

Archway Classical Academy | Trivium

Presents

2nd Grade Spring Concert

Director - Mrs. Maureen Robinson

Music Teachers: Maureen Robinson & Eric Stevenson

Accompanist - Dr. Annann Hong

ARCHWAY TRIVIUM SPRING CONCERT



MAY 5, 2026

SECOND GRADE



CALL TIME (MPR) - 3:30 PM
CONCERT TIME (GYM) - 4:00 PM

PROGRAM

Welcome - Headmaster Dr. Clay Scott

Wind on the Hill *American Children's piece*

Music by Victoria Ebel-Sabo, Text by A.A. Milne

Flautist: Hannah Holden

Set with exceptional sensitivity and artistry, Victoria Ebel-Sabo's "Wind on the Hill" is a charming and delicate piece for unison voices, soprano recorder, and piano. Utilizing a delightful text by A.A. Milne, creator of *Winnie-the-Pooh* — originally from his 1928 collection *Now We Are Six*—the song captures the whimsical, imaginative wonder of childhood. Milne's verses perfectly mirror a child's imaginative wonder, pondering where the wind comes from and where it goes—a sense of natural mystery that Ebel-Sabo, an avid outdoorswoman, brings to life with pastoral charm.

Come Lovely Spring *Classical Children's Choral Piece*

Wolfgang Amadeus Mozart, Arranged by Jill Gallina

Originally titled *Sehnsucht nach dem Frühlinge* ("Longing for Spring," K. 596), this charming piece was composed by Wolfgang Amadeus Mozart in January 1791. The melody was clearly a favorite of Mozart's, as he used a nearly identical theme for the finale of his final piano concerto, No. 27, completed only nine days earlier.

In this Jill Gallina arrangement for the "Classics for Children" series, the song is transformed into a delightful choral work that maintains the light, playful character of the original. The lyrics express a child's eager anticipation for the end of winter, calling upon May to bring back the green trees and blue violets.

Gatatumba *Traditional Andalusian Villancico*

Arranged by Emily Crocker

Shakers: Sarah Ruvalcaba (2D), Cymbals: Camden Aaron (2D)

Timbrel: Allyvia Williams (2E), Josh Ngamije (2E), Bells: 2A & 2C

Gatatumba, a traditional Andalusian villancico, a Spanish poetic and musical form that was popular from the late 15th to 18th century, is a celebratory song that is appropriate for any time of year. The word "Gatatumba" is meant to show a rhythm that can be played on various instruments. The Spanish text talks about celebrating with the timbrel (tambourine), cymbal, rattle, and bells, and the lively a cappella texture is both rhythmic and harmonically layered. A villancico can also be a type of celebratory Christmas song. In the 20th century, the term "villancico" from central Spain more commonly means "Christmas carol." Today, in Spanish-speaking countries the singing of villancicos is a favorite form of musical expression during Advent and Nativity.

Counting Sheep (*incorporating Spinning Song Op. 14, No. 4*) *Classical Choral Narrative*

Music by Albert Ellmenreich, Arranged, with words by C.E. Walz

"**Counting Sheep**" is a whimsical choral arrangement by Carolyn Walz that pairs the lively, familiar melody of **Albert Ellmenreich's Spinning Song** (Op. 14, No. 4) with playful original lyrics.

Originally composed in 1863 as a piano miniature meant to imitate the mechanical whir of a spinning wheel, the music's brisk, driving rhythm is repurposed here to depict a flock of sheep engaged in nighttime hijinks. The text by Carolyn Walz, a veteran educator and church musician, tells the story of an author's increasingly frantic attempts to find rest while the sheep they are counting decide to "chase," "run about," and eventually exhaust their counter into slumber. This charming work transforms a staple of Romantic-era pedagogical piano literature into a lighthearted choral narrative, utilizing the swirling F-major tune to capture a sense of restless imagination.

Closing remarks by Headmaster Dr. Clay Scott

Acknowledgements

The music teachers would all like to thank the Archway Trivium administrators for help with every aspect of planning this concert, and for accommodating our “special requests.” We thank the front office staff for coordinating, organizing and communicating our many schedules in preparation for this event.

A special “Thank you” to all the classroom teachers and assistant teachers for your support and help with concert rehearsals and for repeatedly arranging your scholars in “Concert Order” before classes. Thank you for helping with the Spring Concert performance by setting up the gym, arranging scholars, greeting parents, and cleaning up after hours. Thank you so much for your dedication to our scholars!

Thank you to the Archway Trivium Specials Team, for your help during whole-grade-level rehearsals, and for assisting in the organization and management of our concert today. Thank you for giving up class time to help us rehearse. Thank you for helping us move furniture and equipment into place for each rehearsal and for help with arranging the music scholars on risers. This performance would not have been possible without all of you. Thank you all so much!

Thank you to Archway music teacher, Mr. Eric Stevenson, for preparing the scholars in 2B, 2D, and 2E for today’s concert.

An especially heart-felt “Thank you!” to Dr. Annann Hong, for your beautiful live accompaniment of the choir during the concert, for recording our accompaniment ahead of time for scholars to rehearse with, and for so much help and support in teaching music. We are so grateful for your hard work and dedication to excellence in the education of these scholars! This concert truly could not happen without you!

Thank you to Mr. Paul Boggs, for so much help behind the scenes, such as moving our risers everywhere they needed to be.

Special thanks to you, our audience, for supporting the arts and attending our music concert today. We are so excited and glad to have been able to share these songs with you!

