

**Siro Battaglin**

**DMA Performance component**

**Recitative Performance Recordings, 8 August 2024**

Here presented are the complete excerpted recitatives from Mozart's *Così fan tutte*, representing a synthesis of the methodologies explored in this study.

These video excerpts (one of which is analysed in Appendix 1 of my thesis) are taken from Opera Australia archival footage of *Così fan tutte*, recorded on 8 August 2024 at the Sydney Opera House as part of its Sydney Winter Season. The recording is from the fourth of eight performances given between 1 and 17 August, though the specific performance night captured on this video was unknown to me at the time. Consequently, the recitative accompaniment represents an average nightly form, shaped by the evolving contingencies of performance over the run of the shows. While only recitatives are presented here, I also performed continuo throughout the opera's orchestral numbers. Each performance lasted approximately three-and-a-half hours.

The video was made available through the generous permission of Opera Australia.

The results do not represent any definitive version of accompaniment for this production nor even absolute originality. While many of my interpretive choices reflect original gestures, numerous have been assimilated from various sources—including my own performances of this opera—over the years, guided by my taste and personal preference. Any previously existing gestures, however, underwent fundamental adaptation to the unique delivery style of the cast of singers in this production by David McVickar. My aim was not to strictly emulate historical practices (see §1.5), but to explore the expressive possibilities of structural and expressive devices in a personal style.

My preparation for this production was guided by the methodology of dramatic, poetic and musical analysis explored in Chapter 6 of my thesis, while consciously employing structural principles set out in Chapter 5, mimetic/diegetic modes and the different methods of structural anchoring to create cohesion. Aside from any of these concerns, my over-arching mission was to create a good performance for Opera Australia and its patrons.

## **On the Sound Quality**

The fortepiano was equipped with a dedicated microphone, which provided foldback amplification both to the sides of the stage and into the auditorium's sound systems. Additionally, I used a small personal foldback speaker beneath the instrument to assist with orchestral ensemble, as my position at the keyboard hindered direct sightlines to the conductor, and facilitating hearing across the orchestra pit. These adjustments were highly beneficial during performance. Archival video footage from Opera Australia typically does not prioritise sound quality for external distribution, as it is used solely for house-internal purposes. Consequently, in the provided footage, the fortepiano may seem significantly more prominent than it appeared acoustically in the auditorium. This heightened sound balance potentially distorts perceptions of the communicative agency of the accompaniment. The live effect in the auditorium was reportedly naturalistic and cohesive.

## **Vision and Blurring Software**

In compliance with stipulations set by the University of Sydney Human Ethics Committee, blurring software has been applied to the video footage to deidentify the performers. Please refer to the attached statement below.

## **Cuts**

The opera was presented with the majority of recitatives uncut, in close to original form, except for Act I, Sc 4a, "Non piangere idol mio" and Act II, Sc 3, "Ah, correte al giardino," which were not included in this production. Some small cuts were made in Act I, Sc. 4b and Act II Sc. 11 and 12.

## **List of Contents**

Recitative 1 — Act I, Sc. 1a ("Fuor la spada!")

Recitative 2 — Act I, Sc. 1b ("Scioccherie di poeti!")

Recitative 3 — Act I, Sc. 2 and 3a ("Mi par che stamattina")

Recitative 4 — Act I, Sc. 3b ("Stelle! Per carità, signor Alfonso")

Recitative 5 — Act I, Sc. 4b ("O Cielo! Questo è il tamburo funesto")

Recitative 6 — Act I, Sc. 5 ("Non v'è più tempo, amici")

- Recitative 7 — Act I, Sc. 6 (“Dove son? Son partiti.”)
- Recitative 8 — Act I, Sc. 7 (“Non son cattivo comico”)
- Recitative 9 — Act I, Sc. 8 + 9a (“Che vita maledetta”)
- Recitative 10 — Act I, Sc. 9b (“Signora Dorabella”)
- Recitative 11 — Act I, Sc. 10 (“Che silenzio!”)
- Recitative 12 — Act I, Sc. 11a (“Che susurro! Che strepito”)
- Recitative 13 — Act I, Sc. 11b (“Ah, non partite!”)
- Recitative 14 — Act I, Sc. 12 (“Si può sapere un poco”)
- Recitative 15 — Act II, Sc. 1 (“Andate là”) This scene is analysed in Appendix 1.
- Recitative 16 — Act II, Sc. 2 (“Sorella, cosa dici?”)
- Recitative 17 — Act II, Sc. 4 (“Cos’è tal mascherata?”)
- Recitative 18 — Act II, Sc. 5 (Oh, che bella giornata!”)
- Recitative 19 — Act II, Sc. 8 (“Amico, abbiamo vinto!”)
- Recitative 20 — Act II, Sc. 9 (“Bravo: questa è costanza”)
- Recitative 21 — Act II, Sc. 10 (“Ora vedo che siete una donna di garbo”)
- Recitative 22 — Act II, Sc. 11 + 12 (“Come tutto congiura”)
- Recitative 23 — Act II, Sc. 13 (“Ah, poveretto me!”)
- Recitative 24 — Act II, Sc. 14 (“Vittoria padroncini!”)

**Research Integrity & Ethics Administration**  
Human Research Ethics Committee

Friday, 20 June 2025

Siro Battaglin  
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Dear Siro

**Project title: The Accompanist as Dramaturg: An Exploration of Dramatic Function in Secco Recitative Accompaniment**

The NHMRC [National Statement on Ethical Conduct in Human Research](#) (2023) outlines circumstances where research may be exempted from ethics review.

Research that may be eligible for exemption from ethics review includes research that carries a lower risk to participants or the community and satisfies one or more of the conditions outlined in section 5.1.17, (a)-(d).

Chapter 2.1 of the National Statement describes lower risk research as “research in which the only foreseeable risk is no greater than discomfort”.

Based on the information provided in email communications and phone calls with the Ethics Office, your project is considered lower risk, and meets condition (b):

*(b) the research is restricted to surveys and observation of public behaviour using information that was or will be collected and recorded without personal identifiers and is highly unlikely to cause distress to anyone associated with the information or the outcomes of the research...*

Should any future research not comply with the above condition, it may be subject to ethics review. The Ethics Office can assist you in determining whether ethics review will be required and should be contacted prior to the commencement of any further research, as retrospective ethics approval of research cannot be granted.

Please contact the Ethics Office should you require further information or clarification.

Sincerely,

Amber Dalrymple  
Human Ethics Officer

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