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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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VOLUME ONE

A thesis
submitted in fulfilment of the requirements for the degree of
Master of Music
in Musicology

New Zealand School of Music

May 2008

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.

Acknowledgements

Firstly, I wish to thank my supervisor, Dr Greer Garden, who introduced me to Julie Pinel, providing me with a unique and interesting research topic, helped with some of the translations, and whose guidance, advice, and counsel have been invaluable during the course of this research.

There are many other people who have been very important, and in particular I would like to thank a fellow Master's student, Felicity Smith, who helped me tackle Sibelius and whose support, advice and company motivated me throughout. Many thanks go to the Student Services staff at 14 Kelburn Parade where I have worked part-time, who have been incredibly supportive, allowing me flexible work hours especially during the final stages of my study. I would also like to thank Douglas Mews and all the proof-readers who generously gave their time to look over excerpts of my work and provide feedback.

Most importantly, with love I thank my parents for their constant encouragement and support, and especially for their financial help, without which, this study would not have come to fruition.

VOLUME 1

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