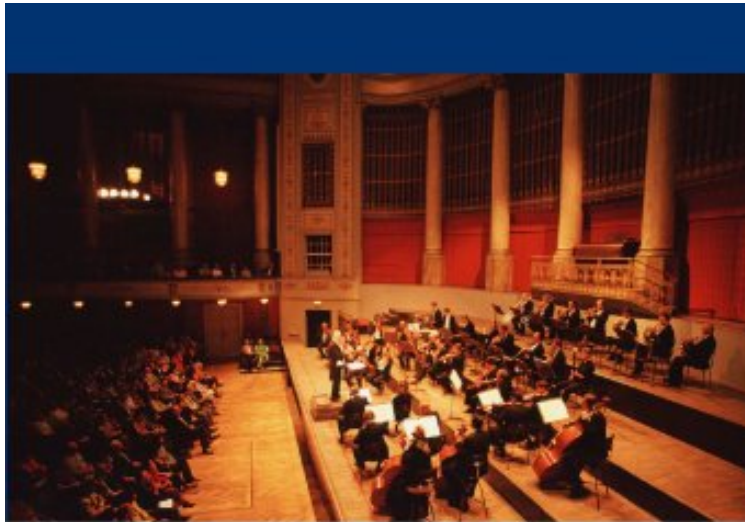


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D.M.A., Amy E. Gillingham

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Amy E. Gillingham, D.M.A.

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This book explores connections between compositional intent, structural patterns, and audience perception in Franz Joseph Haydn's music as exemplified in his Concerto in C Major for Violoncello and Orchestra, Hob. VIIb: 1 (ca. 1761-1765) and Concerto in D Major for Violoncello and Orchestra, Hob. VIIb: 2 (1783). Haydn's novel use of, and adherence to, schematic patterns show the concertos as opposing products of formal creativity aimed at the unique discerning abilities of two differing audiences. While simple and complex compositional techniques coexist throughout Haydn's music, shifting the analytical perspective to a more listener-centered viewpoint exposes a dichotomy of simple or complex classifications. Examination of pattern usage in the concertos through the lenses of motivic outgrowth, galant schemata, cyclicism, phrase structure, and sonata/concerto repetition designs finds complementary stylistic traits between the works. Combining these findings with eighteenth-century aesthetics and the psychological implications of schema usage bridges the composer-audience gap, showing Haydn's intent to cultivate active listeners and maintain intelligibility.

About the Author Dr. Amy E. Gillingham holds degrees from the University of Cincinnati College-Conservatory of Music and the North Carolina School of the Arts. As a cellist, she has concertized internationally; as an educator and scholar, she has held faculty positions at the University of Cincinnati College-Conservatory of Music and Indiana Wesleyan University.