

Twin Plays: *Die Zwillingsbrüder* and *Les deux Valentin*
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The libretto for Franz Schubert's 1819 one-act Singspiel *Die Zwillingsbrüder* (D. 647) is closely derived from a French vaudeville, *Les deux Valentin*. This paper examines what modifications Schubert's librettist, Georg Ernst von Hofmann (1771-1845),¹ operates on the original in order to make it suitable for an opera designed for a Viennese audience.

At the end of 1818, having recently moved out of his father's house,² eager for a break,³ Schubert accepted a commission from the management of the Kärntnertortheater⁴ to compose an opera on a libretto by Hofmann entitled *Die Zwillingsbrüder* (The Twin Brothers). The choice of this particular work was not Schubert's. While, according to Josef von Spaun "[the libretto] left the composer cold,"⁵ Schubert diligently set it to music.⁶ Thus it appears that, to a certain degree, Schubert was deliberately seeking to write something "commercial" that would appeal to the tastes of an audience that differed from his own. It is also likely that, at such an early stage in his career, Schubert would not have been in a position to choose and perhaps even to alter the libretto.

¹ Hofmann was "a writer of no great talent, who later succeeded Georg Friedrich Treitschke as resident librettist at the Kärntnertortheater." Elizabeth Norman McKay. *Schubert's Music for the Theater* (Tützing: Hans Schneider, 1991), 147.

At that point, Hofmann becomes a "Hofoperndichter." Walther Dürr and Andreas Krause, eds. *Schubert Handbuch* (Kassel: Bärenreiter Verlag, 1997), 320.

² Walther Dürr and Andreas Krause, eds. *Schubert Handbuch*. (Kassel: Bärenreiter Verlag, 1997). 319.

³ John Reed. *Schubert*. (New York: Schirmer Books, 1997). 60.

⁴ "Procured through [Johann] Vogl's good offices." Vogl sang the role of both twins at the première. Elizabeth Norman McKay. "Franz Schubert." *Opera Grove Music*. Accessed April 23, 2007.

⁵ Quoted in: Elizabeth Norman McKay. *Schubert's Music for the Theater*. (Tützing: Hans Schneider, 1991). 148.

⁶ "Schubert schätze es laut Josef von Spaun nicht, vertonte es aber zügig." Walther Dürr and Andreas Krause, eds. *Schubert Handbuch*. (Kassel: Bärenreiter Verlag, 1997). 320.

Schubert completed the score on January 19, 1819.⁷ To his disappointment, the première of the opera was delayed until June 14, 1820,⁸ when it was staged at the Kärntnertheater, with a respectable run of six performances throughout June and July.⁹

The cover of the Dover edition mentions that the libretto is “nach dem Französischen.”¹⁰ A number of sources point to a play named *Les deux Valentin*, but do not mention an author. Reinhard van Hoorickx implies that the original is well known,¹¹ yet still doesn't mention a source. Elizabeth Norman McKay even admits her inability to find a play with that title, but points to a possible original from 1705: “a comedy in five acts by Jean-François Regnard, *Les Ménechmes* or *Les Jumeaux* tells more or less exactly the same story as does Hofmann's.”¹² Finally, Walter Dürr, in his *Schubert Handbuch* identifies the author as Désangiers [sic].

Thanks to electronic catalogues, the existence of a play named *Les deux Valentin*¹³ is easily verified, but it appears that it was only ever printed once, in 1818. It is the work of a team of vaudeville authors who collaborated frequently: Marc-Antoine-

⁷ John Reed. *Schubert*. (New York: Schirmer Books, 1997). 60.

⁸ Reed explains that in the year-and-a-half interim, the Kärntnertheater gave priority to the staging of Italian opera. (Ibid.) McKay expands this to a “strong bias towards operas by foreign composers,” such as “Spontini, Paër, Cherubini and Boïeldieu,” and the “near exclusion of Viennese contemporary composers such as Seyfried, Gyrowetz and Weigl.”

Elizabeth Norman McKay. *Schubert's Music for the Theater*. (Tützing: Hans Schneider, 1991). 148.

⁹ John Reed. *Schubert*. (New York: Schirmer Books, 1997). 61.

McKay discusses the work's reception. Elizabeth Norman McKay. *Schubert's Music for the Theater*. (Tützing: Hans Schneider, 1991). 155.

¹⁰ Franz Schubert. *Die Zwillingbrüder*. In *Complete Works* (Breitkopf & Härtel critical edition of 1884-1897). Vol 8. (New York. Dover Publications. 1965-1969). The *Neue Schubert Ausgabe* has not, as of yet issued an edition of this opera. The autograph manuscript is held at the Austrian National Library.

¹¹ “C'est tout simplement une variante du livret français “Les Deux Valentin.”

Reinhard van Hoorickx. “Les opéras de Schubert.” In *Revue belge de Musicologie / Belgisch Tijdschrift voor Muziekwetenschap*, Vol. 28. (1974 - 1976). 243.

¹² Elizabeth Norman McKay. *Schubert's Music for the Theater*. (Tützing: Hans Schneider, 1991). 148.

¹³ The subtitle, *Les nouveaux Ménechmes*, is likely a reference to the play by Regnard. Regnard's title harkens back to a play by Plautus, *Menaechmi*, which also deals with twin brothers.

Madeleine¹⁴ Désaugiers (1772-1827), the director of the Théâtre du Vaudeville in Paris, and Michel-Joseph Gentil de Chavagnac (1770-1846).¹⁵ *Les deux Valentin* was premièred on July 20, 1818 at the Théâtre du Vaudeville and was published the same year. The chronology appears to fit: within four months of the Paris première, the play is adapted by Hofmann in Vienna, whereupon Schubert is hired to set it to music.

The extreme closeness between the plots of the two plays all but authenticates Désaugiers and Gentil's play as Hofmann's source. A synopsis for both plays might go as follows. The scene takes place in a village (in the vicinity of Paris/on the Rhine) on the day of the coming of age (16/18 years old) of the young heroine (Victoire/Lieschen), who is eagerly awaiting marriage to her young fiancé (Lubin/Anton). The play opens with a chorus in the couple's honor. Unfortunately, upon the heroine's birth, her father (Père Thomas/Der Schulze) had agreed with a friend (Victor Valentin/Franz Spiess) that, in exchange for a sum of money, the friend would be allowed to marry the heroine when she came of age. Immediately following the deal, the friend left for the war. Of course, the unexpected happens. Victor/Franz, now an old veteran whom the villagers had presumed dead, suddenly returns on the last day on which he can claim his bride, and Thomas/Der Schulze must keep his word. Coincidentally, Félix Valentin/Friedrich Spiess, Victor's/Franz's twin brother, also a veteran, happens to return to the village on that same day. The Valentin/Spiess brothers are both under the impression that their twin was killed in the war. Since they are identical twins and they are never in the same place at the same time, the villagers mistake them for each other. Their stories and their behaviors do not

¹⁴ The three first names are necessary to distinguish him from his father, the composer Marc-Antoine Désaugiers.

¹⁵ Centre d'études du 19ème siècle français Joseph Sablé, University of Toronto.
<<http://www.utoronto.ca/sable/recherche/catalogues/oneill/biographies2.htm>> Accessed April 23, 2007.

match (while one brother strives to arrange his marriage to the heroine, the other gladly revokes his right to it), leading Thomas/Der Schulze to believe that the old soldier has sustained a mentally impairing sword wound and that he is unfit to marry his daughter. After this confusion is used to comic effect in a variety of ways, the twins finally meet, and a happy ending ensues, in which the heroine is allowed to marry her fiancé.

The medium of vaudeville and that of operette¹⁶ are close, inasmuch as a vaudeville includes a great number of songs. In fact, *Les deux Valentin* has no fewer than 32 such “airs,” each based on a different pre-existing “timbre,” indicated in the play. In her 1983 dissertation, Mary Ann Wischusen identifies different French influences in Schubert’s stage works. Among those that derive from the vaudeville, she lists the use of the ariette (a less structured, shorter, lighter form than the aria) and the vaudeville final (which features the alternation of verses sung by a chorus with those sung by different soloists).¹⁷ Interestingly, despite the libretto being based on a French vaudeville, Schubert makes use of neither of these. (Hofmann doesn’t provide Schubert with the text for a vaudeville final, which is part of the problem.)

While no passage in Hofmann’s libretto is an exact translation of the French original, Hofmann uses the same plot and almost exactly the same structure (see comparative table in the appendix). Given the unsuitably high quantity of numbers for a one-act operetta, Hoffman reduces the number of songs to 10, eliminating in the process material which did not contribute to the plot. Hofmann further condenses Désaugiers’s

¹⁶ Schubert uses the latter term to describe the work. Walther Dürr and Andreas Krause, eds. *Schubert Handbuch*. (Kassel: Bärenreiter Verlag, 1997). 320. The term *Posse* (farce or burlesque) is also used.

¹⁷ Other French influences include 1) the rescue opera, 2) the use of the choir as an integrated character, 3) use a reminiscence motive, 4) the influence of Gluck. Mary Ann Wischusen. *The Stage Works of Franz Schubert: Background and Stylistic Influences*. Ph. D. Thesis. Rutgers University. 1983.

original by doing away with the character of Thomas's wife, Marguerite. Altogether, he succeeds in reducing the work from 30 to 22 scenes.

The two plays seem roughly equivalent in terms of purpose and delivery. Neither of them contains any ostentatious bawdy double-meanings, for instance. While the French play pokes fun at the language of its peasantly protagonists, the Austrian play is more effective in delineating a few stock characters. Franz, the braggart old sea dog, goes much further than Victor in the recounting of battle stories and adventures worthy of Münchhausen. Whereas Franz's love for rough seas (thunder for him is "himmlische Musik") seems more believable because of his characteristic curses ("Alle Wetter!", "feige Memme"), the language of Désaugiers's Victor does not reflect his life at sea. Hofmann's long-winded Amtmann who mingles archaic and clerical jargon ("Dero," "Domine Spiess") with references to antiquity, outshines Désaugiers's grammatically correct (which indeed does constitute a contrast from the other characters), but comparatively bland *tabellion*.

The no-nonsense character of Marguerite gave Désaugiers the opportunity to engage in humor on the topic of aging married couples. In *Les deux Valentin*, Thomas can more easily play the role of the authoritarian father, since he is counterbalanced by Marguerite and her witticisms (e.g. [a husband] is "un fruit d'espèce nouvelle: plus il est mûr, moins il est bon"). In *Die Zwillingsbrüder*, both these aspects must be assimilated into Thomas's character (e.g. when he bitterly remarks that "Haifische verlieren bei seinem [Franz Spiess's] Anblick den Appetit und grimmige Seeräuber fürchten ihn.")

By and large, both plays exploit eternal comedic devices:¹⁸ Der Schulze sarcastically repeats his daughter's love-stricken words ("Ei, ei! Allerliebste?"¹⁹), Lieschen awkwardly compares herself to a crawling snail ("Doch jetzt, der Schnecke gleich, sieht man mich schleichen"²⁰), Schulze comically uses direct speech instead of paraphrase when quoting Spiess making his ill-fated deal,²¹ later Schulz rudely reiterates, out loud, and to Spiess's face, his disbelief and evident dismay at the fact that Spiess did not die at sea.²² Evidently, the greatest comedic device comes from the particular situation advertised by the title, the mistaken identities, which lead to confusion, giving an opportunity for the characters to start uttering fantastic theories in order to explain the odd behaviors they are witnessing (e.g. Spiess must be crazy, it must be because of his being struck by that sword; and later: Spiess is a spy, an impostor who is trying to trick his own son out of his inheritance), or to start spewing out insults at each other in order to vent their frustration. Both expressions give the audience pleasure in the demonstration that their own inappropriate thoughts are shared.²³

¹⁸ Still present to our day in comedy shows (e.g. *Seinfeld*, etc.).

¹⁹ Hoffman, Georg. *Die Zwillingsbrüder*. Libretto. Scene 3.

<<http://opera.stanford.edu/iu/libretti/zwillig.txt>> (Accessed April 22, 2007)

²⁰ Ibid.

²¹ Ibid.

²² Ibid. Scene 5.

²³ Evidently, there are other theories of laughter. The *Routledge Encyclopedia of Philosophy* lists "three main philosophical traditions of accounting for humor": incongruity, superiority, and release or relief. This particular account appears most akin to the relief theory (Freud) – the idea being that self-doubt regarding the appropriateness of one's thoughts about a person or a group of people (e.g. "These veterans from the Napoleonic wars all seem to return home with a chip on their shoulder."), is relieved by the exaggerated expression of that idea by the actor on the stage. In this case, the audience member is not laughing at the character on stage, or even at the real-life persons who are being satirized by these characters. Laughter results from the relief of the anxiety that accompanies the realization that someone else (the author of the play) has also noticed this in real-life. The blatant caricature (or incongruity, if one seeks to unify those two theories) on the stage signals humor, which, when decoded, confirms a shared experience. The awareness of the commonality induces pleasure. The superiority theory can also be applied. Indeed, an audience member would remain aware of the fact that the comic actor (say, the one who is playing Schulze) is not himself socially inept. The character of Schulze himself seems most easily construed as being an "in-control" (not naïve) character, who is deliberately using humor to express puzzlement. (Perhaps this is an interpretation influenced by more recent comic actors.) What weighs in favor of the superiority theory is

This plot relies on a number of unrealistic elements: 1) that the twins would both return on the same day, 2) that they be perfectly indistinguishable (even in dress), and 3) that their meeting would entail the heroine's release. Evidently, the audience at the time was not particularly sensitive to such things,²⁴ or they were willing to suspend their disbelief for the duration of the entertainment. Scenes where characters dress up as others and easily pass off as them abound in both theatrical and operatic history, sometimes made more convincing to the minds of the audience by a conveniently dimly lit context (a night scene), or a half-blind protagonist (an old man).

Nevertheless, reasonably small amounts of padding could have gone a long way in giving credence to the action, and Hofmann must have recognized this since he provides a more convincing resolution to Lieschen's situation than do Désaugiers and Gentil. In *Les deux Valentin*, the following dialogue provides the resolution:

V. VALENTIN.

Eh ! parbleu, je ne me mariais que pour adoucir un peu le chagrin de ta perte.

VICTOIRE

Eh ben ! M. Valentin, puisque v'là vot' frère revenu, vous n'avez plus besoin d'moi.

V. VALENTIN

Ma foi, je crois que tu as raison.

F. VALENTIN

D'ailleurs, comme nous allons habiter ensemble, si tu t'mariais, il pourrait bien survenir d'autres méprises.....

the fact that the audience, being privy to Friedrich's thoughts, is aware of the existence of twin brothers throughout. More simply, via a historical arrogance of our own, we could easily ascribe urban snobbery to the Viennese audience when faced with these rural characters. A better way yet, of applying the superiority theory to what precedes, is our sense of superiority compared to the anxious, insecure, and lonely individual we were before we became aware of our commonality.

²⁴ Then again, looking at the utterly implausible scenarios present in contemporary television shows (a good example would be *Lost*, where a myriad of characters from different continents, who are strangers to each other, but whose paths have already crossed, all crash onto an island), one wonders whether we truly have outgrown such naïve plots.

The audience is thus given two reasons for why Victor no longer needs to marry. First, now that he has found his brother, he no longer needs to recover from the grief of having lost him. This constitutes the only presentable reason Victor ever gives for wanting to marry Victoire. At first, his request to take up Thomas on his promise appears to be nothing more than stubbornness, Victoire being, in his eyes, the fair reward for having traveled back to the village.²⁵ Victor's comment upon seeing Victoire ("Peste ! l'joli morceau ! Et j'laisserais échapper ça ?"²⁶) explains his continued interest in the face of comments underlining the large difference in age.²⁷ In this light, Victor's response to Félix's reproachful inquiry sounds more chastened than honest. The second reason is that Victor had better not get a wife, because she might not be able to distinguish him from his identical twin and accidentally (or not so accidentally, given Félix's more congenial nature) turn Victor into a cuckold.

Hofmann prepares his resolution much earlier in his libretto: first, Franz's stubbornness is explained as a matter of honor: "Lauf' ich über Berg und Tal wie ein Narr daher," but more importantly, at the end of Scene 7, Franz explains to Lieschen: "Mein Bruder ist tot, und die Spiesse sollen nicht hierzulande aussterben." In Scene 11, however, Friedrich tells Lieschen: "Liebes Kind, ich habe bereits einen erwachsenen Sohn." This resolves the situation for the audience, although Franz Spiess isn't informed of this during the course of the play. One assumes the reference to possible cuckoldry might have been deleted in the Viennese version so as to pass muster with the censors.²⁸

²⁵ "Le prix d'mon retour" Marc-Antoine Désaugiers and Michel-Joseph Gentil de Chavagnac. *Les deux Valentin ou Les nouveaux Ménechmes*. (Paris: Madame Huet Masson, 1818). 13.

²⁶ Ibid.

²⁷ E.g. "Vous seriez son grand papa." Ibid.

²⁸ Although McKay writes that "such a superficial text was not expected to present problems from the censors." and "The censorship laws were severely restrictive of serious theatre." Elizabeth Norman McKay. *Schubert's Music for the Theater*. (Tützing: Hans Schneider, 1991). 151.

Another change in detail involves the replacement of Désaugiers chorus of drinkers and the “tonelle,” by a more appropriate chorus of villagers near the emblematic linden tree.²⁹

Throughout *Les deux Valentin*, the rustic setting (the scene takes place “in a village near Paris”) is emphasized by the set, by the names of the characters (e.g. père Thomas), but most prominently by their use of unrefined, “peasantly” syntax (e.g. Lubin’s opening “suis-je t’y content!”). Désaugiers’s use of this style is rather inconsistent, and sometimes completely awkward: Félix Valentin’s opening monologue in Scene 10, appears to suffer from this. Interestingly, there is a gradation: Thomas, Marguerite and Victoire use the least “châtié” types of language. The military brothers (perhaps on account of their having “seen” the world) oscillate between that and more regular, sometimes even literary speech,³⁰ punctuated by curses (such as “corbleu”). Finally, the tabellion uses the correct language of a public servant.

Hofmann’s chief concern was no doubt the audience, rather than the censors, and these variations are likely due to a difference in sensibility, the French audience being more tolerant of the mention of cuckoldry and drinking than the German audience. Hofmann’s “sanitization,” even extends to language, as his play shows no attempt to reproduce the speech of the villagers.

The names of the characters in *Les deux Valentin* appear have been chosen deliberately. It is appropriate for twins to be called Valentin, since Saint Valentine refers to *two* different historical characters, who may or not be the same.³¹ Victor (Latin for

²⁹ The French wine tradition warrants no introduction. That of the linden, however, seems more obscure. The suggestion is not that the Austrian villagers prefer linden leaf infusions, rather that the linden is a symbol for love. An interesting article on the subject is available at JSTOR: A. T. Hatto. “The Lime-Tree and Early German, Goliard and English Lyric Poetry” in *The Modern Language Review*. 1954.

³⁰ An unevenness which, amusingly, is still somewhat characteristic of people who are frequently subjected to literary speech (in the context of religious life or military/political propaganda).

³¹ “Valentine, Saint.” *Encyclopædia Britannica Online*. April 23, 2007.

“conqueror”) evokes the character’s unsatisfied and aggressive behavior (a name that becomes ironic, given the outcome of the plot). Félix (Latin for “happy”) suits this character’s satisfied (“avec un air de satisfaction”³²) relation to the world, as exemplified by his emotion at returning home, which contrasts with Victor’s anger at the hardships of travel. Victoire is so named to honor her godfather, Victor. Her character actually earns a victory (the young female character with the French version of the name, trumps the old male character who bears the Latin version). Thomas is appropriately named in reference to doubting Thomas’s suspicious nature. (“Saint Thomas ne croit que ce qu’il voit”.)³³ Finally, the name of the miller Lubin (whose profession lends itself to the following parallel: “j’verrons du mêm’ train / Tourner le soir comm’ le matin / La tête et le moulin / D’Lubin.”³⁴), derives from the Latin word “lupus” (wolf). Lubin appears in the famous French song “Au Clair de la Lune” (moonlight being a notorious backdrop for a howling wolf) riddled with double-entendres (unsuccessfully asking Pierrot for his quill and later asking the brunette to light his candle). Désaugiers’s Lubin is ultimately tamer and his fundamental powerlessness remains in line with the unlucky, rejected aspect of the wolf.³⁵ Finally, even the term “tabellion” doesn’t evoke anything very glorious, given the double-diminutive (“little bearer of a tablet”). The definition of his function³⁶ does little to dispel this impression.

³² Marc-Antoine Désaugiers and Michel-Joseph Gentil de Chavagnac. *Les deux Valentin ou Les nouveaux Ménechmes*. (Paris: Madame Huet Masson, 1818). 18.

³³ Interestingly, Thomas’s name means “twin,” but it is less likely that Désaugiers would have been aware of this, and this doesn’t characterize père Thomas’s character in any direct way... except that he’s evidently of two minds, needing to balance his promise to Victor, versus his instinct which urges him against it.

³⁴ Marc-Antoine Désaugiers and Michel-Joseph Gentil de Chavagnac. *Les deux Valentin ou Les nouveaux Ménechmes*. (Paris: Madame Huet Masson, 1818). 5.

³⁵ Traditionally, the fox (Renart) outwits the wolf (Ysengrain).

³⁶ “Officier public qui faisait les fonctions de notaire dans les juridictions subalternes et seigneuriales.” Online Littre. <<http://francois.gannaz.free.fr/Littre/xmlittre.php?requete=tabellion>> Accessed April 23, 2007

Such devices are not so prominent in the German version. It is fitting that the two war veterans be called Spiess (German for “spear”). For some reason, twins are often given alliterative names to emphasize their twinship, Franz and Friedrich Spiess fit this model.³⁷ McKay considers that Schulze, rather than being a name, refers to the character’s function, village mayor (Schultheiß). Perhaps influenced by the French original, I would like to argue against this, positing that Schulze is a last name, and the use of the article “der” is equivalent to the French “père.” It seems rather dry and anachronistic to have such a prominent character without a name. Also, if the character is a mayor, he makes no use of his status throughout the play, rendering the constant emphasis pointless. Going back to the name connotations, however, the meaning of the name is doubtless potent, emphasized by Schubert’s casting of a bass in the role of Schulze. Lieschen (“little Lies”) has a name which befits her youth, but does little to capture the connotations of “Victoire.”

Since the première of *Die Zwillingsbrüder*, critics have been unanimous in their assessment that the play was weak.³⁸ Joe Reece points out: “it has never been fashionable for intellectuals to like vaudeville.”³⁹ The plot, due to the play’s short length, lacks intricacy, but while some of characters are caricatures, and they each play a hackneyed role in the grand context of theatrical history, they are far from being lifeless, each displaying confusion, anger, and a spectrum of *états-d’âmes*.

³⁷ Might one go so far as to point that Friedrich is appropriately the happy and pacific (Fried) brother, by comparison to his brother Franz (meaning French or even Frankish)?

³⁸ McKay calls the plot a “shallow tale” ... “Such plays were generally set to music of at best ephemeral charm by second-rate composers, and this was not Schubert’s métier. Norman McKay. “Schubert, Franz.” *Opera Grove Online*. Accessed April 23, 2007.

³⁹ Reece, Joe. *In the Wrong Garden: The French Sources of Johann Nepomuk Nestroy*. Ph. D. Dissertation. University of Indiana (1983). 190.

The subject matter of these plays is not concerned with the fate of nations and powerful rulers. The 1,200 thalers do not excite us beyond measure. The plot doesn't involve anything supernatural. As such, one wonders what the Viennese middle-class audience, at the beginning of the Biedermeier era, would have been expected to respond to in this rural farce? What does this play do for the audience, since it is not a fantasy? Might it have elicited nostalgia for a rural, pastoral countryside left behind? Would it have held similar appeal as would verist opera at the end of the century? This work does depict the "lower strata," and casts most of its characters (the father, the mother, the daughter and her lover) in a mostly realistic manner, without truly mocking them. The theme of the soldier returning from the Napoleonic wars would have been a reference to a recent phenomenon in both France and Vienna.⁴⁰

If this play satirizes someone, it is precisely this character of the veteran. The lack of sophistication of the villagers on the stage enables them to say out loud uncomfortable truths that the middle class dares not express. Through the character of Victor/Franz, the playwrights seek to address the discomfort of their audience with what this character represents: war, vanity, stubbornness, old age, old rules and promises, old moral order and conventions, authority. All of these remnants of a past era should emulate Felix/Friedrich by quietly and happily vanishing into the background. Even this comedy, this "grotesquely naïve," this "bad libretto," as McKay refers to it,⁴¹ can be construed as having a deeper message. That a play designed for Parisian audiences could so easily be adapted, with such slight modifications, for Viennese audience tells much about the

⁴⁰ A fictional account of one such plight is the basis for Balzac's *Colonel Chabert*.

⁴¹ Elizabeth Norman McKay. *Schubert's Music for the Theatre*. (Tutzing: Hans Schneider, 1991) 151, 155.

European middle class' need to escape recent events. In this respect, Schubert might not have been wrong when he supplied this libretto with music too serious for its subject.

APPENDIX

Compared Structure

Désaugiers & Gentil <i>Les deux Valentin</i>	Hoffman <i>Die Zwillingbrüder</i>
Scene 1 Drinker's chorus in honor of the marriage. Victoire evokes the promise to Victor. Evocation of married life.	Scene 1 Opening chorus (1) of villagers in honor of the marriage.
Scene 2 Thomas and Marguerite evoke their own marriage.	Scene 2-3 Anton and Lieschen evoke their impending married life. Duet (2) Schulz evokes his promise to Spiess. Aria (3) Lieschen sings about no longer being a child.
Scene 3-5 Victor Valentin arrives. Talks with Thomas. Life in the navy. Mention of his dead brother. Asks for Thomas to make good on his promise. Marguerite explains that Victoire is to marry Lubin. Argument.	Scene 4-5 Franz Spiess arrives. Franz talks with Schulz. Survival at sea. Aria (4) : Franz sings about storms at sea. Asks Schulz for his daughter.
Scene 6-7 Lubin and Victoire learn the news. Victoire meets Victor. Victor leaves for the notary to see what his dead brother has left him.	Scene 6-7 Franz finds Lieschen, tries to kiss her. Anton intercedes. Quartet (5) . Lieschen tries to rebel. Franz cannot be convinced. Leaves to find the notary.
Scene 8-9 Marguerite & Thomas prepare lunch.	Scene 8 Lieschen, Anton and Schulz mull over the problem.
Scene 10 Arrival of Felix.	Scene 9 Arrival of Friedrich. Aria (6) eulogizing his home.
Scene 11-12 Félix has lunch with Thomas. Confusion regarding apparent memory lapses and inconsistencies.	Scene 10 Friedrich has breakfast with Schulz. Beginning of Schulz's confusion regarding Spiess's different stories. [Friedrich tells Schulz he does not want to marry.]
Scene 13 Victoire finds Félix and tells him she is in love with Lubin. Félix tells her he has no objection to her marrying Lubin.	Scene 11 Lieschen thanks Friedrich for his change of mind.

[Scene 23]	Scene 12 Notary takes Friedrich to his office to hand over 1200 Thalers.
Scene 14-16 Victoire & Lubin rejoice, announce Spiess's change of mind to Thomas & Marguerite	Scene 13 Anton and Lieschen rejoice. Duet (7)
Scene 17-20 Victor returns, behaving as though he expects to marry Victoire.	Scene 14-16 Franz returns recanting Friedrich's withdrawal. Trio (8) . Franz, not having met the notary, wants the breakfast he was promised.
Scene 21-22 Felix returns. Contradictions.	
Scene 23-24 Notary gives money to Félix.	[See Scene 12]
Scene 25 Meets Victor, shows document (date). Confusion	Scene 17 The notary arrives with a receipt acknowledging the transfer of the 1200 Thaler to Spiess.
Scene 26 Given changes of behavior, Thomas revokes marriage.	Scene 18-20 Franz is accused of being an imposter. Quintet with chorus (9) . Everyone turns against Franz, who is captured by the villagers. Schultz agrees that Lieschen can marry Anton.
Scene 27-29 Confusion continues to grow.	Scene 20 Friedrich arrives and Schultz starts to lecture him.
Scene 30 The twins meet. Meeting and resolution	Scene 21-22 The two brothers meet. Resolution. Final Chorus (10)

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