

Early Music

Original article

UDC 78.0711; 783

<https://doi.org/10.56620/2587-9731-2025-1-029-053>

EDN GBENKS



**Duets in Viennese Singspiels
by Carl Ditters von Dittersdorf and Opera Buffa**

Svetlana B. Bubeeva

P. I. Tchaikovsky College of Arts,
Ulan-Ude, Russian Federation,
Gnesin Russian Academy of Music,
Moscow, Russian Federation,

✉ bubeeva96@mail.ru,

<https://orcid.org/0009-0007-8059-0053>



Abstract. The present article examines the ensemble technique of Carl Dittersdorf in the duets of his Viennese Singspiels. In 1786, the premier of his Singspiel *Doktor und Apotheker* had such a great success that it had even eclipsed Mozart's *Le nozze di Figaro* in the eyes of his contemporaries. This recognition was due to the genre of German comic opera, renewed by Dittersdorf with opera buffa elements. As a signature component of the latter,

ensemble scenes and, in particular, duets had formed an organic part of his Singspiels. The long-awaited union of lovers, the comical clash of enemies, the extended dialogue of friends comforting each other — all the variety of duets fits into the Italian model. The article aims to use the example of duets from his three German comic operas written for the Viennese stage: *Doktor und Apotheker* (1786), *Die Liebe im Narrenhause* (1787), and *Hieronymus Knicker* (1789) for tracing the consistency in reproducing this tradition. The influence of Italian comic opera on the forms of duets, as well as their compositional structure and connection with the stage situation and characters' features are examined.

Keywords: Carl Ditters von Dittersdorf, *Doktor und Apotheker*, *Die Liebe im Narrenhause*, *Hieronymus Knicker*, Wolfgang Amadeus Mozart, German comic opera, Viennese Singspiel, opera buffa, duet, ensemble, musical forms, composition

For citation: Bubeeva, S. B. (2025). Duets in Viennese Singspiels by Carl Ditters von Dittersdorf and Opera Buffa. *Contemporary Musicology*, 9(1), 29–53. <https://doi.org/10.56620/2587-9731-2025-1-029-053>

=====
Старинная музыка
=====

Научная статья

**Дуэты в венских зингшпилях
Карла Диттерса фон Диттерсдорфа и опера *buffa***

Светлана Баяровна Бубеева

Колледж искусств им. П. И. Чайковского,
г. Улан-Удэ, Российская Федерация,
Российская академия музыки имени Гнесиных,
г. Москва, Российская Федерация,
✉ bubeeva96@mail.ru,
<https://orcid.org/0009-0007-8059-0053>

Аннотация. Статья посвящена ансамблевой технике Карла Диттерсдорфа в дуэтах его венских зингшпилей. В 1786 году состоялась премьера его первого зингшпиля «Доктор и аптекарь», имевшего настолько большой успех, что он затмил в глазах современников даже «Свадьбу Фигаро» Моцарта. Такое признание было обусловлено обновлением жанра немецкой комической оперы, которое предпринял Диттерсдорф, внедрив в нее элементы оперы *buffa*. Один из знаковых компонентов последней — ансамблевые сцены и, в частности, дуэты, — составил органичную часть его зингшпилей. Долгожданное соединение влюбленных, комичное столкновение врагов, развернутый диалог утешающих друг друга приятелей — все разнообразие дуэтов вписывается в итальянскую модель. Основная задача статьи — на примере дуэтов из трех немецких комических опер

Диттерсдорфа, написанных для венских сцен («Доктор и аптекарь», 1786, «Любовь в сумасшедшем доме», 1787 и «Скряга Иеронимус», 1789), проследить, насколько последователен композитор в воспроизведении этой традиции. В работе сделан вывод о влиянии итальянской комической оперы на формообразование дуэтов, прослежены особенности их композиции, ее связь со сценической ситуацией и характеристикой персонажей.

Ключевые слова: Карл Диттерс фон Диттерсдорф, Вольфганг Амадей Моцарт, немецкая комическая опера, венский зингшпиль, опера *buffa*, дуэт, ансамбль, формообразование, композиция

Для цитирования: Бубеева С. Б. Дуэты в венских зингшпилях Карла Диттерса фон Диттерсдорфа и опера *buffa* // Современные проблемы музыкознания. 2025. № 1. С. 29–53.

<https://doi.org/10.56620/2587-9731-2025-1-029-053>

Introduction

The operas of Carl Ditters von Dittersdorf have repeatedly become the object of study in Western musicology, starting with the classic work of Lothar Riedinger (1914) [1] and ending with the musicological sketches of the late 20th and early 21st centuries devoted to Dittersdorf's Viennese operas and Singspiels [2; 3], his Italian works [4; 5], and libretto analysis [6]. However, this part of the composer's legacy remains insufficiently studied. In the works of recent years, much more attention is paid to source study issues (see, e.g., [5]), while theoretical aspects, such as principles of musical composition, musical language, as well as intonation dramaturgy, are largely ignored. (The few publications of this kind deal mainly with *Doktor und Apotheker* [7, p. 190–201; 8].) Meanwhile, this situation runs counter to one of the important trends of recent years: the ever-increasing role of research, in which “opera becomes the material and subject of theoretical understanding” [9, p. 151].

Moreover, recent decades have been marked with significant changes in the genetic understanding of the structural characteristic of arias and ensembles in 18th-century operas. Researchers note, on the one hand, the priority of vocal forms in the formation of sonata composition principles [10, p. 72; 11, p. 33–37], the close connection between compositional and genre innovations [12], and, on the other hand, insufficiency of purely instrumental logic to explain the features of forms in opera [13, p. 120].

This makes the processes in the emerging genre of Singspiel with striking examples created by Dittersdorf particularly interesting. The article considers these processes using the example of duets from his three German comic operas written for the Viennese stage: *Doktor und Apotheker* (1786), *Die Liebe im Narrenhause* (1787), and *Hieronimus Knicker* (1789). A comparison with musical forms characteristic

of the opera buffa ensembles of the time furnishes insights into the specific nature of duets in these works by Dittersdorf.

Ensembles in the Dittersdorf's Singspiels

It is known that, by the time Dittersdorf created his first Singspiel, he had already had extensive experience in working with Italian comic opera [14, p. 140]. It was in buffa that the composer, like his Viennese contemporaries, drew models, forms, and principles of theme working for the new genre. The northern German Singspiel that already existed in those years was inappropriate as such a model for Dittersdorf, since it displeased the Viennese public [15, p. 48; 16, c. 3] educated on the best examples of Italian comic opera.

Incompletely reflected in the northern German Singspiel, ensembles represent one of the most important features of Italian comic opera. According to Mary Hunter, these ensembles “embody the spirit of comedy” [17, p. 156], since they are “concerned with the relations between individuals and their [...] groupings” [Ibid., p. 157]. In opera buffa, scenes of this kind become the driving force behind the action by resolving conflicts or, conversely, starting new ones. These particular qualities distinguish the ensembles of Dittersdorf's Singspiels.

Considering such works as “identical to Italian comic opera” (cited in: [18, Vol. 1, p. 237], see also [19, p. 14]), Anny Schlesinger, the author of a dissertation on the Viennese Singspiel, points out that Dittersdorf's Deutsche operas typically contain about 22 numbers, including “approximately two or three ensembles... [and] one or two duets [each]”¹ [Ibid., p. 106]. For example, in his *Die lustigen Weiber von Windsor* and *Die Liebe im Narrenhause* there are 22 numbers, including six ensembles; *Das rote Käppchen* contains 22 numbers with five ensembles and *Hieronimus Knicker* include 21 numbers also with five ensembles. A similar ratio is found in the Dittersdorf's most famous Singspiel, *Doktor und Apotheker*: 24 vocal numbers and nine ensembles. This proportion is indeed characteristic of the Viennese buffa: as Hunter points out, between 1770 and 1790, “ensembles represent

¹ When citing the number of arias and ensembles in Dittersdorf's operas, she excludes duets in the ensembles and lists their number separately: „etwa 2–3 Ensembles, 5–8 Arien, 1–2 Duette“ [19, p. 106].

between a quarter and a third of closed musical numbers” [17, p. 157]. Thus, in Mozart’s *Le nozze di Figaro* there are 29 musical numbers with eight ensembles; *Don Giovanni* contains 26 numbers, including seven ensembles.²

No less important is the ratio of different ensemble types in Dittersdorf’s operas: duets almost always predominate with about two or three terzetti and one ensemble with a large number of participants, which is clearly seen in *Doktor und Apotheker*: five duets, two terzetti, a quintet, and a sextet. This ratio also corresponds to the traditions of Italian comic opera of the time. According to Hunter, in the Viennese buffa, “duets are by far the most common form of ensemble” and “there are more than twice as many duets as trios,³ about twice as many trios as quartets, and these ratios continue with quintets and sextets” [Ibid., p. 158], which can be observed, e.g., in *Le nozze di Figaro* (six duets, two terzetti, one sextet), as well as in Italian operas by Dittersdorf. Thus, *Lo sposo burlato* (1773/1775) contains two duets, a terzetto, a quartet, and in *L’Arcifanfano, re dei matti* (1776) there are three duets, and a quartet.

Thus, even in terms of the ratio of solos and ensembles, as well as the number of duets, Dittersdorf’s Viennese Singspiels demonstrate strict adherence to the trend characteristic of Italian comic opera of the 1770s and 1780s.

Duets in Dittersdorf’s Singspiels

As Hunter notes, “duets are the only ensembles with any structure more predictable than the general progression of the ensemble principle” [Ibid., p. 162]. Despite the fact that “duets are more often thematically through-composed” [Ibid., p. 163], “they also exhibit a variety of binary and ternary forms” [Ibid., p. 158]. Referring to Ronald Rabin, she names several distinctive features of such numbers. Although

² Moreover, the first act of *Doktor und Apotheker* has almost the same ratio of arias and ensembles as *Il barbiere di Siviglia* by Giovanni Paisiello: in both cases, the acts include 11 numbers. In Dittersdorf’s opera, these are five arias, five ensembles (including the finale), and one number designated as “Aria and Duettino” (No. 5); *Il barbiere di Siviglia* has six solo numbers (including the introduction) and five ensemble numbers. Act I of *Doktor und Apotheker* consists of one quintet, two terzetti, one duettino, one duet; in Act II there are three duets and one sextet. Act I of *Il barbiere di Siviglia* includes three duets, two terzetti; in Act II there are one duet and one quintet.

³ In Italian opera, ensembles with three participants are sometimes called trio, while in German they are typically terzetto, and trio is referred by dictionaries to instrumental music [18, Vol. 2, p. 67].

being through-composed, they have distinct boundaries between sections following one another according to the principle of alternating solo episodes with joint singing. The beginning most often consists of a transition “from independent statements for the two participants through dialogue, to a closing tutti in parallel thirds and sixths” (cited in: [Ibid., p. 162], see also [20, p. 285]). Dialogue is characterized by modulation, while joint singing typically sounds in the fundamental key. The contrast between sections can be enhanced by changing tempo and/or time signature. According to Hunter, “the ‘independent statements’ often repeat the same melody, either in an antecedent-consequent (I–I; I–V) pattern, or in a pattern more like a sonata-form exposition (I–V; I–I)” [17, p. 162; 20] (see also [20, pp. 291–292]).

The structure of duets in Dittersdorf’s *Singspiels* reflects all of the above-mentioned patterns, although to varying degrees. This type of ensemble is almost always based on the scheme described by Rabin (solo statements by participants — dialogue — joint singing), and the structures, as in opera buffa, vary from binary and ternary to through-composed. However, they can be significantly transformed depending on the stage situation.

Unless there are any complications in the text of the duet, such ensembles typically have no more than two or three sections. For example, such ensemble is the duettino of Gotthold and Sichel from Act I of *Doktor und Apotheker*, which at first glance is constructed extremely simply: a short exchange of lines (12 bars) followed by joint singing in parallel thirds (18 bars). However, both the structure of the scene and the musical logic have their own special features. This small ensemble is a component part of a more extended number designated as “Arie und Duettino,” which is preceded by Sichel’s aria in the same *A major* key and $\frac{4}{4}$ time signature, separated by a very conventional caesura. This is obviously why the initial section of the duettino appears more like a developmental one with short lines against the background of constant deviations into secondary keys. The first six bars of joint singing represent a “retransition” that repeats the orchestral “retransition” to the reprise in the first section of Sichel’s aria (*Examples 1, 2*).

Due to this section, the duettino itself acquires a symmetrical structure (12–6–12). At the same time, in the typical duet scheme described by Rabin and Hunter, the first 12 bars correspond not so much to individual solo statements as to a dialogue (however, the characters pronounce lines “to themselves” — für sich). The explanation for this lies in the structure of the entire number and, more broadly, the scene:

Sichel's aria and Gotthold's aria⁴ preceding it represent precisely these “independent statements” expanded to the size of solo numbers. Both arias are inscribed in the situation unfolding in the duettino: Gotthold and Sichel, each in their own way, are looking forward to a date with their lovers. The ensemble part itself becomes the logical conclusion of the scene: finding themselves near the house where both girls live, the heroes in the dark mistake each other for rivals and are overcome by one feeling of jealousy.



Example 1. Carl Ditters von Dittersdorf. *Doktor und Apotheker*, Act I,
No. 5, Arie und Duettino. Sichel's aria, orchestral “retransition”, mm. 47–52



Example 2. Carl Ditters von Dittersdorf. *Doktor und Apotheker*, Act I,
No. 5, Arie und Duettino. Duettino: Gotthold and Sichel, mm. 12–16

A more developed and independent version of a two-part duet structure with contrasting sections (*Moderato*, $\frac{4}{4}$ – *Allegretto*, $\frac{6}{8}$) is found in the duet of Knicker and Filz from Act II of the Singspiel *Hieronymus Knicker*. This duet is also based on a comic situation: Knicker tries to matchmake his niece with deaf Filz, who is armed with an ear trumpet (der Trichter) to improve his hearing. The hapless groom cannot understand what they want from him, and only by the end of the first part does he realize that they are talking about marriage. Therefore, the beginning of the duet is an alternation of solo statements by Knicker and Filz; each statement is a period

⁴ Formally, this is the 4th scene and the beginning of the 5th.

of two sentences, including the first in one key (F major) and second one modulating into the key of the dominant (C major), which is “like a sonata-form exposition (I–I; I–V)” described by Hunter [17, p. 162]. These thematically independent periods repeat themselves, forming a semblance of a rondal structure (A–B–A–B1–A), where Knicker’s solo with the role of a refrain remains almost unchanged, and transforming Filz’s statement (episode) preserves only the pattern of the melodic line and the modulation to the dominant.

The next dialogue section is constructed as an exchange of short lines between Filz, who has dropped his trumpet, and Knicker, who is irritated by his deafness and is afraid of “shouting himself to death” („sonst schrei ich mich zu Tode“). When Filz finally puts the trumpet to his ear, the opening phrase of the duet appears for the first time in his part as a sign that he has come closer to understanding what is happening (*Examples 3, 4*).

[Moderato]
 Knicker

Wer re - det denn vom Tan - zen und von

Example 3. Carl Ditters von Dittersdorf. *Hieronymus Knicker*, Act II,
 No. 17, Duet: Knicker and Filz, mm. 4–6

Filz

Nun was hat die Nich - te denn ge - than?

Example 4. Carl Ditters von Dittersdorf. *Hieronymus Knicker*, Act II,
 No. 17, Duet: Knicker and Filz, mm. 60–62

When the two men finally reach a true mutual understanding, the initial period returns in full, albeit transformed: the first phrase is again given to Filz, as is the main melodic line of the second sentence. The latter is repeated twice, and the heroes sing it together, although with different words⁵ (*Example 5*).

⁵ Filz: “Now you see, things are going well” („Nun sehn Sie, dass es besser geht“), Knicker: “Thank God, now you understand me” („Gottlob, dass man mich versteht“).

Filz

Knick. Nun sehn Sie, dass es be-sser geht, dass es be-sser geht,
 lob, dass man mich nun ver - steht! Gott-lob, dass man mich nun, man mich nun ver- steht,

Example 5. Carl Ditters von Dittersdorf. *Hieronymus Knicker*, Act II,
 No. 17, Duet: Knicker and Filz, mm. 83–88

This shortened reprise⁶ closes the first part of the duet and simultaneously precedes the second changing in tempo and time signature. Complete agreement, as is typical in such cases, is expressed through singing in parallel thirds (*Example 6*). As for the place in the whole, the second part with its tonic organ points and repeating cadences performs the function of a coda similar to the duettino from Act I of Mozart's *Don Giovanni* (*Example 7*), which is constructed in a similar way.⁷

Allegretto

Filz
Knicker Der Trich-ter ist doch Glo - des werth, er macht, dass man sich lei - ter hört, und

Example 6. Carl Ditters von Dittersdorf. *Hieronymus Knicker*, Act II,
 No. 17, Duet: Knicker and Filz, *Allegretto*, mm. 1–4

⁶ This section can also be seen as the return of the refrain. In this case, the form of the first part (*Moderato*) takes on the features of a seven-part rondo.

⁷ Two sections with tempo contrast and juxtaposition of time signatures (*Andante*, $\frac{2}{4}$ and *Allegro*, $\frac{6}{8}$).

Allegro

Due.

An-diam, an-diam, mio be-ne, - a ri - sto-rar le pe-ne - d'un

Example 7. Wolfgang Amadeus Mozart. *Don Giovanni*, Act I,
Duettino: *Don Giovanni* and Zerlina, *Allegro*, mm. 1–4

Another stable structure that Dittersdorf uses in duets is da capo. Such are, e.g. the Krautmann and Stössel duet from Act II of *Doktor und Apotheker* [1, p. 290] and Orpheus and Clärchen duet from Act II of the Singspiel *Die Liebe im Narrenhause*. In the first case, the members of the ensemble are quarrelling rivals (the opera’s “titular” characters are the doctor and the pharmacist); in the second, they are happy lovers. This, despite the external similarity of the structure, provides noticeable differences in the internal logic.

First of all, the duet of Krautmann and Stössel looks more compact, although the total number of bars is comparable. In addition, it lacks the changes of tempo, time, and signs on the form edges present in the duet of Orpheus and Klärchen (*Schemes 1, 2*).

Scheme 1. Carl Ditters von Dittersdorf. *Doktor und Apotheker*, Act II,
No. 21, Duet: Krautmann and Stössel

I	II	[da capo]
<i>Vivace</i>	—	—
$\frac{4}{4}$	—	—
E minor – B minor → E minor	→	E minor – B minor → E minor
59 mm.	47 mm.	59 mm.

*Scheme 2. Carl Ditters von Dittersdorf. Die Liebe im Narrenhause, Act II,
No. 17, Duet: Orpheus and Clärchen*

Orchestral introduction	I	II	[da capo]
	<i>Allegretto</i>	<i>Andante</i>	<i>Allegretto</i>
	$\frac{6}{8}$	$\frac{2}{4}$	$\frac{6}{8}$
	G major – D major – G major	C major	G major – D major – G major
8 тт.	67 тт.	54 тт.	67 тт.

The structure of the first sections seems very similar at first glance. The solo statements of two characters in both cases fit into a twice repeated eight-bar period modulating into the V degree. These are followed by an exchange of identical four-bar cues in the dominant to the main key as a typical B section of the simple ternary form, and then a tonal non-thematic reprise. This is where the difference between two ensembles becomes apparent. A duet from the Singspiel *Die Liebe im Narrenhause* preserves the principle of the characters speaking in turns; moreover, Klärchen exactly repeats Orpheus's line as in the first two cases. This is followed by an extended coda, which is more than a third of the entire first part, with parallel-third singing broken only by a technique clearly borrowed from Italian opera – a wide ascending leap of the upper voice followed by a “hanging” on a high note for several bars⁸ (*Example 8*).

The tonal reprise in the first part of the Krautmann and Stössel duet is resolved in a completely different way – as a dynamic one: the joint singing begins immediately, not in a third, but in the form of a canonical sequence with deviations into secondary keys and a short addition built on tense harmonies (*Example 9*).

⁸ Actually, *dal segno*.

Clärchen

Orpheus Da - rum kommt es blos drauf an, wie dem Weib ge-horcht der
Da - rum kommt es blos drauf an, wie das Weib re - giert den

Mann, wie dem Weib ge-horcht der Mann
Mann, wie das Weib re - giert den Mann, da - rum kommt es blos drauf an,

Example 8. Carl Ditters von Dittersdorf. *Die Liebe im Narrenhause*, Act II,
No. 17, Duet: Orpheus and Clärchen, mm. 50–58

Krautman

Doch Sie be-kom-men schon noch ih - ren Lohn, doch Sie be-kom-men schon noch

Stössel

Je - doch in Ih-rem Sohn räch' ich mich schon, je - doch in Ih-rem

ih - ren Lohn, doch Sie be-kom-men schon noch ih - ren Lohn,

Sohn räch' ich mich schon, je - doch in Ih - rem Sohn räch' ich mich schon,

f *p*

Example 9. Carl Ditters von Dittersdorf. *Doktor und Apotheker*, Act II,
No. 21, Duet: Krautmann and Stössel, mm. 43–48

The same kind of differences is observed in the middle parts: the duet of Krautmann and Stössel is much more unstable with a canonical sequence repeating the final section; it is open and ends on a dominant harmony. All the described differences are obviously related to the content. In an effort to convey the tense squabble between the doctor and the pharmacist, Dittersdorf creates a dynamic composition with a predominance of developing sections in contrast to a more static form in the ensemble of lovers, where unclouded joy reigns.

Dittersdorf's Singspiels include duets with more complex, multi-part structures, which can be defined as through-composed. At the same time, even in numbers of this kind, the general principle of alternating solo statements, dialogue, and joint singing is preserved.

One of the striking examples involves the duet of Trübe and Bast in Act I of the opera *Die Liebe im Narrenhause*. The change of sections is emphasized by the contrast of meter, tempo, and keys (*Scheme 3*):

Scheme 3. Carl Ditters von Dittersdorf. *Die Liebe im Narrenhause*, Act I, No. 5, Duet: Trübe and Bast

<i>Allegretto</i>	<i>Andante</i>	<i>Allegro molto</i>	–
$\frac{6}{8}$	$\frac{2}{4}$	$\frac{3}{8}$	$\frac{2}{4}$
F major – D minor	B-flat major – F major	F major	D minor – F major
49 T.	94 T.	46 T.	31 T.

The opera buffa sequence of solo statements, dialogues, and unanimous sections repeats in the duet several times, depending on the stage situation. The general plot outline is in a certain sense similar to what we see in *Hieronymus Knicker*: Trübe is going to marry his daughter Constanze to Bast. However, the central theme of the duet is money and wealth. Bast is due to receive a fortune after his brother's supposed death, but feels it is his duty to feign sadness. Shamelessly greedy, cheerful Trübe persuade with him that a good inheritance is above all else, even grief for loved ones. He has to prove this in several stages, since the seemingly convinced Bast returns again and again to his "sadness." The result is a very unique composition.

The first section (*Allegretto*, $\frac{6}{8}$) is the introduction to the action, a kind of exposition, where two main figurative spheres associated with the mood of the ensemble members are shown for the first time. It is based on a classical duet scheme, but the final part is in a parallel one (*D minor*) in contrast to the traditional main key (*F major*). In the second section (*Andante*, $\frac{2}{4}$), the same pattern is repeated twice with some changes (in *B-flat major* and *F major* for the first and second time, respectively). The main difference is that long solo statements are now only found in Trübe's part. Bast responds to them with more or less short remarks, first repeating his lamentations, and then, distracted by the prospect of a large inheritance and the promise of getting Constanze as a wife, he finally forgets about the sad fate of his brother and merges with his future father-in-law in the unclouded ecstasy of joint singing in parallel thirds. This same unclouded joy constitutes the textual and musical content of the entire third section (*Allegro molto*, $\frac{3}{8}$), which would have to be considered a coda if not for the adjacent fourth section separated by a change in the meter ($\frac{2}{4}$) and key (*D minor*). The return of *D minor* is also determined by the content: Bast suddenly remembers again that his wealth depends on the death of his brother. Here, the same pattern is repeated in miniature as in the first two sections, with the only difference being that Bast's lines now sound first, and Trübe merely echoes him.

This duet proves Dittersdorf as a true master of musical characterization. The deliberate opposition of Trübe and Bast parts, conditioned by the content of the poetic text, turns out to be less unambiguous. This is already evident in the first section, where the sentence of the former,⁹ resolved as a single-note eight-bar period, is followed by a sixteen-bar statement of the second¹⁰ in a parallel minor. The opposition concerns not only tonality and mode, but also other parameters of musical language: melody, rhythm, and texture. The sorrow is expressed in drooping intonations, pauses interrupting the melodic line, reminiscent of the *suspiratio* rhetorical figure, and *passus duriusculus* chromatic bass on the words about the "tightness" in the chest. The contrast is enhanced by the openness of Bast's solo remark ending on the dominant in *D minor*.

⁹ "If I can inherit money and property, I let my wife and parents die: money will compensate me for the loss" („Wenn ich Geld und Gut kann erben, laß ich Weib und Eltern sterben: Geld ersetzt mir den Verlust“).

¹⁰ "Shouldn't losing a brother touch my heart? How oppressed is my chest!" („Einen Bruder zu verlieren, sollte, das mein Herz nicht rühren? wie beklemmt ist meine Brust!“).

However, according to the plot, this grief is imaginary, and this is why Bast's solo actually repeats Trübe's line not only syntactically using the same periodic structure within 16 bars, but partly in the melodic contour of the phrases and even in individual intonations (*Examples 10, 11*).

Allegretto

Trübe

Wenn ich Geld und Gut kann er-ben,

Bast

lass ich Weiß und El-tern ster-ben: Geld er-setzt mir den Ver-lust, Geld er-setzt mir den Ver-lust.

The musical score consists of three systems. The first system shows Trübe's vocal line and Bast's vocal line. Trübe's line has a red arrow pointing to a melodic contour. The second system shows Bast's vocal line with two red circles highlighting specific intonations. The piano accompaniment is shown in the bottom two staves of each system.

Example 10. Carl Ditters von Dittersdorf. *Die Liebe im Narrenhause*, Act I,
No. 5, Duet: Trübe and Bast, mm. 1–12

Bast

Ei - nen Bru - der zu ver - lie - ren soll - te

das mein Herz nicht rüh - ren? Wie be - klemmt ist mei - ne

Brust! wie be - klemmt ist mei - ne Brust!

Example 11. Carl Ditters von Dittersdorf. *Die Liebe im Narrenhause*, Act I,
No. 5, Duet: Trübe and Bast, mm. 13–28

Further, Bast increasingly adopts Trübe's intonations, and at the end of the last section, even the next mention of his brother's death („mein Bruder sterben! kann ich da wohl fröhlich sein?“), which had previously sounded only in a minor key, finally acquires a major sound corresponding to the true feelings of the hero.

Conclusion

The discussed above duets cover only a small part of the numbers of this kind in Dittersdorf's Singspiels. However, even their example can help us in drawing several important conclusions.

When creating ensembles, the composer apparently largely follows the buffa traditions. This concerns their very number in contrast to arias in individual operas, as well as the number of duets: the predominance of this particular ensemble type is apparently determined by the reliance on Italian comic opera. The influence of the latter is clearly manifested in the features of used forms. Duets often have a two- or three-part structure; however, they can be constructed more freely and consist of several sections. At the same time, the internal logic of such sections is quite uniform: the alternation of solo statements and/or dialogues with joint singing is strictly observed in all considered examples.

Even though duets show a harmonic form and organizational clarity. Dittersdorf uses thematic repetitions, intonation, and tonal connections as ways of uniting the composition. Sometimes, a character or situation is assigned a certain intonation or motif, which is repeated in new sections of the ensemble number. In other cases, the characters borrow individual phrases from each other. This creates not just a sequence of lines, but a complex interaction of characters: the characters either persistently repeat their own intonations, or adopt others', tease, console, comment on the situation, etc.

Thus, the means used in ensembles cannot be called Dittersdorf's invention, since they can be anyhow found in Italian comic opera of his time. However, such a masterful use of the buffoonery arsenal in Singspiels was novel for that time. Only

Die Entführung aus dem Serail, which the composer may also have been guided by, demonstrates equally organic fusion of Italian and German. Nevertheless, if Mozart created “something unique and hardly amenable to duplication” [21, p. 348], then Dittersdorf offered a reproducible “model” that his contemporaries and followers could rely on in their Singspiels.

References

1. Riedinger, L. (1914). Karl von Dittersdorf als Opernkomponist. *Studien zur Musikwissenschaft*, (2), 212–349.
2. Unverricht, H., & Bein, W. (1989). *Carl Ditters von Dittersdorf, 1739–1799: Mozarts Rivale in der Oper*. Bergstadtverl. Korn.
3. Tsai, S. (1990). *The Viennese Singspiele of Karl Ditters von Dittersdorf* [Unpublished doctoral dissertation]. University of Kansas.
4. Kantner, L. M. (1997). Dittersdorfs italienische Opern. In H. Unverricht (Ed.), *Carl Ditters von Dittersdorf: Leben, Umwelt, Werk. Internationale Fachkonferenz in der Katholischen Universität Eichstätt* (pp. 111–121). Hans Schneider.
5. Woodfield, I. (2018). Operatic Satire: Dittersdorf’s Figaro. In Woodfield, I. *Cabals and Satires: Mozart’s Comic Operas in Vienna* (pp. 103–151). Oxford University Press. <https://doi.org/10.1093/oso/9780190692636.003.0003>
6. Krejčová, K., & Spáčilová, J. (2023). Dittersovy italské opery z Jánského Vrchu: současný stav pramenů. *Musicologica Brunensia*, 58(1), 47–71. <https://doi.org/10.5817/MB2023-1-4>
7. Joubert, E. (2009). Genre and Form in German Opera. In A. R. DelDonna & P. Polzonetti (Eds.), *The Cambridge Companion to Eighteenth-Century Opera* (pp. 184–201). Cambridge University Press. <https://doi.org/10.1017/CCOL9780521873581.011>
8. Bubeeva, S. B. (2021). The Final of the Singspiel *Doktor and Apotheker* by Dittersdorf and the Tradition of the Opera Buffa. *Contemporary Musicology*, (2), 60–90. (In Russ.). <https://doi.org/10.56620/2587-9731-2021-2-060-090>
9. Susidko, I. P., Lutsker, P. V., & Pilipenko, N. V. (2023). Opera as Reflected in Russian Academic Periodicals of the Last Five Years. *Problemy muzykal’noi nauki / Music Scholarship*, (4), 142–164. <https://doi.org/10.56620/2782-3598.2023.4.142-164>

10. Lutsker P. V., & Susidko I. P. (2021). Strophic and Sonata Form in the Italian Opera Aria of the 1720s and the 1730s. *Problemy muzykal'noi nauki / Music Scholarship*, (4), 63–75.

<https://doi.org/10.33779/2782-3598.2021.4.063-075>

11. Nagina, D. A. (2019). Sonata Form in Vocal Music: Occasionality or Regularity? *Scholarly Papers of the Gnesin Russian Academy of Music*, (1), 27–43. (In Russ.).

12. Susidko, I. P. (2024). Small-Scale Opera Genres in Vienna before and after Christoph Willibald Gluck's Orfeo ed Euridice: Adaptation and Polemics. *Contemporary Musicology*, 8(1), 50–71.

<https://doi.org/10.56620/2587-9731-2024-1-050-071>

13. Marston, N. (2023). “All Together, Now”? Ensembles and Choruses in The Magic Flute. In J. Waldoff (Ed.), *The Cambridge Companion to The Magic Flute* (pp. 119–131). Cambridge University Press.

<https://doi.org/10.1017/9781108551328.008>

14. Warrack, J. (2001). *German Opera: From the Beginnings to Wagner*. Cambridge University Press.

15. Henze-Döhring, S. (2007). Gattungskonvergenzen – Gattungsumbrüche. Zur Situation der deutschsprachigen Oper um 1800. In M. Chr. Lippe (Ed.), *Oper im Aufbruch. Gattungskonzepte des deutschsprachigen Musiktheaters um 1800* (pp. 45–68). Bosse.

16. Pilipenko, N. V. (2017). Viennese Singspiel in the Late 18th – Early 19th Century: Origin and Diversity. *Music and Time*, (11), 3–8. (In Russ.).

17. Hunter, M. (1999). *The Culture of Opera Buffa in Mozart's Vienna*. Princeton University Press.

18. Pilipenko, N. V. (2018). *Franz Schubert i venskij muzykal'nyj teatr [Franz Schubert and the Viennese Musical Theatre]* [Unpublished Dr. Sci. dissertation] (2 Vols). Gnesin Russian Academy of Music. (In Russ.).

19. Schlesinger, A. (1938). *Das Wiener Singspiel der Biedermeierzeit (Ein Beitrag zur Geschichte der komischen Oper)* [Unpublished doctoral dissertation]. Universität Wien.

20. Rabin, R. J. (1996). *Mozart, Da Ponte, and the Dramaturgy of Opera Buffa: Italian Comic Opera in Vienna, 1783–1791* [Unpublished doctoral dissertation]. Cornell University.

21. Lutsker, P. V., & Susidko, I. P. (2015) *Mozart i ego vremya [Mozart and His Time]*. Classica 21. (In Russ.).

Список литературы

1. *Riedinger L.* Karl von Dittersdorf als Opernkomponist // Studien zur Musikwissenschaft. 1914. H. 2. S. 212–349.
2. Carl Ditters von Dittersdorf, 1739–1799: Mozarts Rivale in der Oper / hg. von H. Unverricht, W. Bein. Würzburg: Bergstadtverl. Korn, 1989.
3. *Tsai S.* The Viennese Singspiele of Karl Ditters von Dittersdorf. PhD diss. University of Kansas, 1990.
4. *Kantner L. M.* Dittersdorfs italienische Opern // Carl Ditters von Dittersdorf: Leben, Umwelt, Werk. Internationale Fachkonferenz in der Katholischen Universität Eichstätt, hg. von H. Unverricht. Tutzing: Hans Schneider, 1997. S. 111–121.
5. *Woodfield I.* Operatic Satire: Dittersdorf's Figaro // Woodfield I. Cabals and Satires: Mozart's Comic Operas in Vienna. New York: Oxford University Press, 2018. P. 103–151. <https://doi.org/10.1093/oso/9780190692636.003.0003>
6. *Krejčová K., Spáčilová J.* Dittersovy italské opery z Jánského Vrchu: současný stav pramenů // Musicologica Brunensia. 2023. Vol. 58, Issue 1. P. 47–71. <https://doi.org/10.5817/MB2023-1-4>
7. *Joubert E.* Genre and form in German opera // The Cambridge Companion to Eighteenth-Century Opera / ed. by A. R. DelDonna, P. Polzonetti. New York: Cambridge University Press, 2009. P. 184–201. <https://doi.org/10.1017/CCOL9780521873581.011>
8. *Бубеева С. Б.* Финал в зингшпиле «Доктор и аптекарь» Диттерсдорфа и традиции оперы *buffa* // Современные проблемы музыкознания. 2021. № 2. С. 60–90. <https://doi.org/10.56620/2587-9731-2021-2-060-090>
9. *Сусидко И. П., Луцкер П. В., Пилипенко Н. В.* Опера в зеркале российской научной периодики последних пяти лет // Проблемы музыкальной науки / Music Scholarship. 2023. № 4. С. 142–164. <https://doi.org/10.56620/2782-3598.2023.4.142-164>
10. *Луцкер П. В., Сусидко И. П.* Строфика и сонатность в итальянской оперной арии 1720–1730-х годов // Проблемы музыкальной науки / Music Scholarship. 2021. № 4. С. 63–75. <https://doi.org/10.33779/2782-3598.2021.4.063-075>
11. *Нагина Д. А.* Сонатная форма в вокальной музыке: случайность или закономерность? // Ученые записки Российской академии музыки имени Гнесиных. 2019. № 1 (28). С. 27–43.

12. *Сусидко И. П.* Малые оперные жанры в Вене до и после «Орфея и Эвридики» К. В. Глюка: адаптация и полемика // Современные проблемы музыкознания. 2024. № 1. С. 50–71. (На рус. и англ. яз.) <https://doi.org/10.56620/2587-9731-2024-1-050-071>
13. *Marston N.* “All Together, Now”? Ensembles and Choruses in “The Magic Flute” // The Cambridge Companion to “The Magic Flute”, ed. by J. Waldoff. Cambridge: Cambridge University Press, 2023. P. 119–131. <https://doi.org/10.1017/9781108551328.008>
14. *Warrack J.* German Opera: From the Beginnings to Wagner. New York: Cambridge University Press, 2001.
15. *Henze-Döhring S.* Gattungskonvergenzen — Gattungsumbrüche. Zur Situation der deutschsprachigen Oper um 1800 // Oper im Aufbruch. Gattungskonzepte des deutschsprachigen Musiktheaters um 1800 / hg. von Marcus Chr. Lippe. Kassel: Bosse, 2007. S. 45–68.
16. *Пулупенко Н. В.* Венский зингшпиль конца XVIII – начала XIX века: происхождение и разновидности // Музыка и время. 2017. № 11. С. 3–8.
17. *Hunter M.* The Culture of Opera Buffa in Mozart’s Vienna. New York: Princeton University Press, 1999.
18. *Пулупенко Н. В.* Франц Шуберт и венский музыкальный театр: дис. ... д-ра иск.: 17.00.02: в 2 т. М., 2018.
19. *Schlesinger A.* Das Wiener Singspiel der Biedermeierzeit (Ein Beitrag zur Geschichte der komischen Oper): Doctor’s degree dissertation. Wien, 1938.
20. *Rabin R. J.* Mozart, Da Ponte, and the Dramaturgy of Opera Buffa: Italian Comic Opera in Vienna, 1783–1791. PhD diss. Cornell University, 1996.
21. *Луцкер П. В., Сусидко И. П.* Моцарт и его время. М.: Классика-XXI, 2015.

Information about the author:

Svetlana S. Bubeeva — Head of the Subject-Cycle Commission “Music Theory”, Postgraduate Student, Analytical Musicology Department.

Сведения об авторе:

Бубеева С. Б. — заведующая предметно-цикловой комиссии «Теория музыки», аспирант, кафедра аналитического музыкознания.

The article was submitted 20.12.2024;
approved after reviewing 12.02.2025;
accepted for publication 25.02.2025.

Статья поступила в редакцию 20.12.2024;
одобрена после рецензирования 12.02.2025;
принята к публикации 25.02.2025.
