rit.**

p