

# London Philharmonic Orchestra



## Key Stage 2 BrightSparks Concert

Summer 2025  
Teachers' Pack  
[lpo.org.uk/brightsparks](http://lpo.org.uk/brightsparks)

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This pack is available on the Learning Resources section of the  
London Philharmonic Orchestra's website along with many other  
free resources for schools.

<https://lpo.org.uk/watch-listen-learn/media-and-resources/>



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# Introduction

This pack is designed to help you and your class prepare for the London Philharmonic Orchestra's Key Stage 2 BrightSparks concert, featuring Igor Stravinsky's magical ballet score *Petrushka*. Written during Stravinsky's first flush of fame in Paris, *Petrushka* tells the story of a trio of puppets who are the main attraction at the annual Shrovetide Fair. We start amidst the hustle and bustle of the fairground and end with a scuffle and a mysterious death – but (spoiler alert!) don't worry, our hero magically comes back to life at the very end. Or maybe he was real all along...

Stravinsky wrote the music for this tale whilst working with famous theatre impresario Sergei Diaghilev and his Ballets Russes company. It forms the centre part of a trilogy of ballets, alongside the *Firebird* and the *Rite of Spring* which secured Stravinsky's position as the most exciting composer of the first half of the 20th Century.

In our concerts, we have added colourful images on the big screen designed especially for the LPO by YeastCulture.

We'll also feature a new participation song for you and your children to learn and join in with the orchestra. This song describes a spooky, ghostly group of animals, actors and acrobats who travel from town to town entertaining people. The song is called 'Mr Cheadle's Menagerie', and you can find the song lyrics and piano score from pages 17-21.



## Meet the presenter

Rachel Leach is a composer, animateur and presenter. Born in Sheffield, she started playing piano aged 4 and began composing at 11. She studied at the Guildhall School of Music and Drama.

In a career spanning over 25 years she has devised and led education projects, presented concerts, composed music and written teachers' resources for the UK's top

orchestras and opera companies. Outside of the UK she has trained musicians and led projects in the US, New Zealand, Japan and across Europe. Thousands of children have seen her concerts and sung her songs and hundreds of teachers use her educational resources every day.



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# The London Philharmonic Orchestra

Uniquely ground-breaking and exhilarating to watch and hear, the London Philharmonic Orchestra has been celebrated as one of the world's greatest orchestras since Sir Thomas Beecham founded it in 1932.



Our mission is to share wonder with the modern world through the power of orchestral music, which we accomplish through live performances, online, and through our extensive Education and Community programme. Our home is at the Southbank Centre's Royal Festival Hall, where we're at the beating heart of London's cultural life. You'll also find us at our resident venues in Brighton, Eastbourne and Saffron Walden, and on tour worldwide. In 2024 we celebrated 60 years as Resident Symphony Orchestra at Glyndebourne Festival Opera.

We're one of the world's most streamed orchestras, and in 2023 were the most successful orchestra worldwide on YouTube, TikTok and Instagram. You can hear us on countless film soundtracks, and we've released over 120 albums on our own LPO label.

We're committed to inspiring the next generation of musicians and music-lovers. Our dynamic and wide-ranging Education and Community programme:

- ★ offers high-quality learning projects and performances for schools, with resources and CPD opportunities for teachers
- ★ uses music to inspire and engage with families, young people with SEND, community groups, disabled adults and those who have experienced homelessness
- ★ develops the next generation of professional instrumentalists, composer and conductors.

The LPO is proud to be an official partner of the South East London Music Hub and the Sussex Music Hub.

For more information about the LPO, you can visit our website or social media.

Website: [lpo.org.uk](https://lpo.org.uk)

Instagram: [londonphilharmonicorchestra](https://www.instagram.com/londonphilharmonicorchestra)

Facebook: [londonphilharmonicorchestra](https://www.facebook.com/londonphilharmonicorchestra)

TikTok: [LPOrchestra](https://www.tiktok.com/@LPOrchestra)

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# The orchestra

An orchestra is a large group of musicians and their instruments. It is divided into different sections:

**Strings:** violins, violas, cellos, double basses

**Woodwind:** flutes, oboes, clarinets, bassoons

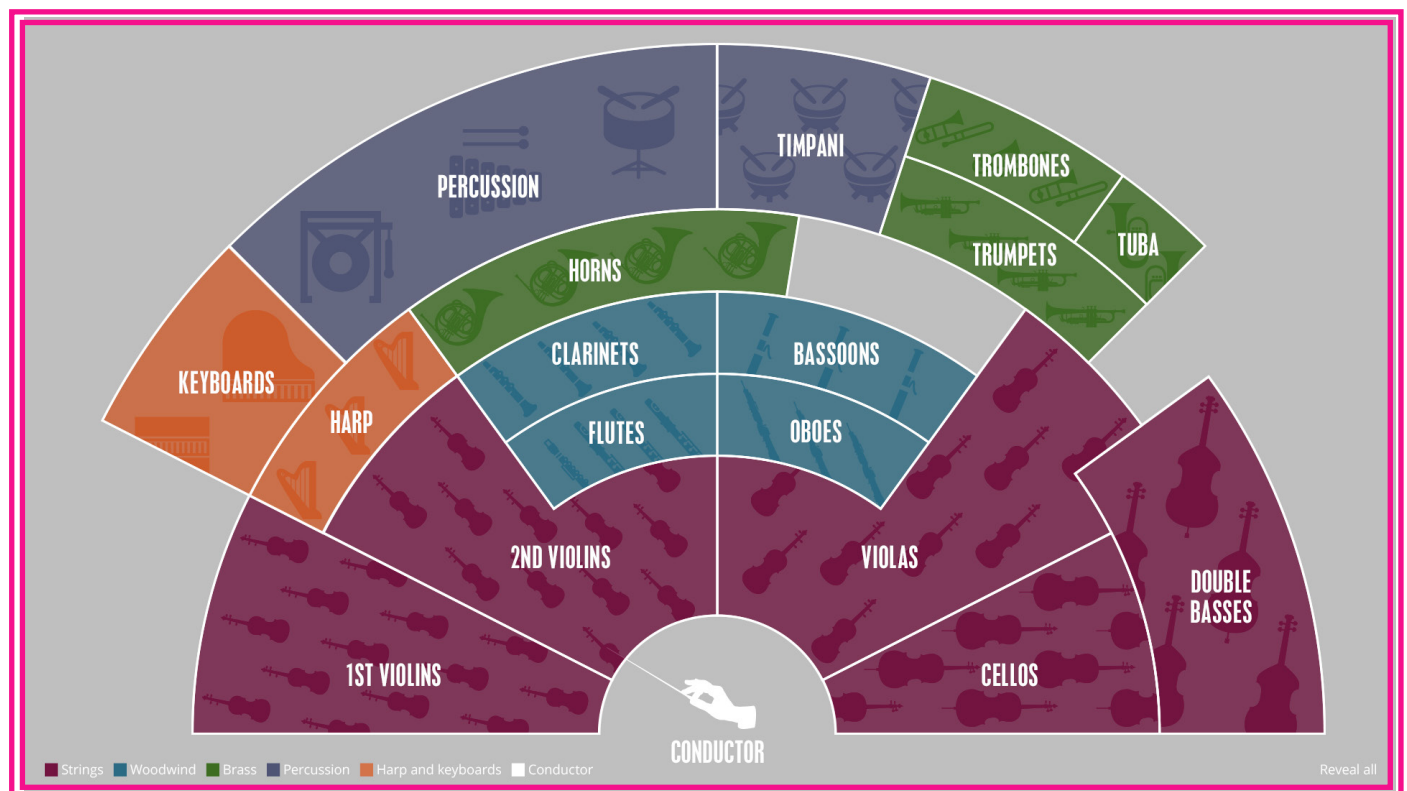
**Brass:** French horns, trumpets, trombones, tuba

**Percussion:** Timpani (large kettle drums) and other types of drums, xylophone, glockenspiel, shakers, triangles and lots more

**Other:** harp, piano

## There are some extra instruments in our concert too:

- ★ Piccolo: the little sibling of the flute, which is smaller and plays higher notes
- ★ Cor Anglais: a larger oboe with a rounded bottom, which plays deeper notes
- ★ Bass Clarinet: a larger clarinet which is long and rests on the ground, playing deeper notes
- ★ Contrabassoon: a larger, curlier bassoon that rests on the ground and plays deeper notes
- ★ Celeste: a keyboard instrument, like a very small piano, with a twinkly sound (it plays the famous solo in "Dance of the Sugarplum Fairy" in Tchaikovsky's Nutcracker)



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# The music

## Igor Stravinsky (1882–1971)

Igor Stravinsky was born in Russia in 1882. His dad was a bass singer with the St Petersburg Opera and from a very young age Igor knew he wanted to be a musician when he grew up. Stravinsky in fact grew up to be one of the most important and influential composers of the 20th Century. He was also a bit of a musical chameleon, changing his musical style every few years to fit each new challenge.

He first became famous in Paris in the 1910s for writing vivid and exciting ballets, one of which (the Rite of Spring) caused a full-scale riot in the audience on opening night and catapulted him to fame. Later in his life he wrote music that sounded like it had come from centuries before (neo-classical) and at the end of his life in 1971 he was in Hollywood living the life of a celebrity.



## *Petrushka*

Petrushka was the second of three ballets Stravinsky wrote for Vaslav Nijinsky, a famous Russian dancer and choreographer of the time. It is set at the Shrovetide fair and features an array of colourful characters including three puppets: Petrushka (a clown-like figure very similar to Mr Punch), The Ballerina (his love interest), and Petrushka's rival, in our concert called The Pirate. During our concert we will play most of the ballet and tell the story as we go along. We will also explore some of the folk tunes used within the piece, and look at how Stravinsky selects his instruments very carefully to create the different characters. In our concert, we will be performing the 1947 version of the piece, which was re-orchestrated for a smaller orchestra than the original version from 1911.

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# The Story of Petrushka

Here is our version of the story:

## Shrovetide Fair

The hustle and bustle of a busy fair. Stall holders call out from all corners trying to attract attention and sell their wares. There is a traditional puppet tent and, on stage, a ballerina puppet steadily and slowly spinning around.

## Russian Dance

The star of the puppet show is a mischievous clown called Petrushka. He is playing tricks and entertaining everyone.

## Petrushka's cell

Petrushka is in love with The Ballerina but he has a rival – a naughty pirate. Petrushka is sad.

## The Pirate

More nasty behaviour from The Pirate.

## Waltz

The pirate shows off his dancing for The Ballerina. She dances for him and then they dance together. Petrushka watches all of this from afar and gets more and more angry, especially when he sees the wicked glint in The Pirate's eye!

## Dance of the Nursemaids, The Bear and the Peasant, The Street Dancers, The Coachmen

We will then explore some of the other characters at the fair and discover how Stravinsky uses simple folk tunes and nursery rhymes in his music.

## Masqueraders Scuffle

A fight breaks out between Petrushka and The Pirate. The Ballerina tries to distract them but it doesn't work and Petrushka ends up a tangled heap on the floor.

## Apparition

An image of Petrushka appears above the tent. Is he alive? Is he real? Is he a ghost? No one knows...

## Shrovetide Fair, evening

The hustle and bustle of the fair carries on as if nothing has happened!





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## Amy Beach (1867–1944)

### *Bal Masqué*

A true pioneer, Amy Beach was the first successful American female composer, the first American woman to have a symphony published, and one of the first American composers of any gender to become successful without having expensive schooling in Europe. Like other women composers from this period, she was also an acclaimed pianist and was told her primary role was to be a wife to a successful man. This gorgeous waltz started life as a little piano piece, but she returned to it later on in her life to rescore the work for a full orchestra.

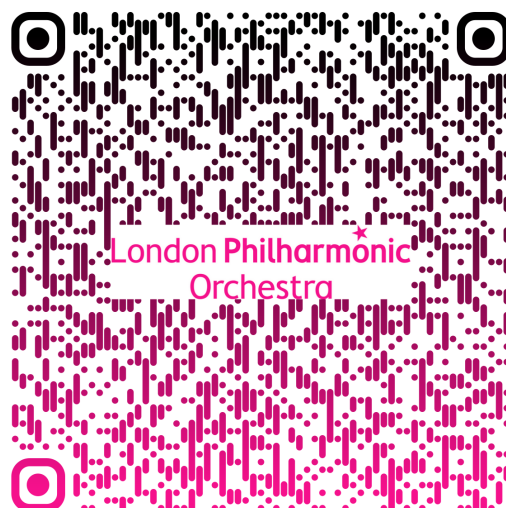


## Join In!

We will also perform 'Mr Cheadle's Menagerie' by Rachel Leach. Please practise this song with your class so you can join in and sing along with the orchestra during the concert.

The lyrics and music are on pages 17-21 and you can listen to a recording on Soundcloud:

<https://on.soundcloud.com/1jF54pTxH8AB1av96>



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# Ideas for creative work in the classroom

Creative composition tasks based on the music featured in the concert will help your children understand the music from a hands-on point of view. Here are some suggestions for creative work that can be undertaken in groups in preparation for, or in response to, the concert.

## Classroom Project 1: Shrovetide Fair

The music at the very beginning of *Petrushka* depicts all the excitement and hustle and bustle of a busy fairground. Here's a simple method to create your own version:

1. Begin by asking your class to imagine a busy fairground with lots of people and fairground stalls all around. Each stall has a 'barker' who is calling out and trying to attract attention. Some of the stalls are selling food and gifts, others have games to play for prizes. There is also a carousel, a Ferris wheel and a puppet tent.
2. Ask your children to imagine they have a stall at the fair. Ask them to have a quick chat with their neighbour – what might their stall be selling? How might they attract attention? Can they think of a quick sentence they might shout out to bring customers to their stall?
3. Play a quick game. When you point at a pair, they must shout out their 'call' to attract your attention. Try this several times, layering up the 'calls' on top of one another until you create a noisy, messy piece that resembles a fairground.
4. Explain that Stravinsky's music features lots of short little ideas that describe these calls in music. The most obvious one comes at the very beginning of the story and is played by the flutes. It looks like this:\*



\*Stravinsky's rhythms and motifs are often quite tricky so we've straightened them out a bit for use in the classroom

5. Play this to your children and ask them to sing/shout along. Explain that Stravinsky uses just four pitches for his call:



Play these to your class on a xylophone or other tuned classroom percussion instrument.

6. Ask a volunteer to come forward and try to play either this call or invent their own one using the words they invented earlier and just these four pitches.
7. Explain further that Stravinsky adds a shimmer underneath the calls to create a sense of excitement. Ask a volunteer to select an instrument from your classroom collection to make a gentle but exciting shimmery sound. If they choose a pitched instrument such as a xylophone, they must stick to the 4 pitches above.
8. Now, try layering up one or two of the calls - either played or sung - with the shimmering sound underneath. You might want to choose a child to conduct this.
9. When this is fully understood by everyone, split into small groups and ask each group to invent a short piece with 1 or 2 calls played on instruments, using the pitches from the previous page (or, if you are lacking in instruments, these calls could be sung or spoken), and a constant, soft shimmer. Remind them that the calls must be the same every time and heard above the shimmer.
10. Bring the class back together and hear each group in turn. Ask the class to come up with a structure for these pieces which describes the hustle and bustle of the fairground but which also allows each group to be heard within the chaos. For example, they might choose to start with the groups in turn before layering them up and therefore the sense of excitement will grow as the music progresses. Once you have your structure, you now have a class piece that you can perform or record!

### Taking it further:

- ★ Add a pulse – turn the calls into ostinatos (repeating rhythmic patterns) by adding a pulse and encouraging your students to fit their call to the pulse.
- ★ Stravinsky's Shrovetide Fair features a happy, celebratory tune that is played by most of the orchestra at several points during the piece. You might like to teach this to the class and end your piece with everyone playing it. It even works as a round (group 2 come in in bar 5).

Here it is:

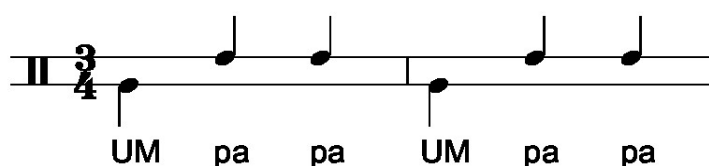


## Classroom Project 2: The Ballerina

One of the most important characters in the story of Petrushka is the Ballerina. Both Petrushka and the Pirate are in love with her and it is this love that begins the rivalry between them. The Ballerina has distinctive music and is first heard during the 'Shrovetide Fair' scene we made before.



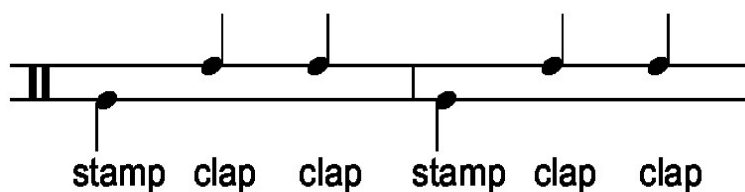
1. Tell your class about the puppet tent and the three characters who perform there. You don't have to tell them the full story – they will find that out during the concert – but perhaps tell them about the strange love triangle between the Ballerina, Petrushka and the Pirate.
2. In this story the Ballerina is always dancing. She dances to a waltz. A waltz is a type of dance made up of three beats, one strong and two weak, like this:



The 'UM' is a strong, loud beat. The 'pa pa' is weaker or quieter.

3. Try out this pattern with your class. Begin by simply asking them to say 'UM pa pa, UM pa pa' over and over. You may like to use a woodblock or drum to keep everyone together and make a clear stop sign at the end.

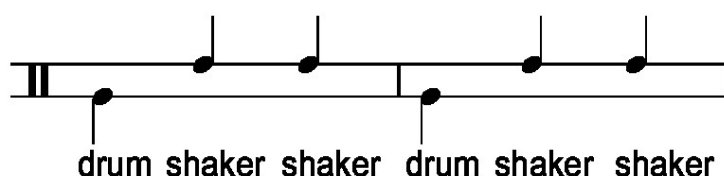
Now try performing the rhythm like this:



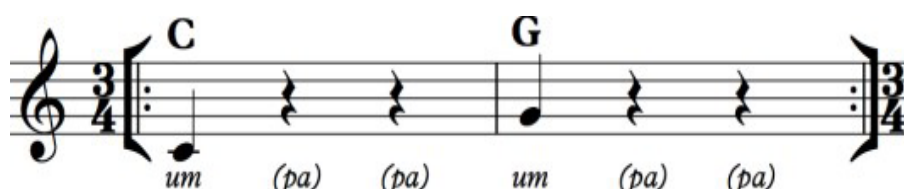
4. When this is steady and strong, explore your school's instrument collection with the class:

- ★ Ask them if they can spot the difference between the various types of percussion instruments. See if together you can sort them into types i.e. drums, shakers, metal instruments, wooden instruments.
- ★ Ask them which instruments are strong and loud and should play the UM beat (they might say drums).
- ★ Ask them which should play the weaker pa beat. Let's say that they say shakers. There is no wrong answer – so if the children choose shakers for the strong beat, go with their suggestion!

5. Choose a small group of children to have a go at the waltz rhythm on instruments. You might want to start by just giving out two instruments and creating a waltz with two soloists like this:



6. The Ballerina's waltz has a simple accompaniment which can be played on pitched instruments such as xylophones:



... or here's a more advanced version which can be split between two players sharing one instrument:



7. Select some volunteers to play this and add it onto your waltz.

8. Stravinsky adds little flashes of birdsong (played by the flute) on top of his waltz.

- ★ Ask your children to choose instruments to mimic this.
- ★ Can they invent their own birdsong using a short flourish of sound with lots of silence in between repetitions?



- 
9. Split the class up into teams to make their own ballerina music, using these two ideas (UM-pa-pa and birdsong).
  10. Bring the class back together and challenge them to join their waltzes together to make one beautiful ballerina waltz. Your piece is now complete!

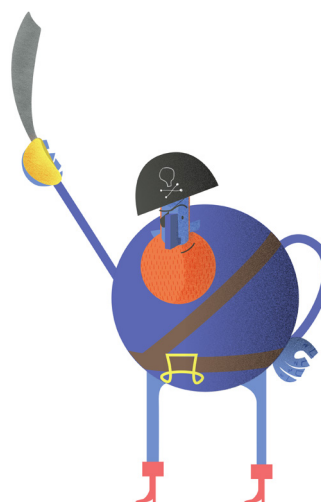
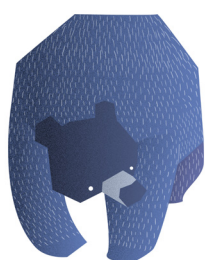
### Taking it further:

- ★ Stravinsky adds a simple melody to his ballerina music. His tune goes a little like this:



You could teach this to your children, or encourage them to create their own simple melody on top of their waltz.

- ★ The Ballerina's music is first heard during the middle of the Shrovetide Fair music. It is as if the crowds have parted to reveal her spinning around in her puppet tent. If you have tried both projects, have a go at fitting your ballerina music into the middle of your Shrovetide Fair music just as Stravinsky does.



**We love hearing what you get up to in the classroom!**

**If you would like to share your musical creations with us, get in touch with [education@lpo.org.uk](mailto:education@lpo.org.uk)**

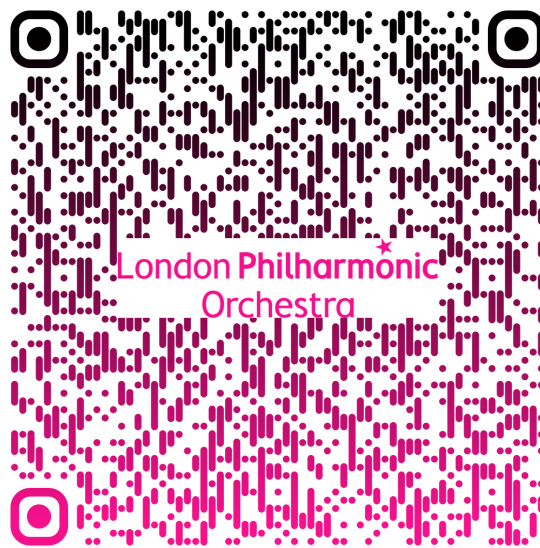
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## Audience Participation Song – *Mr Cheadle's Menagerie*

We've created a song for this concert for your children to learn and join in with. It tells the story of a Victorian troupe of travelling actors and acrobats who used to be the most talked about show in town. Now, many years later, when everyone involved has long since died, the troupe sometimes make a ghostly reappearance with their show.

Please spend some time teaching the song in class; the better your children know it, the more fun we can have on the day. The sheet music and word sheet is at the end of this pack and you can listen to audio on Soundcloud by following this link or using the QR code below: <https://on.soundcloud.com/1jF54pTxH8AB1av96>

Mr Cheadle's Menagerie is divided up into sections to make teaching it a bit easier. We would very much like your children to know it by heart although we will put the words on the big screen just in case!



## Warming up

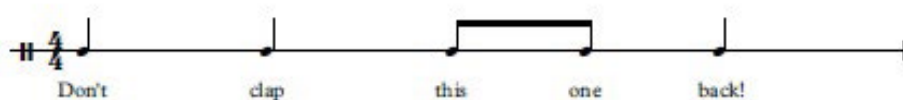
It's really important that you warm up your class before you start learning the song. Doing so will gather focus, get everyone relaxed and energised, protect their voices and help them to sound their best. Below we've suggested some warm ups written by singing specialist Lucy Hollins that you might want to try.

## Focus

Start by doing an activity that gets everyone focused. You may have your own ways of doing this, but here are a few ideas of how to do this in a musical way:

### Don't clap this one back

This is a call and response clapping game. You clap a four beat rhythm and the children clap it back. The only twist is that if you clap the following rhythm, they don't clap it back:



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## Physical warm up

Now, a physical warm up. This can be anything that gets your young singers moving and feeling energised, making sure every part of the body is relaxed.

### 8-4-2-1-HEY

Put your right hand in the air and shake it 8 times, counting the numbers out loud as you do. Now do the same in the left hand, then the right foot and the left foot. Repeat this pattern but now with 4 shakes in each hand and foot, then 2 in each, then 1 in each. To finish, jump up in the air and all shout HEY!

## Breathing

Next, do some work on breathing...

### Bubble Gum

Ask the children to get an (imaginary) piece of bubblegum out of their pocket, unwrap it and pop it in their mouths. Now tell them it's really, really sticky and ask them to have a good chew. They might need to use their tongues to get it off their teeth!

Next tell them you're going to have a bubble blowing competition. On the count of three, everyone blows an imaginary bubble, using their arms to show how it is slowly expanding, until you shout 'POP!' and the bubbles all burst. You'll now need to roll it into a ball and start again.

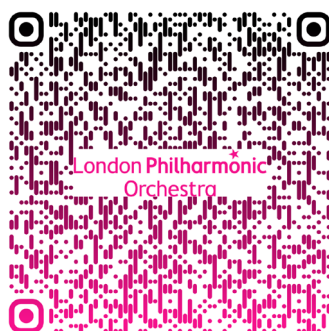
## Make some noise!

### 'Aha!'

Take a simple word or sound, for example 'aha' or 'hello,' and ask the children to copy the way you say it. You might imagine a scenario, for example, in which you get angry, then despondent, then happy, then excited – but the whole story is told with this single sound. Make sure you use different parts of the voice from high to low, and don't be afraid of swooping and sliding to get a really good warm up.

**Now you've warmed up your body through rhythmic and physical activities,  
and your voice through breathing and sound exercises,  
it's time to learn the song!**

**<https://on.soundcloud.com/1jF54pTxH8AB1av96>**



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# ***Mr Cheadle's Menagerie***

## **by Rachel Leach**

There's an old folk legend  
From many years ago  
From 1856, if you really want to know

That once a year to this town  
Came a magical, mystical team  
Of animals, actors and acrobats  
Full of sparkle and gleam

Many years ago  
That was many years ago  
Everyone would go and watch their show  
Many years ago  
Many years ago

Sometimes when the wind is right  
And usually in the dead of night  
If you listen, listen shhhh!  
You can just about hear the sound  
And that troupe of actors can be found  
Coming closer, closer this way shhh!  
The ghostly circus may come to stay

The fair's coming to town (x4)

The fair's coming to town  
Some day, this day, which way, that way\* (x8)

Mister Cheadle's Menagerie  
It goes all around the world  
Mister Cheadle's Menagerie  
Fun for all the boys and girls (x2)

\*These two lines will be performed as a round. The presenter will signal the start for each group. Please practise beginning on each beat of the bar and be prepared to loop the pattern up to 8 times gradually getting louder

# Mr Cheadle's Menagerie 2025

## Introduction

RACHEL LEACH

Allegretto ♩ = 102

A

Piano

There's an old folk le-gend From ma-ny years a - go From

eigh-teen fif-ty six If you rea-lly want to know That once a year to this town came a

ma-gi-cal mys-ti-cal team of an - i - mals, ac - tors and ac - ro - bats full of spar-kle and gleam

Ma-ny years a - go That was ma-ny years a - go

© Copyright Rachel Leach London 2025



Ev'-ry-one would go and watch their show Ma-ny ycarsa - go Ma-ny ycarsa - go

21 **B** Andante ♩. = 66

Some-times when the wind is right and usu - ally in the dead of night if you lis-ten lis-ten Ssssh!

You can just a-bout hear the sound and that troupe of ac - tors can be found co-ming

clo - scr clo - scr this way Sssh! The ghos - tly cir - cus may come to stay

**C** Allegro ♩ = 120

3 30 *Spoken:*

The fair's com-ing to town The fair's com-ing to town The

This chant will be performed as a round  
The presenter will signal the start for each group  
Please practise beginning on each beat of the bar  
and be prepared to loop the pattern up to 8 times  
gradually getting louder

35 *p*

fair's com-ing to town Some day This day Which way? That way The

*p cresc. throughout the repeat*

x8

51 *ff*

55 **D**

59

62 4

*mf* **E**

Mis - ter Chea-dle's Men - a - ge-ric\_

66

It\_ goes all a-round the world Mis - ter Chea - dle's\_ Men -

69

a - ge - ric\_ Fun for all the boys and girls

# Thank you

We hope this pack will give you some suggestions to support Key Stage 2 provision in your school. For further ideas, don't forget to look at Learning Resources on the LPO website, or book tickets to future BrightSparks concerts. We offer a Key Stage 1 (London only) and Key Stage 2 (London and Eastbourne) BrightSparks concert per year, each with associated resources and INSET sessions.

You can find out more at [www.lpo.org.uk/create-take-part/schools/](http://www.lpo.org.uk/create-take-part/schools/)

We'd love to hear from you about your school's musical activities! Feel free to get in touch with us via email [education@lpo.org.uk](mailto:education@lpo.org.uk) to find out more about our work here at the LPO, or if you'd like any guidance for musical work in the classroom.

**We love hearing what you get up to in the classroom!**

**If you would like to share your musical creations with us,  
get in touch with [education@lpo.org.uk](mailto:education@lpo.org.uk)**