

## The Interdisciplinary reading of Opera contexts: an innovative way of teaching arts in educational projects and environments.

Sonia Albano de Lima<sup>1</sup>, Claudio Piccolo<sup>2</sup>, Flavia Albano de Lima<sup>3</sup>,

<sup>1</sup>PUC/SP [Pontifical Catholic University of São Paulo] and IA-UNESP [Institute of Arts, University of São Paulo State]

<sup>2</sup>PUCSP [Pontifical Catholic University of São Paulo]

<sup>3</sup>Faculdade de São Paulo UNIESP [Union of Educational Institutions of São Paulo]

**Abstract:** The Grupo de Ensino e Pesquisa em Interdisciplinaridade da Pontifícia Universidade Católica de São Paulo - GEPI-PUCSP [*Group of Studies and Research in Interdisciplinarity of the Pontifical Catholic University of São Paulo*] in the project *PENSAR E FAZER ARTE [THINKING AND MAKING ART]*, among other purposes, aims at analyzing several works of art, in the format of conversation, under an inter-disciplinary perspective. This differentiated reading allows for the socio-cultural updating and re-signification of the work of art, providing education with artistic information linked to the other areas of knowledge, as well as with the possibility of endorsing a kind of cultural production where the subjectivity and the human emotions are present. In general lines, this communication intends to present the research work accomplished with the opera *La Traviata*, by Giuseppe Verdi. The discussions have integrated researchers who approached questions involving the opera, the novel and the theater play from which it was originated.

**Key words:** Interdisciplinarity, discussion, opera, literature and theater.

The musical teaching in Brazil, which was away from elementary education for about 40 years, rises again thanks to the work of professional associations and research and musical education institutions, before the governmental bodies, with the purpose of reformulating the regulatory legislation referring to the area. This revival sprouted with the enactment of LDB n. 9394/96 [*Guidelines and Base Law*] and was consolidated with the implementation of Law n.11769/08, which makes the insertion of musical teaching in the Brazilian elementary schools compulsory by the year 2012. These measures have motivated the National Board of Education to formulate new courses of action in order to promote the insertion of cultural, popular and scholarly activities in the Universities. The post-graduation programs, in turn, have been producing countless research in some areas of knowledge, thus demonstrating the psychological, intellectual and physical benefits promoted by music in the individuals. These programs have also been verifying the inter-relationship of this language with the other areas of knowledge. Methodologies of musical teaching, socio-cultural projects, activities of syllabus extension, as well as other means, have been introduced in schools and other educational settings, aiming at working with the different musical contexts based on different approaches. The ghost of a musical teaching with prominently technical foundations, which for a long time was produced in music schools and conservatories, has been gradually moved away from society and the diffusion of a sensitizing musical teaching has been gaining real importance. Music starts to be thought as a functional art, the one which is very encouraged by the composer and educator H. J. Koellreutter as one of the solutions for its projection in contemporary society.

[...] the function of Art varies according to the society's intentions and needs because the social system and the system of inter-human coexistence are ruled by the framework of economic conditions, and also because it is from the society's objective needs that the function of Art is generated. [...] The systems of communication, economy, and technology, as well as the ones of language and artistic expression, are blended with each other, plunging into a single whole. Art is then converted into a predominant factor of aesthetics and humanization of

the civilizing process. [...] Just the transformation of Art into environmental art, therefore in functional art, is able to prevent the decline of its social importance (KOELLREUTTER, 1997, p. 37-8)

Such an attitude finds an effective tool in the Interdisciplinarity, which is able to produce different approaches. Pierre Delattre (2006) sees quite ambiguous characteristics in Interdisciplinarity:

Its purpose is to develop a kind of formalism which is sufficiently general and accurate and which allows for a single language to express the concepts, the concerns, the contributions of a larger or smaller number of subjects that otherwise would remain closed in their specialized languages. [...] The mutual understanding that would result from that is one of the essential factors for a better integration of the various types of knowledge (DELATTRE, 2006, p. 280).

Interdisciplinarity promotes the re-exploitation of the boundaries of the subjects, the sciences, and the intermediate zones existing among them, with the aim of organizing the knowledge and the sharing of contributions of each one of the subjects. It summarizes the various areas in favor of this unity. It works in the benefit of the human being in a holistic way. Along with this prominently scientific function, it also spreads towards education, as it allows for the breach of the stiffness of compartments where the subjects are isolated in the school syllabus. In addition to that, it allows for the formation of a transcendent stage for the subjects which constitute a wide cutting of the knowledge in a certain area. It aims at the syllabus' integration which goes beyond the exchange of information about the objectives, contents, procedures, and bibliographic compliance among teachers. It allows for a greater integration of the epistemological, methodological and organizational paths of teaching in the schools. Interdisciplinarity in education is committed to bring the subjects together in the search for the unification of knowledge and the rescue of a unity of knowledge (LIMA, 2011).

According to Ivani Fazenda: “when it (Interdisciplinarity) emerged, it announced the need to build a new paradigm of science and of knowledge, as well as the development of a new project of education, of school, and of life” (1994, p. 18). In this speech, the double function of Interdisciplinarity can be observed: the scientific and the pedagogical ones, prevailing in the two areas the strong desire for the unification of knowledge.

Based on these premises, in the year 2006 the Grupo de Ensino e Pesquisa em Interdisciplinaridade da Pontifícia Universidade Católica de São Paulo [*Teaching and Research Group in Interdisciplinarity of the Pontifical Catholic University of São Paulo*], linked to the Post-Graduation Program in Education – Curriculum, set up the project named *PENSAR E FAZER ARTE [THINKING AND DOING ART]*, comprising inter-institutional and inter-departmental aspects. Professor Ivani Catarina Arantes Fazenda is in charge of the coordination, Professor Claudio Picollo is in charge of the accomplishment and organization and the organizational help is the responsibility of Professor Sonia Regina Albano de Lima.

Among other purposes, the project aims at exposing and analyzing various works of art under an interdisciplinary perspective and in the format of conversation. Visiting lecturers involved in different areas of knowledge, either arts or sciences, participate in the project with the task of promoting a kind of reading of the presented artistic production. The interdisciplinary reading of this production allows for the socio-cultural updating and re-signification of the work of art.

This type of art teaching takes a diversified pedagogical dimension, as it allows for the contact with the most diverse researchers and scholars, being them administrators, professors, therapists, psychologists, musicians, artists, playwrights, dancers, spiritualists, sociologists and anthropologists, all of them pursuing the same objective – to work for a kind of education which is more humanitarian and more integrated.

The research work developed in this project has been taking considerable proportions inside and outside the Pontifical Catholic University. Many discussions have been held in other teaching institutions and cultural facilities. The TV PUC [*the University television channel*] has made about 40 interviews organized by Professor Claudio Picollo available up to now. They have been presented in the University Channel, with official authorities and personalities linked to the arts world, bringing new reproduction perspectives to the teaching of arts.

The activities and research developed in the discussions bring to society individuals provided with more refined critical and aesthetic sense, who are more connected with the various artistic languages. This extracurricular knowledge provides education with information linked to the other areas of knowledge and with the possibility of endorsing cultural production where the subjectivity and the human emotions are present. Moreover, the project allows for cultural interchange which goes from university education up to educational bodies and institutions that are interested in the understanding and appreciation of the artistic production.

In the preparation of the discussions the lecturers act in *partnership*. The transmitted readings must be integrated with each other; the lecturers do not prioritize an eminently technical work referring to their areas of knowledge, but a pedagogical service which takes into account the audience's capability for understanding. The dialogue between the listeners and the lecturers is continuous, constant and a matter of priority. Each exhibitor must conduct his analysis according to his professional background and must respect the other exhibitors' professional background. The research is a fundamental factor for the development of the work. The theoretical foundation is transformed in each presentation, according to the exposed object of art and to the reflection made by the visiting lecturers, who act in several areas of knowledge. In this way, priority is given to the research construction process, making it a constant practice. The analysis of the work of art presupposes a kind of reflection on the part of the lecturers, reflection on the concepts, myths and practices that surround the artistic production in constant process of re-signification. The agreements and partnerships with institutions, associations, research groups and governmental bodies confirm even more the interdisciplinary nature of this Project.

Starting from democratic pedagogical and flexible assumptions, the presented work reaches not only the public who is not familiarized with the artistic universe and gets pleasure and is interested in getting to know it and to enjoy it, but also the individuals who are more familiarized with this setting. The participants' direct contact with the lecturers creates an interdisciplinary dialogue which is extended to the work of art itself, allowing for an artistic reading of a hermeneutical basis. The different specificities of analysis bring unusual debate to the activity.

In the discussions which were held, the opera genre was the one that got the highest number of presentations, due to the audience's interest. This is not a contradiction, if we think the opera as a *super art* which comprises and unifies all the other arts. Opera brings in its core the humanistic ideal of universality. It works with countless humanitarian values: archetypes, myths, ethics, and morality, which allows it to become an artistic object of major socio-cultural repercussion. It works with acclaimed literary texts, comprising a sense of sacredness that instrumental and vocal music alone do not hold with the public who is not familiarized with the musical environment. The fact that it is rooted in a verbal text that is capable of explaining the facts of life in drama or comedy grants more palpability to this musical genre. It reaches the audience in a more direct way and perpetuates a human past in a dramatized present. The literary text in which it is grounded is always updated and holds a significant cultural value.

It is not enough to know the libretto, the music, and the performance of interpreters, dancers and actors. It requires a more complex reading that runs through semiotics, psychology, mythology, history, culture, society. It becomes present in its own sacredness and

the interdisciplinary reading of this production seems to be very appropriate, not only due to the musical and artistic aspects covered, but also to its power to endorse both the cultural modernity and the tradition consolidated by humanity. Concepts and moral and ethical values integrate the opera's universe, either turned to good or to evil. Adverse situations are exposed in the same musical context, making all the human complexity public.

This communication, in particular, is going to expose in general lines the work produced in one of the discussions held in Livraria Cultura, in Campinas, State of São Paulo, in the year 2010, restricted to the opera *La Traviata*, by Giuseppe Verdi. The lecturers were Professor Claudio Picollo (GEPI-PUC/SP), Professor Sonia Albano de Lima (GEPI-PUC/SP) and guest lecturer Dr. Spartaco Angelo Vizzotto, psychoanalyst of the Sociedade Brasileira de Psicanálise de São Paulo [*Brazilian Society of Psychoanalysis of São Paulo*], a member of the Centro de Estudos da Teoria dos Campos [*Center of Studies of the Fields Theory*].

The audience comprised the bookshop customers and people associated to the Projeto Ópera e Literatura [*Opera and Literature Project*], coordinated by Professor Francisco Evangelista, also a member of GEPI-PUC-SP.

First of all, an artistic presentation comprising two arias of this opera was performed: *Sempre Libera e Adio*. Afterwards, the lecturers presented a summary of the opera, showing the most relevant parts in DVD: *Ah forse lui, Sempre Libera, Prendi o quella imagine*. The extracts were taken from the DVD entitled *Opera La Traviata*, produced by Franco Zeffirelli.

The comments that guided the presentation concentrated more directly in the publications by COELHO, Lauro Machado (2002), CASOY, Sergio (2006 and 2009), KOBÉ (1997) and in the score of the opera by G. Schirmer, Inc (MCMLXI). The presentation took three hours. Each exposed excerpt was followed by a talk by one of the lecturers, approaching situations linked to the exposition, followed by discussion with the audience.

The discussion concentrated not only in the explanation of the important aspects circumscribed to Verdi's opera (1853), but also to the literary text (1848) and to the theater play (1852) which motivated its creation, both of them idealized by Alexandre Dumas (Son) under the title "Lady of the Camellias". This way, the discussion integrated three artistic genres: literature, theater and opera. The composer Giuseppe Verdi, influenced by the theater play and by the novel by Dumas, is guided by Francesco Maria Piave's libretto in order to compose one of the most famous and appreciated works of the Italian romanticism.

Alexandre Dumas (1824-1895), G. Verdi (1813-1901), and Francesco Maria Piave (1810-1876) were figures of great projection at their time and were very attached to the romantic aesthetics, as well as engaged in political movements and social problems of this period.

Francesco Maria Piave, after studying in a seminary, attends the romantic literary circles, writes several librettos, and is a zealous patriot of UNITA ITALIANA. Verdi, considered one of the best romantic Italian composers, exerted enormous political and cultural influence during the XIX Century. A visionary and a politically engaged person, he is an emblematic figure in the process of re-unification of the Italian peninsula. Alexandre Dumas (Son) (1824-1895), the illegitimate son of the novelist Alexandre Dumas (1802-1870), faced serious social problems due to his condition of being considered a bastard son. The literary production of this novelist reflects the tendency to be the advocate of the "children without parents" and of the "single mothers". His themes encompass the family dramas, prostitution, adultery, divorce, and the female condition, which would win him the reputation of "author of scandals". His work is extremely marked by the theme of family dissociation and it is inspired by a certain moralism – portrayed throughout the novel that gave rise to the opera.

From the point of view of dramaturgy, Dumas renovated the theater and created a new type of drama. His work is the first one to impose itself after the *coup d'état* by Louis Napoléon, in December, 1851. With him, the comedy of manners is born and the trend of this hardly bearable fusion of the passionate romanticism and the social observation with edifying

purposes will last as long as the regime does. His social commitment is worked – beyond the literary works – in the long prefaces. In the preface for *Fils naturel*, (1858), for instance, he defends the existence of a “useful” theater, which is a kind of theater at the service of mankind, by creating a work of social intervention and awareness.

Both Alexandre Dumas and G. Verdi provide the artistic production with insights of their love life. Alexandre Dumas’s mistress inspires the character of Marguerite Gautier - the heroine of *La Dame aux Camelias* and the connection with the singer Giusepinna Strepponi arose the plot developed in the opera *La Traviata*, mirrored in the character named Violetta Valery. The film *Giuseppe Verdi – The King of Melody*, produced by Maleno Malenotti and directed by Rafaello Matarazzo, in 1953, as well as Sergio Casoy’s writings, portray some moments of this troubled romance that the composer lived.

With the operas *Rigoletto* and *Il Trovatore*, Verdi’s romantic trilogy is accomplished. In these three operas, it becomes evident the way the moral universe appears as more clearly articulate, a result of the lived experiences, the observation of mankind, the wisdom acquired with the maturing of his artistic intuition. The three characters – Rigoletto, Azucena and Violetta Valery – have a trait in common, that is, it is by means of suffering, pain, humiliation, loss, that they overcome the initial stage of the stereotype to them assigned. In the opera, Violetta Valery has to settle accounts with the cruel fate which integrates her life as a courtesan, with love, renunciation and death, in a very sufferable way.

Verdi feels deep sympathy in relation to these characters. He is able to understand them by means of the identification he has with them: his own need to overcome the pain caused by the loss of his family, the loneliness, the deprivation, the failures in the beginning of his career and society’s rejection in relation to his private life, in such a way that in each of these characters he finds an aspect of his own personality.

Dumas’s novel was inspired by a real fact: the love of Agénor de Gramont (1819-1880), Duke of Guiche, future Minister of Affaires Étrangères [*Foreign Affairs*] of Napoléon III, for the courtesan Marie Duplessis. Agénor’s uncle begs Marie to end this relationship. Agénor de Gramont is sent to London for a while, and comes to forget Marie Duplessis. Marie, in turn, gets married to Count Édouard de Perrégaux and dies of tuberculosis in February, 1847. The outlined plot is based on a fact which was usual at the time – the love of a courtesan who suffers from tuberculosis, Marguerite Gautier, and a young man from the Parisian society, Armand Duval.

It is Armand Duval himself who tells the story. Therefore, there is a narrative within the narrative in this novel. It is interesting to notice the omniscient narrator’s position and Armand Duval’s position, who is the character who acts for him. This omniscience is used as a mask to conceal Alexandre Dumas’s initials, as the name Armand Duval has the same initials.

In love with Marguerite, Armand becomes her lover and makes her renounce his courtesan’s life in order to live in the countryside with him. The idyll is interrupted by Armand’s father who asks Marguerite to leave him, as this relationship is threatening to destroy his family’s life. In great pain, she sacrifices herself and so that Armand does not get suspicious, she pretends to be tired of him, preferring the courtesan’s life. Very hurt, he gets away from her and becomes aware of the truth just when Marguerite is about to die.

Marguerite’s death is narrated as endless agony, for in addition to have lost her love, she was abandoned by everyone. Then, the only thing that remains is to feel sorry for the life she could have had together with her lover.

The novel is remarkably surprising due to the portrait that Dumas presents about the mundane Parisian life in the XIX Century and about the fragile and ephemeral nature of the courtesan’s world. In fact, the novel could be the romanticized biography of the *demi-mondaine* Marie Duplessis, Dumas’s ex-lover, who at the age of twenty performs a dazzling and brilliant social climbing following the path of prostitution. He, in turn, had to abandon her, taking into consideration the luxury in which she lived and that he was unable to afford.

Both the novel and the play caused great impression in the society of the time. Through them, Marguerite acquired a new denomination – Lady of the Camellias. This title was consecrated in the French language, as a synonym of an “*entretenu*” woman, which for us is defined as a mistress. The strength of this denomination is comprised in Armand’s statement: «I have never seen Marguerite with another flower that was not the camellia. So much so that Madame Barjon, her florist, gave her the nickname of *Lady of Camellias*, and this was the denomination which was spread throughout the times (1848). The denomination became so peculiar that another French novelist, André Maurois, reports in *La Vie de Disraëli*, published in 1927, how much the nickname was spread in the Parisian society : «This way, in 1860, the young woman seemed to have no other ambition than to be called *Lady of Camellias*. In the novel, the denomination acquires a new meaning, that is, Marguerite’s availability for her lovers. She used to wear white camellias when she was available for men and red ones when she could not be with them. Marguerite was never seen without carrying a camellia and this habit lasted for all her life.

Many similarities can be found when comparing the novel, the theater play, the opera and Dumas’s real life. In the novel and in the theater play, the Lady of Camellias takes Marie Duplessis’s place, Armand takes the place of the Duke de Guichê, as well as the place of the novelist. Comparing the real fact to the narrative, in the former the one who interrupts the love relationship between Marguerite and Armand is his own father, whereas in real life this is done by the uncle. Dumas states in writing that he had been inspired by the character of Alphonsine Plessis in order to write his novel.

The person I used as a model for *La Dame aux Camélias* heroine was called Alphonsine Plessis, a name used to compose the more euphonious and highlighted one: Marie Duplessis. She was tall, very slim, with black hair and a pink and white face. She had a small head and big bright eyes, which were very lively and sharp, like a Japanese girl; the lips were as red as cherries and the teeth were the most beautiful ones in the world. She could be compared to a Saxe’s figure. In 1844, when I saw her for the first time, she was blossoming in all her opulence and beauty. She died in 1847 of a chest disease, at the age of 23 (DUMAS, 2004)

Dumas describes a likeable and almost virtuous Marguerite, and this description deeply touches the reader, who does not feel insensitive to the mutual suffering of the two lovers who are forced to obey the rules of the society of the time.

In the opera, Marguerite gets the name of Violetta Valery and Armand starts to be called Alfredo. While the play is composed of 5 acts, the opera includes other 3 ones. The opera’s plot is the same as the one of the theater play. The composer introduced just a few changes.

In *La Traviata*, Verdi and Piave create a political opera, a reflection on the woman’s status in a world dominated by men. At the time, the most topical subject was not only a work of fiction, as we have already seen. Verdi and his librettist Piave portray all the cruelties of that social mirror where the backstage of a moralistic and hypocritical society is revealed. In face of Alfredo’s father’s intransigence, Violetta sacrifices herself in order to ensure the future of a bourgeois young woman, Alfredo’s sister, which would be impossible to occur if her attachment to Alfredo lasted, considering her incriminating past. Sergio Casoy accurately describes the feelings which permeate the scene: “[...] in the *Traviata*, Verdi clearly outlines the figure of the manipulative father, who intentionally and coldly acts in the pursue of objectives he considers right and necessary, without paying attention to the damage caused to his son’s life. He is not driven by passion, hatred, madness or religion, but by reasoning and calculation” (CASOY, 2006, p. 59).

Violetta's aspiration is not limited to the pursuit of the ecstasy of love. Her sacrifice does not lead her to madness or to living in a monastery, as the opera's rules would approve. She turns back to her condition of a courtesan, and as such, moves away from her great love. This situation makes Germont look immoral, with his bourgeois standards, and Violetta, who was considered a devious woman and a prostitute by society, demonstrates a kind of deep moral sense.

Verdi avoids all the picturesque descriptions in his musical treatment. The internalized emotions surpass the aggravating passions. The traditional "*bel canto*" is submitted to a new expression. It is not an end in itself, or fireworks for the beauty of the gestures and the technique, but a means to express the truth and the reality of the experienced situation. The difficult vocal performances in the great Aria of Violetta, in the end of the first act, show the complexity and ambiguity of feelings which take hold of the courtesan when she tries to pull a noble feeling out of her chest, in order to go back to a world of frivolity that she so much hates. In this opera, Verdi succeeds in making the presented range of human feelings become real. He also shows himself as a perfect professional in the musical contrasts that he makes use of in order to emphasize the tragic aspect. The opera's opening, which starts with an *adagio* where the feelings of pain and death are present, is followed by a festive and luxurious atmosphere. In the final act, the carnival is the background for Violetta's death. Both in *Traviata* and in *Rigoletto*, the aria is treated as a synthesis of complex and contradictory states of mind which do not paralyze the action (COELHO, 2002, p. 361)

The veristic school will find there the foundation of one of its favorite dramatic procedures. Violetta's providential death, excused by love, clears both Germont's and the audience's conscience. Only with Violetta's death could Alfredo get married and be happy. Morality is repaired.

*La Traviata* is one of Verdi's most popular operas. The singing, the orchestration, and the melodic line demonstrate an atmosphere of surprising and brand new intimacy, together with a perfect description of the different degrees and shades of love, from the simply frivolous to the deepest and most passionate one. Verdi lived at a time of very strong oppression and censorship, which certainly led him to express himself in this intimate and surprising way. It is enough to listen to the chorus in the *Traviata* to catch a glimpse of the dimensions of his genius. *Sempre Libera* is innovative, as it makes use of the interruption in the dramatic flow to give place to a lyrical reflection that isolates a single feeling and analyses it in a paradigmatic way (COELHO, 2002, P. 361). It deals with two important moments in Valery's life, one of them related to the desire and the other one related to fate. Why dreaming of love? It is indeed a psychological journey where Violetta's life is remembered. It is a type of remembrance of her life in a very realistic panel, an inner confession, self-analysis which points to the very questioning about life; it is a hymn to love touched by an internal upheaval.

Throughout all the opera it is possible to notice the need to have in the same character a *soprano coloratura*, a *lyrical soprano* and a *dramatic soprano*, that are present according to the expressive necessity that surrounds it. It is an opera for experienced sopranos. It requires an unmistakable sense of drama, perfect technique, excellent breathing and phrasing. Many other pieces of information were provided by the lecturers, all of them based on the bibliographic references presented below.

After the information provided by the lecturers Professor Claudio Picollo and Professor Sonia Albano de Lima, the psychiatrist Spartaco provided an analysis of the opera text under a psychoanalytic perspective. The following text well clarifies his feelings in relation to this work:

The "dead letter" of the technical statements must be urgently revived through the injection of opiniative, almost ideological blood, of the position taken before the theory.[...] As for the fact that

psychoanalysis is so widespread today as part of the culture, as any part of knowledge it needs workshops in order to keep its survival and ensure its development. [...] Every thinking territory circumscription creates a presupposed inhibition of the creativity, which is essentially disruptive. New ideas and formulations are only moderately and late accepted in these environments [...] usually when the bearer is already very experienced, or in the end of the career, and may be labeled either a genius or an insane person, according to the convenience. [...] During my participation, I allowed the work to get close to me both directly and through my colleagues' view, observing how a new critical body was formed inside the work group and how this affected my speech on the new phenomena, with the same artistic object as background. [...] the feeling is like being inside a fertile stream. Pleasant, therefore, asking for repetition. [...] It is to this extent that our responsibility as a cultured pole of society, compelling us to create new strategies for the diffusion of the artistic teaching, strategies which are not just compared to leisure, but that may arouse the live interest in the study and in personal development. The psychoanalytic method is one of the tools which can be very useful in this process. (2011)<sup>1</sup>

As an ending to the discussion, an excerpt of the romantic comedy *PRETTY WOMAN*, a 1990 film directed by Marshall, script by J. F. Lawton, originally starred by Julia Roberts and Richard Gere was presented. The selected scene was the one where Julia Roberts, playing the prostitute who is in love with Richard Gere, an intellectual and a distinguished businessman, is taken to attend the opera *La Traviata* and identifies with the character, bursting into tears. This moment offers the attending audience the substratum of our work. At this moment, all the information which was transmitted to the public during the explanation acquires a new meaning. A re-definition of this artistic production is promoted, even if the answers to this exposure do not contemplate the academic and cultural richness that the scene was able to transmit. As from the presentation of our work, the audience reveals to the lecturers realities which are experienced in modern times and that greatly resemble the ones shown in the presentation. Their reports testify a kind of musical, literary, and theatrical learning, as well as life experiences, which will hardly be forgotten. This true fact motivates the continuation of the discussions held in the *Projeto Pensar e Fazer Arte*.

According to Professor Cláudio Picollo's words, the importance of adopting an interdisciplinary way of thinking becomes evident in the analysis of works of art: "A disciplinary teacher who is tied up to his teaching material, although being provided with a good repertoire, is many times taken to more and more cling to his cage. He does not have the opportunity to revisit other cages. This is a desolating fact, as these teachers tend not to educate, but to reproduce a crystalized knowledge instead, which represents the greatest disgrace in the teaching-learning relationship".

## References

- CASOY, Sergio. *Contos de óperas & Cantos*. São Paulo: Algor Editora, 2009, p.67-72.  
CASOY, Sergio. *Óperas e outros cantares*. São Paulo: Perspectiva. 2006. p.46-65.  
COELHO, Lauro Machado. *A ópera romântica italiana*. São Paulo: Perspectiva, 2001, p. 325-383.  
DELATTRE, Pierre. Investigações interdisciplinares: Objectivos e dificuldades. In: POMBO, Olga; GUIMARÃES, Henrique Manuel; LEVY, Teresa. *Interdisciplinaridade - Antologia*. Porto: Campo das Letras, 2006, p. 279-99.

---

<sup>1</sup> Entrevista no prelo.

DUMAS, Alexandre. *A Dama das Camélias*. São Paulo, L&PM Editores, 2004.

FAZENDA, Ivani C. A. *Interdisciplinaridade: História, teoria e pesquisa*. Campinas, SP: Papirus, 1994, 143 p.

GUARNIERI, Ennio ( cinematografia). DVD: *Ópera La Traviata*, de G. Verdi. Produzido por Tarak Ben Ammar & allium. Editado por Franca Silvi et allium. Design de produção por Franco Zeffirelli. Production Management por Umberto Sambuco.

KOBBÉ, Gustave. *Kobbé: o livro completo de óperas*. Rio de Janeiro: Jorge Zahar Ed, 1997,

KOELLREUTTER, H. J. O ensino da música num mundo modificado. In: KATER, Carlos (org). *Cadernos de estudo: educação musical*. Belo Horizonte: Atravez/EMUFG/FEA/FAPEMIG, 1997, p. 37-46.

LIMA, Sonia Albano. *Ambiente musical, pensamento interdisciplinar e educação*. GHIENA, Alejandro Pereira et allium (Ed), Actas del X Encuentro de Ciencias Cognitivas de la Musica. Buenos Aires/ Argentina: SACCOM /Universidad Abierta Interamericana. ISBN n. 978. 987. 27082. 0. 7. 20-23 Julio de 2011, p. 911-917.

MALENOTTI, Maleno (produtor). MATARAZZO, Rafaello (direção). DVD: *Giuseppe Verdi – O Rei da Melodia*, duração 118 minutos, legenda em Português, 1953.

SOPEÑA, Federico. *Música e Literatura*. São Paulo: Editora Nerman, 1974.

VERDI, Giuseppe. *La Traviata*. Opera in Three Acts. USA: G. Schirmer, Inc. Ed. 2420. Libretto by Francesco Maria Piave. English Version by Ruth and Thomas Martin.

### Authors

**Sonia Regina Albano de Lima:** Doctor in Communication and Semiotics, major in Arts - PUCSP [*Pontifical Catholic University of São Paulo*]. Post-doctorate in Education in GEPI-PUCSP - Grupo de Estudo e Pesquisa em Interdisciplinaridade [*Group of Studies and Research in Interdisciplinarity*], supervised by Professor Ivani Fazenda. Specialist in musical interpretation and chamber music under the supervision of Professor Walter Bianchi - FMCG [*Carlos Gomes Faculty of Music*]. Bachelor in Law - USP [*University of São Paulo*]. Member of GEPI/PUC-SP. Professor of the post-graduation course on Music of IA-UNESP [*Arts Institute – São Paulo State University*] and researcher of UNIABC [*ABC University*]. She has several works published in the area of musical education and performance.

**Claudio Picollo:** Doctor in Education: Syllabus, major - Interdisciplinarity – PUCSP [*Pontifical Catholic University of São Paulo*]. Post-doctorate in Education in GEPI-PUCSP - Grupo de Estudo e Pesquisa em Interdisciplinaridade [*Group of Studies and Research in Inter-disciplinarity*], supervised by Professor Ivani Catarina Arantes Fazenda. Full teaching certification in Portuguese, English and Latin in Faculdade de Filosofia Ciências e Letras São Bento of PUCSP [*São Bento Faculty of Philosophy, Sciences and Languages*]. Member of GEPI, directed by Professor Ivani Fazenda. Graduate in Escola de Música de Madalena Lébeis [*Madalena Lébeis School of Music*] – chamber music and History of Music, supervised by art reviewer José da Veiga Oliveira.

**Flavia Albano** was born in São Paulo, Brazil and has received a Postgraduate Diploma and more recently a Master Degree in Solo Performance from the *Royal Northern College of Music* (England). Operatic roles include *Adele* in “Die Fledermaus”, *Susanna* in “Le Nozze di Figaro”, *Fräulein Silberklang* in “Der Schauspieldirektor”, *Sophie* in “Der Rosenkavalier”, *Bastienne* in “Bastienne und Bastien”. She was a finalist in “The Frederic Cox Award 2009” and “The Joyce and Michael Kennedy Award for the Singing of Strauss 2008” and the recipient of the “2010 Liverpool Opera Circle Vocal Award”. Flavia is currently the Head of the Music Department at UNIESP (Sao Paulo), where she develops researches in voice technique and opera and is also a voice tutor.

**Diego de Melo Conti:** graduated in business administration, specialized in public administration and master in administration with emphasis on sustainability. Participated and moderated seminars, trainings and conferences in countries as Germany, Holland and China. Member of the Center for the Study of the Future at PUC-SP. One of the authors of the book

New Public Management. Develops volunteer work in various civil society organizations.  
University professor, political adviser and speaker.