REDWALL
SYMPHONIC POEM FOR ORCHESTRA

A DISSERTATION IN
Music Composition

Presented to the Faculty of the University of Missouri-Kansas City in partial fulfillment of the requirements for the degree of

DOCTOR OF MUSICAL ARTS

by
Joshua Kyle Luetkemeyer

M.M., University of Louisville, 2004
B.A., Truman State University, 2002

Kansas City, Missouri
2015
ABSTRACT

*Redwall* is programmatically based off of the *Redwall* book series by Brian Jacques. The story takes place in a medieval world where animals are given human characteristics. The protagonist, Martin, is a slave mouse who becomes a warrior to avenge the death of his father at the hands of Badrang the Tyrant. He falls in love with a mouse named Rose, eventually losing her when she is killed by Badrang. After defeating Badrang, Martin gives up his sword and builds Redwall Abbey, a place where all animals can exist peacefully.

The piece is divided into five elided movements. The first, "Martin," introduces the three main thematic ideas. The first idea, the open fifth, is used throughout the piece. It represents the malleability of Martin's character. The second is Martin's theme, also based on fifths, which is first heard in the trumpet. It is present throughout all five movements, in itself, relatively unchanged. The surrounding sound; however, colors how the listener perceives Martin's emotions. Finally, a short chorale is presented in the woodwinds. Meditative in sound, the chorale signals a change in Martin's character.

The second movement, "Mossflower Woods," shows Martin's first view of the area where he would eventually settle down. The constant motion of the woodwinds in this movement represents the ever present cacophony of sounds and movements in a forest. While mostly calm and beautiful, the forest is not without its dangers. As the piece darkens, the third movement introduces Badrang the Tyrant. He is represented musically by the octatonic scale and a four note bass theme (F#-C-Ab-F).

The fourth movement, "Mourning Rose," displays Martin's grief at losing his love. Through this despair Martin's resolve grows as the movement builds. Eventually the chorale signals his decision to give up his sword and turn his sadness into hope in the building of a home where all animals can be safe. The fifth movement, "Redwall Abbey," portrays the building of this home, and the joy for Martin of finding his final purpose in life: protecting and caring for those that need it.
The faculty listed below, appointed by the Dean of the Conservatory of Music and Dance, have examined a thesis titled *Redwall*, presented by Joshua Kyle Luetkemeyer, candidate for the Doctor of Musical Arts Degree, and certify that in their opinion it is worthy of acceptance.

**Supervisory Committee**

Reynold Simpson, D., Committee Chair  
Conservatory of Music and Dance

Chen Yi, DMA, Committee Chair  
Conservatory of Music and Dance

Zhou Long, DMA  
Conservatory of Music and Dance

Andrew Granade, Ph.D.  
Conservatory of Music and Dance

Hali Fieldman, Ph.D.  
Conservatory of Music and Dance
# CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABSTRACT</td>
<td>iii</td>
</tr>
<tr>
<td>SECTIONS</td>
<td>vi</td>
</tr>
<tr>
<td>INSTRUMENTATION</td>
<td>vii</td>
</tr>
<tr>
<td>PERFORMANCE NOTES</td>
<td>viii</td>
</tr>
<tr>
<td>REDWALL</td>
<td>1</td>
</tr>
<tr>
<td>VITA</td>
<td>48</td>
</tr>
</tbody>
</table>
In rememberance of my mother, Deborah Luetkemeyer, for your support and inspiration in my life.

In rememberance of my father, Nicholas Luetkemeyer, for sharing your love of music.

To my sister, Casey Colbert, without whose daily support and patience, I would have never gotten this far.
SECTIONS

Martin the Warrior (A-B)
Mossflower Woods (C-H)
Badrang the Tyrant (I-M)
Mourning Rose (N-P)
Redwall Abbey (Q-R)
(13:20)
INSTRUMENTATION

1 Piccolo
2 Flutes
2 Oboe
1 English Horn
2 Bb Clarinet
1 Bb Bass Clarinet
2 Bassoon
1 Contrabassoon

4 F Horn
3 Bb Trumpet
2 Trombone
1 Bass Trombone
1 Tuba

Timpani

<table>
<thead>
<tr>
<th>Percussion I</th>
<th>Percussion II</th>
<th>Percussion III</th>
</tr>
</thead>
<tbody>
<tr>
<td>Glockenspiel</td>
<td>Crotale</td>
<td>Tubular Bells</td>
</tr>
<tr>
<td>Gong</td>
<td>Suspended Cymbal</td>
<td>Vibraphone</td>
</tr>
<tr>
<td>Bass Drum</td>
<td>Toms (5)</td>
<td>Crash Cymbal</td>
</tr>
<tr>
<td>Tubular Bells</td>
<td>Vibraphone</td>
<td>Gong</td>
</tr>
<tr>
<td>Suspended Cymbal</td>
<td>Tubular Bells</td>
<td>Suspended Cymbal</td>
</tr>
<tr>
<td></td>
<td>Mark Tree</td>
<td>Marimba</td>
</tr>
<tr>
<td></td>
<td>Crash Cymbal</td>
<td></td>
</tr>
</tbody>
</table>

Harp
Violin I
Violin II
Viola
Cello
Contrabass

The score is transposed.
PERFORMANCE NOTES

Mordents should be played as written note, whole step up, then written note as follows:
Joshua Luetkemeyer was born on November 20th, 1979 in Jefferson City, Missouri. He began studying trumpet and composition at the age of 12. He attended Truman State University in 1998, studying composition with Dr. Warren Gooch. He received his Bachelors of Arts in music in 2002.

In 2002 Joshua began a graduate teaching assistantship at the University of Louisville, teaching theory, aural skills, and composition. He studied composition under Dr. Steve Rouse and graduated with a Master of Music in composition in 2004.

In 2005 Joshua moved to Holt Summit, Missouri and began to teach private theory and composition lessons to Jefferson City High School students. Beginning in the fall of 2006 he was hired to teach theory and music appreciation at Westminster College in Fulton, Missouri.

Joshua began his doctoral studies in 2007 at the University of Missouri-Kansas City: studying composition under Dr. Zhou Long and Dr. Reynold Simpson, theory under Dr. Hali Fieldman, and musicology under Dr. Andrew Granade. Joshua finished his doctoral comprehensive final exams in 2012. He was hired to teach at Rochester Community and Technical College in 2013 to teach music composition, brass lessons, theory, and music appreciation.

Joshua is an active composer, but focuses his work in post secondary education: developing aural skills and theory educational resources, music appreciation videos and listening lists, and websites and other online resources for film music classes. His composition style, though variable, holds to an extended tonal style focusing on programmatic music with heavy thematic development.