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A social, literary and musical study of Julie Pinel’s *Nouveau recueil d’airs sérieux et à boire* (Paris, 1737)

by

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Abstract

This thesis discusses the life and work of the eighteenth-century French composer, Julie Pinel. Pinel’s extant music comprises one collection of music, *Nouveau recueil d’airs sérieux et à boire à une et deux voix, de Brunettes à 2 dessus, scène pastorale, et cantatille avec accompagnement*, published in 1737, of which a critical edition has been produced in volume II of this thesis. There is little information regarding Pinel’s life and work, however, the preface and privilège included in her *Nouveau recueil* provide some clues as to Pinel’s biography. Her life and music are examined, with reference to the social, literary and musical environment she was working in. An added dimension is that Pinel was working as a professional *musicienne* at a time when women were beginning to find their voice and place in professional society. Pinel claims authorship of the majority of the poems in her collection, and the rest come from anonymous sources. Pinel’s literary and musical output illustrates her obvious knowledge of the current trends in eighteenth-century France, with most of her poetry written for a female poetic voice, displaying many of the fashionable themes of the day. Her music displays a variety of styles, ranging from simple airs in binary form, traditionally found in most French *airs sérieux et à boire*, to the operatic, and the fashionable rococo styles.
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