ST. LUKE IN THE FIELDS
487 HUDSON ST. NYC 10014

The Choir of St. Luke in the Fields
Baroque in the Fields
David Shuler, *Director of Music*

Thursday, December 4, 2025 at 7:30 p.m.
Pre-Concert Lecture in Laughlin Hall by Dr. Lynette Bowring at 6:30 p.m.

A Baroque Christmas in Rome

Please silence cell phones and other electronic devices.
The concert will be performed without intermission.

Cantata Pastorale per la nascità di Nostro Signore — Alessandro Scarlatti (1660-1725)
Adrienne Lotto, *soprano*

Three motets
Gaudeat terra — Giacomo Carissimi (1605-1674)
Amber Evans, Melissa Fogarty, *sopranos*
Salve, salve puellule
Christopher Preston Thompson, *tenor*
Exulta, gaude, filia Sion
Amber Evans, Melissa Fogarty, *sopranos*

Beata mater — Scarlatti

Messa per il Santissimo Natale di Nostro Signore Gesù Cristo — Scarlatti
Kyrie
Gloria
Gradual: Tecum principium – Bonifazio Graziani (1604/5-1664)
Amber Evans, Adrienne Lotto, *sopranos*, Will Berman, *baritone*
Credo
Sanctus
Elevation motet: Desiderata nobis – Giacomo Carissimi
Elizabeth Merrill, *mezzo soprano*, Chris Carter, *tenor*,
Phillip Cheah, *bass*
Agnus Dei

THE CHOIR OF ST. LUKE IN THE FIELDS

Soprano	**Alto**	**Tenor**	**Bass**
Amber Evans	Donna Breitzer	Chris Carter	Will Berman
Melissa Fogarty	Elizabeth Merrill	Christopher Preston Thompson	Phillip Cheah
Adrienne Lotto			

"One of the city's finest classical choirs." (*Time Out NY*), the Choir of St. Luke in the Fields is the professional vocal ensemble in residence at the Episcopal Church of St. Luke in the Fields in New York City. As part of the liturgy at St. Luke's Church, the Choir regularly performs masses and motets that date from the fifteenth century to the present. The Choir has presented numerous NYC premieres, both of new works (Arvo *Pärt's Berliner Messe* and *Missa Sillabica* and Dan Locklair's *Brief Mass*) and older works (the North American premiere of Georg Phillip Telemann's St. Matthew Passion of 1746 and the New York premiere of C.P.E. Bach's St. Matthew Passion of 1769). The Choir is known for its historically informed performances of early music. *The New York Times* said in 2011, "Both as an ensemble and as individual soloists, the members of the Choir of St. Luke in the Fields were consistently admirable." *Early Music America* wrote that the Choir "maintains a full schedule of early music services ... as well as concert performances known for their adventuresome programming and intimate scale."

BAROQUE IN THE FIELDS

Jeremy Rhizor, Sarah Jane Kenner, *violins*
Rachel Evans, *viola*
Adam Young, *cello*
Nicholas Kleinman, *bass*
Kevin Payne, *theorbo*
Dongsok Shin, *organ*

ABOUT THE LECTURER

Lynette Bowring is an Associate Professor of Music History and Coordinator of Academic Studies at the Yale School of Music, where she has been on the faculty since 2019; she previously taught at the Juilliard School and Rutgers University. Bowring co-edited *Music and Jewish Culture in Early Modern Italy* with Rebecca Cypess and Liza Malamut and has published an edition of seven motets by the Viennese classical composer Marianna Martines. She is currently working on a book about the relationship between literacy and instrumental music in early baroque Italy.

PROGRAM NOTES

2025 marks the 300th anniversary of the death of Alessandro Scarlatti, one of the preeminent composers of the Baroque era. Our concert this evening honors the composer with performances of two of his finest works for the Christmas season.

At the age of 12, Scarlatti (1660-1725), was sent to Rome, where he likely studied with Giacomo Carissimi. He married in 1678 and later that year was appointed *maestro di cappella* of San Giacomo degli Incurabili. By then he had already composed at least one opera; a second opera, *Gli equivoci del sembiante*, was a resounding success in 1679. It confirmed Scarlatti in his chosen career as an opera composer and attracted the attention of Queen Christina of Sweden, who made him her *maestro di cappella*.

In 1684, Scarlatti was appointed *maestro di cappella* at the vice-regal court of Naples. For the next two decades, more than half the new operas performed in Naples were by Scarlatti. In 1702, he left with his family for Florence, where he hoped to find employment for himself and his son Domenico with Prince Ferdinando de' Medici. When he failed to fulfill these ambitions, Scarlatti accepted the position in Rome of assistant music director at Santa Maria Maggiore. In 1706, he was elected to the Arcadian Academy along with Pasquini and Corelli.

The following year he attempted to conquer Venice, the citadel of Italian opera, but again failed. Scarlatti was forced to return to Rome, where he was promoted to the senior post at Santa Maria Maggiore. Toward the end of 1708 Scarlatti accepted an invitation from the new Austrian Viceroy to resume his position at Naples, where he remained for the rest of his life. It was probably in 1715 that he received a patent of nobility from Pope Clement XI.

Scarlatti died in Naples on 22nd of December 1725. His output was extensive, including 67 operas, 34 oratorios, 33 serenades, 10 masses, 113 motets, more than 800 cantatas for instruments and voices with continuo, and numerous instrumental works.

The centerpiece of tonight's concert is Scarlatti's *Messa per il Santissimo Natale di Nostro Signore Gesù Cristo* ("Mass for the most holy birth of our Lord Jesus Christ"), composed in 1707, shortly after he had assumed the position as *maestro di cappella* at S. Maria Maggiore, and presumably for Christmas Eve of that year.

The Basilica of Santa Maria Maggiore was originally known as Sancta Maria ad Praesepe (St. Mary of the Crib) since during the reign of Pope Theodore I (642-649), from Palestine, it housed what were believed to be the remains of the crib in which the newborn Jesus was laid, and which were given by the Patriarch of Jerusalem, St. Sophronius. These relics have survived to the present day, though some of the relics have been stolen or destroyed over the centuries.

The basilica has two papal altars, one in the center of the church and the other in a chapel on the right known as the "Sistina," erected in the late sixteenth century at the request of the Pope Sixtus V and built by the architect Domenico Fontana on the foundations of an old oratory that had stood there before. On Christmas Eve there was a procession from the Sistine chapel to bring the relics of the crib to the high altar where mass was held. Scarlatti's motet *Beata Mater* was intended to be sung during this procession. (Beata mater / Mottetto a 4 / alla breve / per la Processione / di portare la sacra culla all'Altare Papale / nella Sacro Santa Basilica di S. Maria Maggiore / D'Alessandro Scarlatti / Xbre 1707)

The motet is in the old style, *stile antico*, in the style of Palestrina, and indeed Palestrina was one of Scarlatti's many illustrious predecessors at Santa Maria Maggiore. The archives of Santa Maria Maggiore contain a considerable number of Palestrina's masses and motets.

In the great ecclesiastical Roman houses of the late Baroque, the time between the first Vespers of the Nativity and Midnight Mass on Christmas Eve was filled with festivities including sumptuous dinners followed by concerts of vocal and instrumental music. Often special Christmas cantatas were written for these occasions. An official ceremonial record of 1711 shows that even the Pope indulged in these entertainments: "Vespers being ended, those most eminent cardinals who wish to be present at Matins and Mass remain in the Apostolic Palace, and the ministers of the said palace ... give them a most abundant supper ... In addition, to give the said cardinals a virtuous entertainment in music, a cantata in Italian about the Nativity of the Child Jesus, which is organized by our *maestro di cappella*. The Chamberlain must choose the best singers of our college to sing it ..." Scarlatti was commissioned to contribute Christmas offerings for these entertainments five times. Although *O di Betlemme altera* was not among the papal commissions, it is quite possible that it was the result of a commission from one of the other great Roman houses. The text is by Cardinal Antonio Ottoboni, curator of the Sistine Chapel and a great patron of music and musicians.

Born in 1605, in the small Roman hillside town of Marino, Giacomo Carissimi began his career as a chorister and organist in Tivoli in the years around 1625. In the two years that followed, he was organist and then *maestro di cappella* at the Cathedral of San Ruffino, which he left at the invitation of the rector of the Collegio Germanico Hungarico in Rome to become *maestro di cappella* of the already prestigious Basilica of Sant'Apollinare which was associated with the College. He remained there for the rest of his life. The Basilica of Sant'Apollinare had already established itself as a center of excellence for liturgical music in Rome, and the presence of Jacomo, as he is remembered in archive documents, brought it even greater attention. Carissimi taught music to the students of the college and privately to such musicians as Kerll, Baudrexel, Bernhard and Charpentier. He also took part in the musical activity of the Confraternity of the Santissimo Crocifisso at San Marcello. Among the numerous proposals of employment made to him over the years, he only accepted Queen Christina of Sweden's offer in 1656 to become her *maestro di cappella da camera*, rejecting offers to serve as Kapellmeister at the court of the Archduke Leopold Wilhelm in Brussels and ignoring attempts to persuade him to succeed Claudio Monteverdi at the Basilica of San Marco in Venice.

In the celebration of Christmas, non-liturgical music played a major role. Many Roman motets were probably intended for domestic use, as the practice of "spiritual recreation" was certainly popular in the city. The motets of Giacomo Carissimi would have been equally at home in church and at the private banquets and gatherings of the great Roman ecclesiastical families. Carissimi's *Gaudeat terra*, *Salve, salve puellule*, *Desiderata nobis* and *Exulta gaude* are straightforward works, cheerfully reflecting the joy of the Christmas message.

Which brings us back to Scarlatti's *Messa per il Santissimo Natale.* Scarlatti composed ten masses; only three belong decidedly to the *stile modern*, this mass being one of those. The *Messa per il Santissimo Natale* presents polychoral writing that is firmly rooted in tradition: the two choirs always appear as two distinct blocks of sound. Throughout the mass there is virtually no doubling of parts, which gives the score a particular richness, further underscored by the presence in the first choir of two sopranos, who are often given virtuosic solo sections. The writing for the two violins further enriches the texture, acting as a "third choir" since they, unusually, never double the voice parts but rather follow their own trajectory.

A unifying element in the mass is a string ritornello appearing at the beginning and end of the first *Kyrie*, at the beginning and in the course of the *Credo*, and at the beginning of the *Sanctus*, following the Renaissance principle of the "cyclic" mass.

Between the Gloria and Credo of the mass, we have included a setting of the Gradual for Christmas Eve, *Tecum principium*, by Bonifazio Graziani. Graziani was an Italian priest and composer, who was known as possibly one of the "best kept secrets" of the early Roman Baroque period. He composed sacred choral works for Roman Jesuit circles sometime around the mid-seventeenth century. He served as musician and priest in Marino and Frascati, Italy in his late twenties and early thirties. In 1646 he moved to Rome where he would go on to become the *maestro di cappella* at the Church of the Gesù.

Typically, Italian masses of this period do not contain a setting of the Benedictus following the Sanctus. The Benedictus would have been replaced by a motet at the Elevation. We have included the Carissimi *Desiderata nobis* as the elevation motet.

TEXTS AND TRANSLATIONS

Cantata Pastorale per la nascità di Nostro Signore

O di Betlemme altera povertà venturosa!	*O noble and fortunate poverty of Bethlehem,*
Se chi fece ogni cosa, se chi muove ogni sfera	*If the maker of all, the mover of every sphere,*
In te discende, e l'autor della luce,	*Descends upon you, and the source of light,*
Ne suoi primi vagiti a te risplende.	*Giving his first cries, shines on you!*
Dal bel seno d'una stella	*From the shapely breast of a star*
Spunta a noi l'eterno sole.	*The eternal sun rises for us.*
Da una pura verginella	*From a young pure virgin*
Nacque già l'eterna prole.	*Eternal offspring is now born.*
Presa d'uomo la forma, alle gelide tempre	*Assuming human form,*
D'inclemente stagione soggiace	*The great infant is exposed*
Il gran Bambino.	*To the icy trial of inclement weather.*
E d'acerbo destino per sottrarre al rigore	*To save fallen humanity*
L'humanità cadente,	*From the rigours of harsh fate,*
Del suo corpo innocente	*His innocent body's*
Fa scudo a noi l'appassionato amore.	*Passionate love is our shield.*
L'autor d'ogni mio bene	*The source of all my riches*
Scioglie le mie catene	*Wrapped in swaddling bands*
E stretto, e in fasce.	*Loosens my chains.*
Il tutto ei fe dal nulla,	*He made everything from nothing,*
Eppur lo veggio in culla	*And yet I see him in the cradle,*
E in terra nasce.	*Born upon earth.*

[Please turn the page very quietly]

Fortunati pastori giacchè v'è dato in sorte
Che il signor della vita immortale,
Increato respiri fra di voi l'aure primiere!
Al dolce suon giulivo di zampogne innocenti
D'un Dio fatto mortale
Correte a celebrar l'alto Natale.

Tocco la prima sorte a voi, pastori,
Perchè si fa Gesù di Dio l'Agnello.
Offrite alla sua cuna i vostri cuori
Mirate quanto è vago e quanto è bello.

Lucky shepherds, since it has fallen to your lot
That the Lord of life, immortal, never created,
Should draw his first breaths in your midst!
To the gentle, festive sounds of innocent bagpipes
Rush to celebrate the lofty birth
Of a God made mortal.

The greatest fortune was yours, shepherds,
For Jesus has become the Lamb of God.
Offer your hearts at his cradle,
See how pretty he is, and how beautiful.

Gaudeat terra, iubilent montes,
exultent fideles.

Ecce iam hodie advenit nobis
magni consiliis angelus Princeps pacis
apparuit Deus
loquitur nobis in filio
ex utero Virginis
nato et adoratur Deus et hymno.

Ecce iam hodie princeps mundi
eiectus est
non praevaleat inferi portae
delete sunt culpe
ianuae patent paradisi
et salvatoris Mater Virgo
manet intacta.

Laetare Jerusalem,
exulta filia Sion,
laetare Maria
laetamini populi omnes
quia hodie salvator advenit.
Alleluia.

Rejoice, O earth! Leap for joy, O hills!
Exult, O you faithful!

Behold, an angel of great council this very day
has come to us,
the Prince of Peace has appeared.
God speaks to us through his Son
born from the womb of the Virgin,
and God is worshipped in song.

Behold, this very day the prince of this
world is cast down,
the gates of hell shall not prevail against Him
who has thrown wide open the doors
of the garden of paradise,
and the Virgin Mother of the Savior
remains unblemished.

Be happy, Jerusalem,
exult, daughter of Zion,
be happy, O Mary!
Be exceeding glad, for the Savior
of all people this day has come.
Alleluia.

Translation by Douglas Shambo II,
courtesy of the Carissimi Consort.

Salve, salve, puellule regalis animi, salve, salve, infantule coelestis thalami, affectum respice amantis servuli, affectum respice zelantis famuli. Noe.	*Hail, little child of royal heart,* *hail, little one of the heavenly chamber,* *look upon the kindness of your loving servant,* *look upon the affection of your attendant.*
Salve, salve, mi pupule, rex sine termino. Salve, salve, mi pupule divino semine conceptus utero. Salve, salve, mi pupule, natus de virgine humili stabulo. Noe.	*Hail, my little boy, King without end,* *Hail, my little child conceived in the womb* *by divine power,* *Hail, hail, my little boy, born of a virgin* *in a lowly stable. Noel.*
Regum de germine descendens floscule, Davidis stipite erumpens surcule, sub vili tegmine latens paupercule. Siste, siste lacrimulas maesti ocelluli et voces querelas gutturis parvuli, pande, pande auriculas pastorum carmine. Noe.	*Little Flower coming from the bud of kings,* *shoot from the branch of David,* *poor little thing lying beneath this cover,* *check the tears of your sad little eye* *and the sobbing of your little chest,* *turn, turn your ear to the shepherds' song.* *Noel.*
Vagis, infans, coeli heres, in praesepe reclinatus, riges gelu, Dei proles, jumentorum hospes factus, Strictus fascium rigore doles artuum languore. Noe.	*How you cry, little one, Heir of Heaven,* *lying there in the manger,* *stiff with cold, O Child of God,* *made a guest of stable animals,* *bound as a bundle in swaddling clothes,* *aching in limb and joint. Noel.*
Castae matris lacte pastus ludis ore specioso dulcem Patris sinum Matris, splendes vultu generoso, vides roseis maxillis, dum scintilas e pupillis. Noe.	*Nurtured with the milk of a virgin mother,* *your little mouth toys* *with the fold of your mother's garment,* *your father's sweet gesture,* *beaming with rosy cheeks and sparkling* *eyes. Noel.*
Vagis, infans, coeli heres, in praesepe reclinatus, riges gelu, Dei proles, jumentorum hospes factus, Strictus fascium rigore doles artuum languore. Noe.	*How you cry, little one, Heir of Heaven,* *lying there in the manger,* *stiff with cold, O Child of God,* *made a guest of stable animals,* *bound as a bundle in swaddling clothes,* *aching in limb and joint. Noel.*

Exulta, gaude, filia Sion;	*Sing shout, O daughter of Zion;*
triumpha, iubila, filia Ierusalem.	*be glad and rejoice, O daughter of Jerusalem.*
In te natus est Salvator mundi;	*The Savior of the world was born in you,*
in te natus est rex pacificus,	*The King of Peace was born in you,*
rex magnus, rex admirabilis,	*the great king, the wonderful king,*
pater futuri saeculi, princeps pacis,.	*the everlasting Father, the Prince of Peace,*
Deus fortis, princeps mundi,	*the mighty God, the Prince of the world.*
Exulta, gaude, filia Sion;	*Sing shout, O daughter of Zion;*
triumpha, iubila, filia Ierusalem.	*be glad and rejoice, O daughter of Jerusalem.*
Consurge, sede Ierusalem,	*Arise from your seat, O Jerusalem, put on*
induere vestibus iucunditatis et gloriae.	*your garments of joy and glory.*
Solve vincula colli tui	*Loose the chain from your neck,*
captiva filia Sion.	*O captive daughter of Zion.*
Quoniam illuxit tibi dies redemptionis tuae,	*For the day of your redemption shines on you,*
dies gratissima, dies felicitatis aeternae.	*a day full of grace, the day of everlasting happiness.*
Exulta, gaude, filia Sion;	*Sing shout, O daughter of Zion;*
triumpha, iubila, filia Ierusalem.	*be glad and rejoice, O daughter of Jerusalem.*
Noe, noe.	*Noel, noel.*
Beata Mater et intacta Virgo,	*O blessed mother and untouched virgin,*
gloriosa Regina mundi, intercede	*glorious Queen of the world, intercede*
pro nobis ad Dominum Jesum Christum.	*for us unto our Lord Jesus Christ.*
Alleluia.	*Alleluia.*
Kyrie eleison.	*Lord, have mercy upon us.*
Christe eleison.	*Christ, have mercy upon us.*
Kyrie eleison.	*Lord, have mercy upon us.*
Gloria in excelsis Deo, et in terra pax	*Glory to God in the highest, and peace*
hominibus bonæ voluntatis.	*to people of good will.*
Laudamus te, benedicimus te, adoramus te,	*We praise you, we bless you, we worship*
glorificamus te. Gratias agimus tibi propter	*you, we glorify you, and we give thanks to*
magnam gloriam tuam. Domine Deus, Rex	*you for your great glory, Lord God,*
cælestis, Deus Pater omnipotens.	*heavenly King, God the Father almighty.*
Domine Fili unigenite Jesu Christe, Domine	*Lord Jesus Christ, only-begotten Son, Lord God,*
Deus, Agnus Dei, Filius Patris, qui tollis	*Lamb of God, Son of the Father, who takes away*
peccata mundi, miserere nobis.	*the sins of the world, have mercy upon us.*
Qui tollis peccata mundi, suscipe	*You that take away the sin of the world:*
deprecationem nostram. Qui sedes ad	*receive our prayer. You are seated at the*
dexteram Patris, miserere nobis.	*right hand of the Father: have mercy on us.*
Quoniam tu solus sanctus. Tu solus	*For you alone are holy; you alone are the*
Dominus. Tu solus altissimus, Jesu Christe,	*Lord; you alone are the Most High, Jesus*
cum Sancto Spiritu, in gloria Dei Patris.	*Christ, with the Holy Spirit, in the glory of*
Amen.	*God the Father. Amen.*

Tecum principium in die virtutis tuae in splendoribus sanctorum ex utero ante luciferum genui te.

From birth, princely state shall be yours, holy and glorious; you are my son, born like dew before the day-star rises.

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilum omnium et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de coelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine: Et homo factus est.
Crucifixus etiam pro nobis: sub Pontio Pilato passus, et sepultus est. Et resurrexit tertia die, secundum Scripturas. Et ascendit in coelum: sedet ad dexteram Patris.
Et iterum venturus est cum gloria judicare vivos et mortuos: cujus regni non erit finis. Et in Spiritum Sanctum, Dominum et vivificantem. Qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam Ecclesiam.
Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

I believe in one God, the Father almighty, maker of heaven and earth, of all things visible and invisible. And I believe in one Lord, Jesus Christ, the Only Begotten Son of God, born of the Father before all ages. God from God, Light from Light, true God from true God, begotten, not made, consubstantial with the Father. Through him all things were made. For us and for our salvation he came down from heaven: by the Holy Spirit he was incarnate from the Virgin Mary, and was made man.
For our sake he was crucified under Pontius Pilate; he suffered death and was buried and rose again on the third day in accordance with the Scriptures. He ascended into heaven and is seated at the right hand of the Father.
He will come again in glory to judge the living and the dead, and his kingdom will have no end. And I believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son. With the Father and the Son he is worshiped and glorified. He has spoken through the Prophets. I believe in one, holy, catholic and apostolic Church.
I confess one baptism for the forgiveness of sins. I look for the resurrection of the dead, and the life of the world to come. Amen.

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Holy, holy, holy Lord, God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.

Desiderata nobis et universo optabilis mundo natalis, adest Salvatoris dies. Gaudent ergo turba fidelium, dum Deo gloriam, pacem hominibus concinunt angeli, dum ad praesepium pastores properant ut natum videant auctorem saeculi lam currite, pastores, natus est hodie caelorum rex. Annunciant laetantes angeli quod nova saeculi est nata lux. Et rutilat nascentis pueri vultus splendidior quam clara fax. O pupule, o matris virginis germen amabile, quam pulcher es. Congaudent in terries hominess dum caelo canitur iucunda pax. Cum nasceris tu caeli Gloria, orbis delicia tu puer es. Diffugiunt horrentes tenebrae, sole serenior est atra nox. Nunc agite caelestes spiritus, plaudite puero qui natus est. Noe!

The birthday of our savior, desired by us and wished for by all the world, is here. Therefore, the crowd of the faithful rejoices, while the angels sing "Glory to God and peace to men," while the shepherds haste to the manger to see born the creator of the world. Now, shepherds, run, the king of the heavens is born today. The joyful angels announce that the new light of the world is born. The face of the newly born is brighter than a bright torch. O little boy, o lovely offspring of a virgin mother, how beautiful you are. Men rejoice on earth while joyful peace is sung in heaven. When you are born, little boy, you are the glory of heaven, the delight of the globe. The darkness flees in terror and black night is brighter than the sun. Now you heavenly spirits, clap your hands to the newly born boy. Noel!

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, who takes away the sins of the world, have mercy upon us.
Lamb of God, who takes away the sins of the world, grant us peace.

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NYC Cultural Affairs

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The Choir of St. Luke in the Fields,
under the direction of David Shuler
Thursdays at 7:30 PM (lectures at 6:30 PM)
The Church of St. Luke in the Fields
487 Hudson Street

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Lecturer: Dr. George B. Stauffer
Choir of St. Luke in the Fields

THURSDAY, MAY 7, 2026
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