You are set free

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YOU ARE SET FREE

A Thesis

Submitted to the Graduate Faculty of
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements of the degree of
Master of Music

in

The Department of Music

by

Jennifer L. Mitchell
B.M. Edu., Mississippi College
May 2014
To my Mom
who has been with me since the beginning
of my great adventure.

and, most importantly,

To the Great Healer
who spoke and continues to speak the powerful words
“You are set free,” to me.
I am forever thankful.
I thank all of my composition teachers Dr. James Sclater, Dr. Benjamin Williams, and Dr. Dinos Constantinides. Without their valuable teaching, patience, persistence, and wisdom, I would not be where I am today. I thank Dr. Robert Peck and Dr. Blake Howe for graciously being on my committee and always being so helpful and understanding in the classes I took with them. I thank Dr. Louis Oswalt, who first encouraged me to begin composing, Mary Counts, who encouraged my earliest compositions, Dr. Craig Young, who programmed my first large ensemble piece, and all the faculty of Mississippi College, who consistently believed in me. I am truly thankful. I thank my church family in Baton Rouge and the people of the Baptist Collegiate Ministry. Just when I wanted to give up and move back home, they stepped in and gave me the encouragement to keep going, reminding me of the spiritual family I have. My parents, siblings, and future husband stood by me despite long distances, consistently providing for me, constantly encouraging me and always believing in me. From the depths of my heart, thank you. Above all, I thank my Lord and Savior Jesus Christ. He is forever faithful, forever true, forever forgiving, and forever good. I need Him above all things. He has never failed me and He never will. Thank you, my sweet friend. I am eternally thankful.
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You Are Set Free is a four-movement orchestra work depicting the story of the disabled woman in Luke 13. The first movement is a picture of her inner conflict of hope and hopelessness she had as a disabled person during the time of Jesus. Her hope is represented in tonal melodies, while her hopelessness is represented in harsh harmonies. In the next movement, the woman’s inner conflict continues. Hopelessness is represented by a twelve-tone row and hope is represented by a tonal melody drawn from movement one. The third movement encompasses the meeting of Jesus and the woman. Jesus is represented by a strong and beautiful melody and the woman’s melody is accompanied by the harsh twelve-tone row. At the end of the movement, the two melodies meet and the woman is freed of her disability, her hopelessness, and her twelve-tone melody. The work continues directly into the final movement, which depicts the woman’s joyful celebration.
INSTRUMENTATION

Piccolo (2nd Flute)
  2 Flutes
  2 Oboes
English Horn (2nd Oboe)
  2 B-flat Clarinets
B-flat Bass Clarinet (2nd Clarinet)
  2 Bassoons

  4 Horn in F
  2 C Trumpets
  2 Trombones

  Timpani

Percussion 1
  Xylophone
  Vibraphone

Percussion 2 (Two Players)
  Snare Drum
  Bass Drum
  Wind Chimes
  Suspended Cymbals

Percussion 3 (Two Players)
  Slap Stick
  Suspended Cymbal
  Crash Cymbal
  Chains
  Triangle
  Claves

  Violin I
  Violin II
  Viola
  Cello
  String Bass
You Are Set Free is a multi-movement work based on the Biblical story found in Luke 13:10-17. In the story a woman had a “disabling spirit for eighteen years,” keeping her bent over and unable to straighten herself. When Jesus saw the woman, he called her over, laid his hands on her, and said “Woman, you are set free.”

The first movement of the work is a depiction of the oppression she might have felt. During this time in Jewish culture, women were looked down upon and those with disabilities were outcasts. Many were considered unclean, and if a clean person touched them, the clean person would also become unclean. Thus, the woman was probably untouched for years because she was “unclean,” and in addition, like many people with disabilities during this time, she was probably forced to be a beggar. She was in a terrible situation and, as Jesus said, “bound by Satan” for eighteen very long and trying years. In the first movement this is presented by the harsh harmonies, heavy accompaniments, and the chains and slapstick found in the percussion.

Despite her situation she must have had some hope, because she was still trying. She could have simply given up and died, but she was still trying to live and she was still trying to go places, since Jesus found her in the synagogue. She must have had hope in God and in his people, or else she would have stayed away from the synagogue. She had no real reason to go there. Her hope is represented in the tonal melodies and brief glimpses of brightness found in the mist of darkness throughout the first movement.

The second movement shows the inner conflict the woman had with hope and hopelessness. Here hopelessness is represented by a twelve-tone melody and tone row. The tone row attempts to over take the brightness of the tonal melody brought from the first movement and the melody struggles to reach its true form, which includes a major sixth. Hope eventually reaches its true form in one last surge of effort, but is eventually taken over by hopelessness.

Just as the woman has given up all hope, Jesus enters into her life in the third movement. He is represented by a strong and attractive melody, while the completely hopeless woman can only present her melody with harsh twelve-tone accompaniment. Nevertheless, Jesus calls her to Him and His strength meets her hopelessness in the final section. Their melodies are combined and the harsh harmonies disappear.

The final movement is the woman’s celebration of her new found freedom. The movement is in rondo form and depicts the woman repeating her story over and over to various listeners. She is joyous and thankful, and she desires for everyone to know what Christ did for her.
YOU ARE SET FREE

I. Before

Jennifer L. Mitchell
Slightly Faster \( \dot{\=} 92 \)
II. Hopeful Hopelessness

Freely with expression (\( q \approx 72 \))

Flute 1&2

Oboe 1

English Horn (Oboe 2)

Clarinet in Bb

Bass Clarinet (Clarinet 2)

Bassoon 1&2

Horn in F 1&2

Horn in F 3&4

Trumpet in C 1&2

Trombone 1&2

Percussion 1

Wind Chimes

Harp

Violin I

Violin II

Viola

Cello

String Bass

25
III. Strength Meets Hopeless

Cadenza $c \approx 140$

Flute 1&2

Oboe 1&2

Clarinet in Bb 1&2

Bassoon 1&2

Horn in F 1&2

Horn in F 3&4

Trumpet in C 1&2

Trombone 1&2

Timpani

Percussion 1

Percussion 2

Percussion 3

Violin I

Violin II

Viola

Cello

String Bass
Confidently with joy

\( \text{q} = 140 \)
REFERENCE

VITA

Jennifer L. Mitchell is currently a graduate student at Louisiana State University and a student of Dr. Dinos Constantinides. She holds a Bachelor of Music Education from Mississippi College where she studied composition with Dr. James Sclater and Dr. Benjamin Williams. In 2011 she was awarded the Theodore Pressor Scholarship, and in 2009 the Henry Bellman Award for composition. Her works have been performed by the Mississippi Symphony Orchestra, Mississippi College Symphonic Winds, Louisiana Sinfonietta, and many musicians across the Louisiana and Mississippi area.