Welcome to Schubert’s lively world of music, coffee, and parties! The National Arts Centre Orchestra is pleased to share the fascinating life, times, and music of one of the world’s greatest composers.

We want to hear from you! Submit your comments, drawings and reviews of this Schubert guide by emailing mused@nac-cna.ca or sending them to:

Music Education Programs
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Ottawa, ON K1P 5W1

Visit our Website: www.ArtsAlive.ca
Where you can discover more about what we do at the National Arts Centre.

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OTTAWA CITIZEN

Franz Peter Schubert (1797-1828) was one of the most phenomenal musical geniuses of all time. In his short life of just 31 years, he composed nearly a thousand compositions. Most composers who live three times as long don’t write nearly that much. Amazing!

In some ways Schubert was a very ordinary fellow. He went to coffee shops and parties, stayed up till the wee hours of the morning, and then sacked out in a friend’s apartment. But in other ways he was unique. Read on to find out more! What was he really like? Was he the kind of person you’d want to meet? The kind of person you could hang out with? The kind of person you’d like to be yourself?

**Growing Up**

Franz Peter was born into a middle class family, in Vienna (Austria), in the year 1797. His father was a schoolteacher with a small but sufficient income to support a large family. Franz was the twelfth of fourteen children. Large families were common in those days. But sadly, many children didn’t live very long. Of those fourteen children in the Schubert family, only five made it to adulthood. The family lived in a cramped, three-room apartment. The address was 54 Nussdorferstrasse, a long German word that means “Walnut-Village Street”. You can still visit Schubert’s first home, now a museum, and see how simply people lived back then.

**THE SCHUBERT GEBOURTSHAUS MUSEUM, VIENNA**
SCHUBERT’S PARTY

Hanging Out With Schwammerl...

We know he was short (about 5’1”), chubby, and wore thick glasses. He sometimes drank more wine than he should have, he smoked a lot, and he often stayed up late and slept in the next morning. His friends called him “Schwammerl,” which translates as “little mushroom;” but it can also mean “tubby.” He did not have a flashy personality, and he cared little about becoming famous or making a fortune.

Schubert was casual and easy-going. He had many friends, some of them musicians like himself, some of them artists, writers, and teachers. Most of his friends were simple, ordinary people, but they were true friends. They helped him out with cash, food, music paper, concert tickets, and a place to stay - whatever he needed. It’s not that Schubert made a habit of “sponging” off people; he was just plain negligent, forgetful, and unconcerned about money or finding a good-paying job for himself. He wanted nothing more than to stay at home and compose.

School Days

Schubert’s father, Franz Theodor, and older brother Ignaz, taught him the violin and piano but it took only a few months before the boy showed that he knew more than his teachers. What a talent he was!

When he was eleven, Franz was admitted to one of the best boarding schools in Vienna, the Stadtkonvikt. Discipline was strict, and there often wasn’t enough food for a healthy, growing boy. But Schubert made some life-long friends there. He sang in the Court Chapel Choir, played violin and piano, and composed music. He amazed his teachers with his musical ability. “If I wanted to show him anything new, he already knew it,” one teacher said. Another said in amazement, “This one has learned from God.”

At a time when sons usually followed fathers in choice of a profession, father Schubert naturally thought Franz too would become a teacher. Franz went along with his father’s wishes, but only for a short time. He hated teaching. He wanted only to write music. “I have come into the world for no purpose but to compose,” he told one of his friends.

“I HAVE COME INTO THE WORLD FOR NO PURPOSE BUT TO COMPOSE”

Illustration: Paul Gilligan

THE PLAQUE NOW FOUND ON SCHUBERT’S HIGH SCHOOL WALL

FUNDING THE ARTS

• Should the government have supported Schubert so he could write without worrying about money?

• Take a sheet of paper and write a story about how Schubert’s life might have been different had he been wealthy.

• The Austrian government today spends between 15 and 20% of its budget on the arts. How much does Canada spend?

• How much does your city spend?

• Do you think it’s enough?

CHECK OUT THESE WEBSITES:
Canadian Conference of the Arts
www.ccarts.ca
Statistics Canada
http://www.statcan.gc.ca/pub/87f0001x/87f0001x2010001-eng.htm
Common Diseases in Schubert’s Time

Typhoid fever was commonly known as “filth disease.” Poor sanitation allowed the typhoid bacteria to spread through sewage into water supplies. Rich and poor alike were at risk. Epidemics broke out regularly. Cholera and tuberculosis were other common diseases. Not even rich people bathed very often. There was human waste alongside buildings, open cesspools and garbage everywhere, and no sanitation laws. No wonder the life expectancy was only forty!
Struggling to Get By...

Schubert lived in a time of great change in the way common, ordinary people thought. Up until Schubert’s time, Europe had been ruled by powerful, immensely wealthy families known as the aristocracy. They passed down their power and wealth generation after generation. No one voted for them, and no one could vote them out. Unless you were born into that social class, there was little you could do to improve your life. You had almost no rights, you worked very hard for very little money, and you paid high taxes to support the extravagant lifestyles of the rich aristocracy. Not fair!

Up with People!

With the American and French Revolutions in the late eighteenth century, people began to question the idea of aristocracy and started to fight for freedom, equality and economic improvement—all basic human rights, they believed. They won these rights but not without great hardship, bloodshed and sometimes even war. One of the most important results of this struggle was the development of the middle class—a large portion of society that could afford to live quite well—not like the aristocracy, to be sure, but not in poverty either.
Vienna had a population of about 200,000 when Schubert was born, small by today’s standards but fairly large back then. By the time he died, 31 years later, it had doubled. There was a fairly large middle class, and these people needed something to do during their free time. There were no TVs, radios, computer games, movies, or theme parks in those days. But there were a large number of theatres where one could see plays and operas. Concerts given by small groups of musicians were also popular. They were usually given in small halls holding no more than a few hundred people. Tickets were reasonably priced, costing around one or two florins (2-4 Canadian today). Many middle-class homes had a piano, and music publishers did a good business selling short, easy pieces and arrangements for amateurs to play. People enjoyed listening to music played in private homes (Hausmusik), music played by wind ensembles outdoors (Harmoniemusik), music played by string groups in the Prater (Vienna’s huge, world-famous amusement park), and to music churned out by organ grinders on street corners. Even the buildings themselves seemed to make music, with their musical clocks that turned out tunes on the hour. Yes, Vienna was - and still is - a city where music seemed to be everywhere.

Coffeehouses

The Viennese love coffee. There were no Starbucks or Second Cups in Schubert’s time, but there were dozens of coffee houses large and small where people went to socialize, exchange gossip, stare, gamble, make business deals, play cards or chess, read a book or newspaper, listen to a poetry reading, have a snack, maybe catch a snooze and, yes, even have a cup of coffee. Vienna’s coffee craze was born back in 1683 (more than a century before Schubert arrived on the scene). When the invading Turks left Vienna that year, they abandoned hundreds of sacks of coffee beans. The Emperor gave a man named Franz George Kolschitzky some of this coffee as a reward for providing information that allowed the Austrians to defeat the Turks. Kolschitzky then opened Vienna’s first coffee shop. The Viennese passion for coffee continues to this day. In Schubert’s time, some of the places he liked to go were called Bogner’s and Zum Anker.

SOCIALIZING

Name some coffee houses where you live.

_________________________________________________________

What do people do there besides drink coffee?

_________________________________________________________

Where do you like to hang out in your free time?

_________________________________________________________
CULTURAL LIFE IN VIENNA (Continued)

Dancing

Did the Viennese ever love to dance! People everywhere have always liked dancing, but in Vienna it was something special. Like music-making and coffee-drinking, it became another fashionable middle-class concern. There is a story that during the Congress of Vienna in 1814-1815, someone asked how things were coming along. The answer, in French, was “le Congrès ne marche pas... il danse.”

Minuets, contredanses, polkas, marches and other dances were popular. But beginning about the time Schubert was a teenager, the waltz took over. Aristocrats, the middle class, and the poor – everyone got into the act. We think of the waltz today as a classy, elegant dance. But in 1815 it was still considered slightly scandalous and naughty. Of course, that didn’t stop many people from doing it!

• Do you know how to dance the Waltz?
• What kinds of dances are popular today?
• Are any of them improper or naughty?
• Can you imagine them becoming traditional one day, like the Waltz?

Lookin’ Good!

Viennese Balls were extremely popular in Schubert’s day. In 1832, for instance, there were 772 balls held in Vienna, attended by two hundred thousand people – half the population of the city! Of course, to go dancing you needed special clothes. For the ladies, simplicity and classical elegance were “the look.” Their dresses had long, flowing trains, the fabric was soft, necklines were low, and restrictive corsets were left at home. Women combed their hair back and gathered it in ringlets or coils at the back of the head.

For men, shoes without buckles were the “in” thing. They often wore full-length trousers (associated with workmen) rather than knee-breeches (a sign of the aristocracy). Hair was short, with a casually tousled look. Some men whitened their hands with bleach, reddened their faces with rouge, and covered their body odor with lots of cologne. (A daily shower was not common in those days!) People were obviously just as fashion-conscious then as they are today!

SCHUBERT’S LIFE AND TIMES CROSSWORD PUZZLE

Across:
5. Which author from the Romantic period wrote Faust?
6. What was Schubert’s father’s profession?
8. In 1683, Franz George Kolschitzky started a craze by opening the first __________ shop in Vienna.
9. What was Schubert’s greatest passion in life?

Down:
1. Schubert’s grave lies next to which great composer?
2. Which social class came into being during Schubert’s lifetime?
3. Where was Schubert born?
4. How many children were there in Schubert’s family?
7. “Die Forelle”, one of Schubert’s most popular songs, is about what kind of fish?

Do you want to learn more about Vienna?
Visit www.wien.info

Welcome to Vienna
Now it's your turn to be creative! Listen to a piece of music from the Romantic era and paint a picture while listening to the music. Discuss with your class how the music has influenced your painting.

Other famous artists who lived during Schubert's time include Francisco Goya (1746-1828), William Turner (1775-1851), John Constable (1776-1837), Jean Ingres (1780-1867), Eugène Delacroix (1798-1863), Honoré Daumier (1808-1879) and Gustave Courbet (1819-1877). Visit the National Gallery's http://cybermuse.gallery.ca/cybermuse/home_e.jsp to learn more about the artists who lived during Schubert's time! Take a virtual gallery tour, explore fascinating artworks, and listen to artists speak about their work.

1797: First copper pennies minted in England. Napoleon defeats Austrians at Rivoli and advances toward Vienna.
1799: Austria declares war on France. Ottawa founded.
1800: Alessandro Volta produces electricity from a cell.
1802: Lamarck publishes his "Système des animaux sans vertébres".
1803: Louis Braille, inventor of reading system for the blind, is born. Metternich named chief minister of Austria. Laplace writes his "Théorie analytique".
1805: Napoleon defeated in Russia. Founding of McGill University, Montreal.
1806: Napoleon defeated at Austerlitz: Napoleon's victory over Austro-Russian forces. Congress of Vienna opens. First steam warship, the U.S.S. Fulton (38 tons).
1813: Battle of the Nations at Leipzig: Napoleon defeated. Congress of Vienna opens. First steam warship, the U.S.S. Fulton (38 tons). Napoleon defeated at Waterloo.
1815: First steam warship, the U.S.S. Fulton (38 tons). Napoleon defeated at Waterloo. Birth of Jean Henri Dunant, founder of the Red Cross.
1819: Danish physicist Hans C. Oersted discovers electromagnetic rotation.
1821: Faraday discovers fundamentals of electromagnetism.
1822: Death of Napoleon (b. 1769). Birth of Gregor Mendel, founder of the science of genetics.
1827: Birth of Louis Pasteur, microbiologist.
1832: The German Composer, Carl Maria Von Weber (1786-1826) was famous for his operas based on stories of ghosts, goblins, and mysterious forests. Schubert saw one of Weber’s operas when it came to Vienna. Nicolo Paganini (1782-1840) was a violinist of such phenomenal skill that even words like “dazzling” and “incredible” did not do him justice. Schubert was not easily impressed with show-offs, but he thought Paganini’s playing was like an angel singing.

Have you ever wondered what was going on in Canada while Schubert was busy composing in Vienna? Did you know that a famous explorer named Sir John Franklin was beginning to explore the Arctic and that the War of 1812 was being fought on Canadian soil? Find out more about Canadian History at www.thecanadianencyclopedia.com

Writers
Match the author on the left with his story or novel on the right:
Johann Wolfgang von Goethe (1749-1832) Olaver Twist
Alexandre Dumas, père (1802-1870) Faust
Victor Hugo (1808-1857) The Ugly Duckling
Hans Christian Andersen (1805-1875) The Hunchback of Notre Dame
Charles Dickens (1812-1870) The Three Musketeers

Artists

Explorers in Canada


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Now it's your turn to be creative! Listen to a piece of music from the Romantic era and paint a picture while listening to the music. Discuss with your class how the music has influenced your painting.
One of Schubert's friends described him as “a mixture of tenderness and coarseness, sensuality and candor, sociability and melancholy.” We can find these qualities in his music as well. But beware of thinking that a composer will write only sad music when he is sad and happy music when he is happy. The creative juices don’t work that way. Even within the same composition, like a four-movement symphony or sonata, different parts will stimulate very different emotions. Even within a single piece, or a single movement, emotions can change dramatically.

Throughout his life, Schubert worked like a demon. In just seventeen years, between the ages of 14 and 31, he wrote more than six hundred songs, thirteen symphonies (complete or otherwise), fifteen string quartets, six masses, nine operas, over twenty piano sonatas, dozens and dozens of short dance pieces... the list goes on and on. You have to wonder where he found the time to eat or sleep. Someone once asked him how he did it all. “When I finish one piece I begin another,” was his simple answer.

If you remember just one thing about Schubert, it should be that he was a songwriter like no other. He was a fantastic melody writer, and many of his song themes are immortal. Do you know “Ave Maria”? That’s by Schubert. Schubert’s songs are considered “Art songs,” or lied (rhymes with seed; lieder is the plural).

What’s a lied?

A lied is a union of three elements: voice, piano and words. Unlike most folk songs, lieder use fine poetry for their texts (they’d be called “lyrics” in today’s song-world). Favourite subjects for Schubert’s lieder are love, loss, human unhappiness and nature scenes. One song in particular is a great favourite, a perfect creation called “Die Forelle” (The Trout). You can almost see the fish merrily splashing about in the sparkling water. The piano part, as in all fine lieder, is far more than just an accompaniment. It participates equally with the voice to provide a total musical picture of a great charm and appeal.

Read the words of “Die Forelle” and with a group of your classmates compose a piece of music using instruments you play or noises created by your voice, hands, or feet. You can also snap, tap, or roll items in your pencil case. Perform the piece for your class. Listen to a recording of “Die Forelle” and discuss how Schubert’s interpretation is similar or dissimilar from your own.

Here are the first two stanzas

I stood beside the brooklet,
And watched the merry trout,
As friskily it darted,
Around and all about.

I stood upon the bank,
Lost in a quiet dream,
And watched the troutlet
Swimming,
In that clear mountain stream.

Are you a natural at something? A great cook? Math whiz? Hockey champ? What’s your secret? Do you know a genius? Discuss with your classmates the identifying markers of a genius.

Schubert gave only one public concert in his life, and that was in his final year. But he gave dozens – maybe hundreds – of private, informal performances in the homes of his friends around Vienna. These became known as Schubertiads – usually impromptu affairs where Schubert would play a piano piece he had written just that morning, join another pianist in a duet, accompany a singer in some songs, or perhaps pick up a violin or viola to play a string quartet with some other musicians.

There would be dance music pounded out at the piano by Schubert (no DJs in those days!) and choral music for those who liked to sing. And some people in the room just listened. But everyone drank, ate, talked, joked, and had a good time. You might even think of a Schubertiad as a kind of nineteenth-century “jam” session.

Discuss with your classmates how you could create your own Schubertiad!

Come to a Schubertiad!

Songwriting

Who is your favourite singer/songwriter? Bring in a tape or CD of your favourite song and explain to your class how the music reflects the words and vice-versa.

Everything He Touched Turned to Song

― Frantz Liszt

Heidenröslein

A SCHUBERT LIED

HEIDENRÖSLEIN

A SCHUBERT LIED

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Schubert’s Party

Schubert’s Music

Everything He Touched Turned to Song

― Frantz Liszt

Heidenröslein

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HEIDENRÖSLEIN

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Discuss with your classmates how you could create your own Schubertiad!

Come to a Schubertiad!
Play and Sing Schubert!

Play along on a recorder, flute, or another instrument the music to Schubert’s Marche Militaire. We’ve added some words to his melody that we hope you will enjoy singing.

The Marche Militaire in D major was published in 1826, and, since then, has been transcribed many times, for everything from accordian to full symphony orchestra. The piece was very popular, and was performed everywhere, from the tea room to the three-ring circus to the concert hall. The piece is made of three parts: the beginning and the end of the piece have a brisk military tone, and the middle has a much more lyric and melodious character. The Marche Militaire was written for the piano, to be performed with four hands! Wow!

Allegro Vivace

Marche Mi-li-taire is the name of this piano tune

Writ-ten for four hands to play at once!

Shu-bert is known for ma-ny things: sym-pho-nies, string quartet:

Most fa-mous for his me-lo-dies, known to all as “LIED”

He loved to write songs for voice and for in-stru-ments

Peo-ple could ga-ther to sing and play

Mu-sic for him was eve-ry-thing: he com-posed, he per-formed

This is the March he played with joy, we can play it too!

*(Play lower notes if fingerings of higher notes are too difficult.)
The Instruments of the NAC Orchestra

What is the NAC Orchestra Made Up Of?

First of all, the NAC Orchestra is made up of 61 men and women, playing together on a variety of musical instruments. They are divided into four different sections (string, woodwind, brass and percussion) but they are united in one common goal: making music together. You might already know that orchestras are not always the same size. Smaller orchestras, with between 20 and 34 musicians, are called “chamber orchestras.” Larger orchestras, with between 60 and 110 musicians, are called “symphony orchestras” or “philharmonic orchestras.” The NAC Orchestra (NACO) is a symphony orchestra, not too small, and not too big.

The NACO BRASS SECTION Contains:
- 2 Trumpets,
- 5 French horns,
- 3 Trombones,
- 1 Tuba

- Brass instruments are definitely the loudest in the orchestra; and explains why there are fewer brass players than string players.
- They are made of long metal tubes formed into loops of various lengths with a bell shape at the end.
- The sound is created by the vibrations of lips as the musician blows into a mouthpiece that looks like a little circular cup.
- Brass instruments have small mechanisms called valves that allow the sound to change, modifying the distance the air travels through the tube each time they are pressed or released by the player.

Did you know that most brass instruments have a special spit valve that allows water, condensation generated by blowing in the instrument, to be expelled?

The NACO PERCUSSION SECTION Contains:
- 1 Timpani player, 2 Percussionists who play Xylophone, Marimba, Snare Drum, Wood Block, Cymbals and tons of other interesting-sounding instruments.

- Percussion instruments help provide rhythm for the orchestra.
- Within this family of instruments, there are 3 types: metal, wood, and skin.
- These instruments are either “pitched” (they produce a specific note, like the xylophone) or “unpitched” (they produce a sound that has no specific note, like the snare drum).
- Percussion sounds are generally produced by hitting something with a stick or with the hands.

Did you know that a timpani looks like a big cauldron? But don’t try making soup in it!

The NACO STRING SECTION Contains:
- 20 Violins,
- 6 Violas (somewhat larger than a violin),
- 7 Cellos (definitely larger than the viola),
- 5 Double Basses (Twice the size of a cello!),
- 1 Harp.

- All these instruments, except the harp, have four strings.
- Their sound is produced by the friction of a bow on a string, or plucking the strings by the fingers, allowing them to vibrate.
- Plucking the strings is called pizzicato (meaning “plucked” in Italian).
- Bigger instruments have lower sounds. For example, the sound of the violin is higher than the double bass.

Did you know that the bows that are used to play some stringed instruments are made of wood and horsehair?

The NACO WOODWIND SECTION Contains:
- 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons.

- These instruments are basically tubes (either wood or metal) pierced with holes. As a musician blows through their tube, they cover different holes with their fingers to produce different notes.
- Some wind instruments use a reed to produce sound. A reed is made of thin wood which vibrates against the lips as a musician blows into the instrument to create a sound.
- Of the four woodwind instruments of the orchestra, only the flute doesn’t require a reed.
- Clarinets are single reed instruments, whereas oboes and bassoons are double-reed instruments. It means that the oboists and bassoonists use double-reeds against their lips to create a sound.

Did you know that the reeds are made of cane, more commonly called “bamboo?”

Did you know that the NAC Orchestra is a symphony orchestra, not too small, and not too big.
Welcome to ArtsAlive.ca a music website for students and teachers! Try to complete this musical scavenger hunt in 30 minutes or less. All of the answers can be found on the web pages of ArtsAlive.ca, Music. Read each question and look for the correct answer as you scroll down the web page. Good luck, and have fun!

1. Go to the Great Composers section and click on Beethoven. In what year was Beethoven born?
2. Go to Music Resources and click on Watch Videos, then click on J.S. Bach Brandenburg Concerto No. 5 - I. Allegro.
   a) What are the first two instruments that perform solos with the orchestra?
   ____________________________
   b) What is the name of the solo keyboard instrument that you hear and see in the video?
3. Remaining in the same section as question 2, click on Tchaikovsky Symphony No. 4 in F minor, Op. 36. Watch the video. What section of the orchestra begins this symphony?
   I) Strings     II) Winds     III) Brass     IV) Percussion
4. Go to Music Resources - Dictionary. Find “Zukerman”. Complete the following sentences about this man.
   a) His first name is ____________________________.
   b) He comes from ____________________________.
   c) The two instruments he plays are the ________________ and the ________________.
   d) The position he holds with the National Arts Centre Orchestra is ____________________________.
5. Scroll back up the page and go to the Instrument Lab.
   a) Name the four sections (also known as instrument “families”) of the orchestra.
      I. ____________________________
      II. ____________________________
      III. ____________________________
      IV. ____________________________
6. Go to NAC Orchestra and friends.
   a) Think of your favourite classical instrument. Choose one musician from the list of Musician Interviews who plays that instrument. Watch the video interview or read the musician’s biography then write down three of the most interesting things that you learned about that musician.
      I. ____________________________
      II. ____________________________
      III. ____________________________
7. In NAC Orchestra & friends click on National Arts Centre Orchestra. When was the Orchestra formed?

Later on you can learn more about this famous musician and watch an interview with him by clicking on the link associated with this dictionary definition.

Congratulations, you have finished the hunt! To reward yourself click on Activities & Games and try out a game!
An Acrostic Poem

Create an acrostic poem about Schubert. Here’s how it’s done: Write a word that you think describes Schubert and starts with the letter of the alphabet on that line. Have fun!

Sociable
C
H
U
B
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R
T

Learn more about Schubert and other composers too!

Check out ArtsAlive.ca

FOR COOL Activities and Information!

www.ArtsAlive.ca

A haiku is a three line poem. Create your own haiku about Schubert by following the format given.

1st Line A phrase with five syllables

2nd Line A phrase with seven syllables

3rd Line A phrase with five syllables

Jokes Anyone?

• What do you call a squashed insect? A haiku.

• Why couldn’t the man open the piano? Because the keys were inside.

• What musical instrument never tells the truth? A violin.

• Why did the school orchestra have bad manners? It didn’t know how to conduct itself.

These jokes are so bad we can’t Handel them!

We’d better go out Bach and stay in Haydn!

Can you do better? Share your favourite musical jokes with your classmates!

Schubert’s Musical Word Search

Aristocracy Romanticism
Composer Rossini
Contredanse Schubertiads
Hausmusik Schwammerl
Lieder Sonata
Melody Symphony
Minuet Vienna
Naupleon Violin
Paganini Waltz
Piano

Z A H M T J Y L H S R A J F L G L
C W B S U X C C T A V O E R A P G
X I D I W S V P A F U L I E D E R
V G N C B Q K K K K R P S V P S V O
S D A I T R E B U H C S M O P E N
H I M T N R E C N V Z O N U S I A
S N E N K A F U C T I A T N S X I
S I L A D H G O L T T E A S Y I P
Y S O M P V M A E A B D N I I L K
M S D O P P W U P W E R N N N R P
P O Y R O R N B L R Z U X G A S A
H R R S R I B W T N O E L O P A N
O H E M M T Y N A T Z Q H K X D W
N R J C V M O S C H W A M M E R L
Y Z K U F C N I L O I V B L A T A

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