Notice of the Final Oral Examination
for the Degree of Doctor of Philosophy

of

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MMus (McGill University, 2013)
BMus (University of British Columbia, 2011)

Campion’s Avantures Pastorales Op.3 (1719)”

School of Music

Thursday, December 14, 2017
1:30 p.m.
Fine Arts Building
Room 109

Supervisory Committee:
Dr. Susan Lewis, School of Music, University of Victoria (Supervisor)
Dr. Elissa Poole, School of Music, UVic (Member)
Dr. Jennifer Wise, Department of Theatre, UVic (Outside Member)

External Examiner:
Dr. Sin Yan Hedy Law, School of Music, University of British Columbia

Chair of Oral Examination:
Dr. Timothy Iles, Department of Pacific and Asian Studies, UVic
Abstract

This dissertation is the first study of François Campion’s (1686-1747) *Avantures Pastorales* Op.3 (1719), a collection of airs, interspersed within a connecting narrative. The story is a retelling of the myth of Damon and Philis, while the fifty-two interspersed airs are typical for the genre in the early-eighteenth century and provide emotional depth and commentary on the protagonists’ relationship. The dissertation features a critical analysis of the music, context and plot, alongside a critical edition.

I will argue that although the Ballard firm held monopoly over the air publishing business, Campion found a market niche in the wealthy Parisian salons by publishing *Avantures Pastorales* in an innovative and creative format. He repackaged a very familiar product by adding a continuous, connecting narrative based on an ancient love myth to a collection of airs. In my guide for staging and performance, I argue that this collection would have had great appeal and most likely would have been performed at one of the Parisian salons. The air had a central place during gatherings, as its performance allowed participants to express emotions of passionate love and courting that were socially prohibited in conversation.

I also provide incipits and annotations that reveal the airs to be stylistically generic. Analyzing the expressed affects, however, showed that a rich representation of emotions complement and enhance the story, while also compensating for the overall quality of the music. I argue that the collection takes approximately three hours to perform and can be staged with a minimum of four singers, one narrator, and a harpsichord. In the Appendices, I provide a transcription, translation and a critical performing edition of *Avantures Pastorales*. This dissertation fills an important gap in the literature on François Campion and contributes to a complete picture of the history of the French air.