



# VOCES SEPARATAE

Choral Works by Graham Keitch

Alexandra Burch · Carrie Kinnison  
Matthew Curtis · Charlie Kinnison

The performance arts were badly hit by the COVID-19 pandemic, especially choirs which have always had an element of fragility about them. The human voice is adversely affected by poor health and virus side effects, as well as from a lack of practice and below par vocal fitness. The immediate and long term future looked bleak when the United Kingdom went into lockdown in March 2020. Scheduled premieres, performances and other opportunities to work with choirs were put on hold.

Faced with a complete cessation of activity for the foreseeable future, I decided to work with a small team of professional singers who recorded their individual parts in the safety of their home studios. Smaller professional ensembles (octets) were already commonplace in some relatively affluent London churches and likewise some Catholic churches where the need for a large choir was less important. At various times when lockdown restrictions were eased, choirs were reduced to socially-distanced quartets anyway, so recording with fewer voices was both a practical solution and one that wasn't so alien after all.

The singers for these recordings live in the USA. They are Alexandra Burch (soprano / alto) and Matthew Curtis (tenor / bass), from Choral Tracks and Carrie (soprano / alto) and Charlie (tenor / bass) Kinnison from Kinnison Choral Co. The former recorded the vocals for the pieces with organ accompaniment and the latter recorded the *a cappella* works. The Hauptwerk Hereford Cathedral sample set by Lavender Audio was used for the organ tracks.

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The prayer *Anima Christi* had been attributed to Saint Ignatius of Loyola (16th century) but is now believed to be of much earlier origin. It appears in a number of manuscripts several centuries before Ignatius and was possibly the work of Pope John XXII in the fourteenth century, although this isn't certain. '*Anima Christi, sanctifica me (Soul of Christ, sanctify me)*' has close associations with the Eucharistic concepts of Christ's body and blood, baptism and wounds. This setting of the text for SATB choir and organ was given its first performance by the treble and adult choir of St James the Greater, Leicester during Choral Evensong, June 2017, directed by Matthew Haynes.

Anima Christi, sanctifica me.  
Corpus Christi, salva me.  
Sanguis Christi, inebria me.  
Aqua lateris Christi, lava me.  
Passio Christi, conforta me.  
O bone Jesu, exaudi me.  
Intra tua vulnera absconde me.  
Ne permittas me separari a te.  
Ab hoste maligno defende me.  
In hora mortis meae voca me.  
Et jube me venire ad te,  
Ut cum Sanctis tuis laudem te,  
In saecula saeculorum.  
Amen.

Soul of Christ, sanctify me  
Body of Christ, save me  
Blood of Christ, inebriate me  
Water from the side of Christ, wash me  
Passion of Christ, strengthen me  
O good Jesus, hear me  
Within Thy wounds hide me  
Suffer me not to be separated from Thee  
From the malignant enemy defend me  
In the hour of my death call me  
And bid me come unto Thee  
That with Thy Saints I may praise Thee  
Forever and ever.  
Amen.

*Resplenduit facies ejus* was composed for The King's Counterpoint's August 2020 residency at Canterbury Cathedral. This spacious setting of the text was intended as the introit for the Feast of the Transfiguration but the residency was cancelled because of the pandemic. Their visit was rearranged for July 2022 but the schedule no longer coincided with the Feast of the Transfiguration. Instead, the choir directed by David Acres gave the first performance in concert at Buckfast Abbey before their week in Canterbury commenced. The Latin text from Matthew 17: 2-3 describes the appearance of Christ when he appeared with Moses and Elijah on the Mount of Transfiguration; *'His face shone like the sun, and his clothes likewise became as white as snow'.*

*Resplenduit facies ejus sicut sol,*  
*vestimenta autem ejus facta sunt*  
*alba sicut nix.*  
*Et ecce apparuerunt illis*  
*Moyse et Elias, loquentes cum Jesu.*  
*Alleluia.*

His face shone like the sun,  
and his clothes likewise became  
as white as snow.  
And behold, there appeared to them  
Moses and Elijah, speaking with Jesus.  
Alleluia.

**Love is kind** is one of three anthems on this CD composed for choirs with limited resources during and in the immediate post-pandemic period. This particular piece is scored for three upper voices. However, it could be sung by upper or lower voices, a combination of both or just a soloist singing the principle melody. This is also true for the other two anthems for limited resources. The text for *Love is kind* is an abbreviation of I Corinthians 13 in which Paul describes the characteristics of true love. The anthem is suitable for use during wedding ceremonies. To keep things short and upbeat, the composer has omitted Paul's references to the things love shouldn't be!

Love is kind,  
love is patient.  
Love bears all things,  
endures all things.  
True love will never pass away,  
true love will never fade.  
Faith, hope, love; and of these,  
love is the greatest.

The motet **Dulce et decorum est** was a 2021 lockdown casualty, having been commissioned by Gaudeamus for a Remembrance concert in Gloucester. The event, which would have involved a small ensemble of professional singers past and present from the cathedral choirs of Gloucester and Hereford, was cancelled due to COVID-19. The work draws on part of an archaic Roman 23BC text by Quintus Horatius Flaccus (Ode III.2.13) which espouses the virtues of soldiers dying for their fatherland. Wilfred Owen later described these ideas as a lie in his bitter First World War poem of the same title. Today, Remembrance takes on a broader meaning to commemorate all who have lost their lives in the course of public duty. Accordingly, the composer chose to replace 'fatherland' with 'mankind' to better reflect the more advanced societies in which we live today where various professions exist to protect and assist the public.

Dulce et decorum est pro (patria) hominibus  
mori:  
mors et fugacem persequitur virum  
nec parci inbellis iuventae  
poplitibus timidoque tergo.

How sweet and fitting it is to die for (one's  
country) mankind:  
Death pursues the man who flees,  
spares not the hamstrings or cowardly backs  
Of battle-shy youths.



O Lord, our Lord was composed during lockdown for The King's Counterpoint rescheduled Canterbury Cathedral residency which took place in July 2022. The anthem was well received during Choral Evensong in the cathedral, directed by David Acres. The text is adapted from Psalm 8:1-5. Keitch's choral writing is very much a response to the text and nowhere is this more evident than in this anthem. It begins and ends in a grand and stately manner as the choir sings '*how majestic is your name*'. The word painting continues as the work unfolds and reduces in volume at the words '*silence*' before bright and shiny flute stops are engaged on the organ to depict the moon, stars and heavens.

O Lord, our Lord,  
how majestic is your name in all the earth!  
You have set your glory above the heavens.  
From the lips of children and infants  
You have ordained praise  
because of your enemies,  
to silence the foe and the avenger.  
When I consider your heavens,  
the work of your fingers, the moon and the stars,  
which you have set in place,  
what is man that you are mindful of him,  
the son of man that You care for him?  
You made him a little lower than the heavenly beings  
and crowned him with glory and honour.  
O Lord, our Lord,  
how majestic is your name in all the earth!

**Absalon fili mi** is an earlier composition, composed in the first instance for the upper voice choir Contrapunctus Early Music which first performed the motet in concert at St John the Evangelist Cathedral in Cleveland, Ohio in April 2016. The composer subsequently expanded the motet into a full choir work for The King's Counterpoint which was premiered during an all-Keitch Evensong at Wells Cathedral in July 2016, directed by David Acres. The text from 2 Samuel 18:33 describes King David's grief at the loss of his son Absalom who was strangled when his long hair was caught in the branch of a tree whilst galloping on horseback. Word painting is again a feature of this motet as David repeatedly calls out his son's name, exhausted by grief. There is also a nod to the past with the use of quasi plainsong which becomes more agitated when David says he wished he had died to weep in hell rather than Absalom: '*sed descendam in infernum plorans*'.

Absalon fili mi,  
quis det ut moriar pro te, Absalon!  
Non vivam ultra,  
sed descendam in infernum plorans.

Absalon my son,  
if only I had died instead of you, Absalon!  
I shall live no more,  
but go down to hell, weeping.

Like as the hart is another lockdown composition suitable for choirs with limited resources or indeed, just a soloist. This setting of the opening verses of Psalm 42 is probably best suited for lower voices or a male soloist as in this recording. However, it could be sung by upper voices or with antiphonal exchanges between upper and lower voices which would not be out of keeping with the text being a psalm. The music changes direction throughout the course of the piece, a deliberate attempt to portray the behaviour of a startled animal taking flight when disturbed.

Like as the hart desireth the water-brooks:  
so longeth my soul after thee, O God.  
My soul is athirst for God, yea, even for the living God:  
when shall I come to appear before the presence of God?  
My tears have been my meat day and night:  
while they daily say unto me, Where is now thy God?

The motet **In memoriam: Ricardus Rex** is one of the composer's earliest works. It was written in 2013 following the discovery of King Richard III's remains under a car park in Leicester. The discovery was the result of an ambitious project to locate the lost grave of the last English king to die in battle. The project involved the University of Leicester in collaboration with the Richard III Society and Leicester City Council. King Richard was slain at Bosworth in 1485 and was buried in great haste within the choir of Grey Friars church in Leicester, his body having been taken there by loyal supporters. The friary was demolished following its dissolution in 1538 although parts of the site were still accessible beneath the car park. The excavations uncovered a skeleton with spinal curvature and battle wounds consistent with what was known about the king and the wounds from which he perished. Carbon dating, DNA analyses and other branches of scientific and historical research confirmed these to be the remains of King Richard III and plans were made for his re-interment in nearby Leicester Cathedral a few years later.

*In memoriam: Ricardus Rex* was first sung by Counterpoint in concert at Buckfast Abbey in July 2013, directed by David Acres who later moved to the States where he and his wife Judith formed

a number of choirs, including The King's Counterpoint. The motet was performed several times as part of the proceedings for the king's re-interment, March 2015. It was the Introit for the Requiem Mass for King Richard III at Holy Cross Priory, Leicester, sung by the choir of Nottingham Cathedral, directed by Alex Patterson. The service was led by His Eminence Cardinal Nichols the Archbishop of Westminster. It was also sung at Gloucester Cathedral Evensong, Leicester Cathedral and in the medieval Guildhall, York during the same week. The work continues to be performed and has been edited for use by smaller ensembles. The recording here is of this edition for SATB with minimal *divisi*. It was first performed by Gaudeamus led by Sebastian Field during the June 2018 Gloucester Music Festival in Gloucester Cathedral.

The text is a compilation of various scriptural sentences; Psalms 3, 4 and 103, Proverbs 17 and 1 Timothy 2. Richard isn't mentioned specifically although his motto *Loyalty binds me* is used. The motet opens with quotes from various Psalms which concern enemies ('O Lord, how many are my foes') and portray the psalmist's lack of fear and willingness to be accountable before God. People were very God fearing during the medieval period and this applied to monarchs too. There is plenty of evidence that Richard was pious and also generous towards the church. The text then changes direction and speaks of the heavenly kingdom which '*rules over all*' before reaching a climax, giving thanks '*for all people, kings and rulers*'. A more peaceful mood follows, preparing the listener for the words which bring the motet to a solemn and moving close: '*In peace I will lie down and sleep*'. The work left a deep impression on many who appreciated its solemnity and reverence during an otherwise bustling week of activity and media attention.

O Lord, how many are my foes!

Loyalty binds me.

Friends are forever.

Many are rising against me.

I am not afraid of ten thousand people who have set themselves against me.

Bring me before you living God.

The Lord has established His throne in the heavens and His kingdom rules over all.

Lord hear our prayer and thanksgiving for all people, kings and rulers,  
that we may lead a peaceful life.

For he knows our frame.

To dust we shall return.

In peace, I will lie down and sleep.

**The Beatitudes** is another lockdown work, this time for three part upper voices. It was composed in 2021, drawing on the well-known text from Matthew 5:3-12 which records the blessings Jesus spoke of during his Sermon on the Mount. These are encouraging words which describe the qualities expected of Christ's followers if they are to receive God's blessing and rewards in heaven. The organ accompaniment is loosely built on a repetitive quasi ground bass as the work propels forward towards an exciting final few bars which culminate with the words '*Rejoice and be glad, great is your reward in heaven*'.

Blessed are the poor in spirit,  
for theirs is the kingdom of heaven.

Blessed are those who mourn,  
for they will be comforted.

Blessed are the meek,  
for they will inherit the earth.

Blessed are those who hunger and thirst for righteousness,  
for they will be satisfied.

Blessed are the merciful,  
for they will be shown mercy.

Blessed are the pure in heart,  
for they will see God.

Blessed are the peacemakers,  
for they will be called the children of God.

Blessed are those who are persecuted because of righteousness,  
for theirs is the kingdom of heaven.

Blessed are you when people persecute you because of me.  
Rejoice and be glad, great is your reward in heaven.

Keitch's second set of **Preces and Responses** was composed for In Ecclesia Exon towards the end of 2021 when the virus was still having a serious impact during colder weather. The *Preces and Responses* play a central role within the Anglican service of Choral Evensong during which a cantor recites a petition and the congregation or choir responds. In common with most, this setting is gentle and prayerful although the dynamics and pace adjust to suit the sentiments of the text. The Lord's Prayer is part of the sequence although it isn't included in all musical settings. Indeed, this set took shape following an invitation to compose music for The Lord's Prayer to supplement a well-



known set which didn't already include it. By February 2022, restrictions were being lifted allowing In Ecclesia Exon to regroup and sing Evensong in Exeter Cathedral, directed by Neil Page. The choir which had been inactive for several years sang Keitch's setting of the Lord's Prayer for the first time.

O Lord, open thou our lips.  
And our mouth shall show forth thy praise.  
O God, make speed to save us.  
O Lord, make haste to help us.  
Glory be to the Father, and to the Son, and to the Holy Ghost;  
As it was in the beginning, is now, and ever shall be, world without end. Amen.  
Praise ye the Lord.  
The Lord's Name be praised.

The Lord be with you.  
And with thy spirit.  
Let us pray.  
Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.

Our Father, which art in heaven,  
Hallowed be thy Name.  
Thy kingdom come.  
Thy will be done in earth,  
As it is in heaven.  
Give us this day our daily bread.  
And forgive us our trespasses,  
As we forgive them that trespass against us.  
And lead us not into temptation,  
But deliver us from evil.  
Amen.

O Lord, shew thy mercy upon us.  
And grant us thy salvation.  
O Lord, save the Queen.

And mercifully hear us when we call upon thee.  
Endue thy Ministers with righteousness.  
And make thy chosen people joyful.  
O Lord, save thy people.  
And bless thine inheritance.  
Give peace in our time, O Lord.  
Because there is none other that fighteth for us, but only thou, O God.  
O God, make clean our hearts within us.  
And take not thy Holy Spirit from us.

The **Magnificat** and **Nunc dimittis** are also sung during Choral Evensong and many settings of these two canticles are to be found in the choral repertoire. Some composers have written numerous settings and the Evening Service on this disc is Keitch's fourth set. The work was composed prior to the pandemic in 2019 and is dedicated to John Linker and the choir of Christ Church Cathedral, New Zealand. Their cathedral was severely damaged during the 2012 earthquake and the stunning glass and cardboard Transitional Cathedral has become their temporary home while the damaged building is being restored. Keitch has composed several works for this choir and it was fully intended they would perform the canticles. The cathedral was one of the first globally to reinstate a full choir when the pandemic started to ease but restrictions had to be reintroduced again during 2022 when the situation deteriorated. The canticles became another lockdown casualty, although a premiere is still anticipated once the choir fully recovers from the disruption.

### **Magnificat**

My soul doth magnify the Lord:  
and my spirit hath rejoiced in God my Saviour.  
For he hath regarded:  
the lowliness of his handmaiden.  
For behold, from henceforth:  
all generations shall call me blessed.  
For he that is mighty hath magnified me:  
and holy is his Name.  
And his mercy is on them that fear him:  
throughout all generations.  
He hath shewed strength with his arm:

he hath scattered the proud in the imagination of their hearts.  
He hath put down the mighty from their seat:  
and hath exalted the humble and meek.  
He hath filled the hungry with good things:  
and the rich he hath sent empty away.  
He remembering his mercy hath holpen his servant Israel:  
as he promised to our forefathers, Abraham and his seed for ever.  
Glory be to the Father, and to the Son:  
and to the Holy Ghost;  
as it was in the beginning, is now, and ever shall be:  
world without end. Amen.

#### **Nunc dimittis**

Lord, now lettest thou thy servant depart in peace:  
according to thy word.  
For mine eyes have seen:  
thy salvation;  
Which thou hast prepared:  
before the face of all people;  
To be a light to lighten the Gentiles:  
and to be the glory of thy people Israel.  
Glory be to the Father, and to the Son: etc.

**The Call** is a recently completed anthem (2022) which makes use of a well-known text by George Herbert (1593-1633). During his relatively short life, Herbert was educated at Trinity College Cambridge and became a poet and orator who served briefly in parliament. He also became a priest in the Church of England and was the rector of Fugglestone St Peter, a rural parish near Salisbury. His poem *The Call* has been set to music by a number of composers. It is one of the *Five Mystical Songs* by Ralph Vaughan Williams. Keitch's SSAATBB setting gives the anthem a dense and luxurious texture, underpinned by some equally rich and sustained organ accompaniment.

Come, my Way, my Truth, my Life  
such a way as gives us breath;  
such a truth as ends all strife;  
such a life as killeth death.

Come, my Light, my Feast, my Strength:  
such a light as shows a feast;  
such a feast as mends in length;  
such a strength as makes a guest.

Come, my Joy, my Love, my Heart:  
such a joy as none can move;  
such a love as none can part;  
such a heart as joys in love.

*O nata lux* is an earlier work composed in 2014. It was first performed by Antiphon in a concert at Exeter Cathedral in January 2016, directed by Matthew Cann. Like *Absalon fil mi*, the use of quasi plainsong reminds the listener that Keitch's music pays more than a passing glance to the golden age of medieval and Tudor church music, the influence of which is never far away in his setting of Latin texts. This is an ecstatic work which provides the sopranos with several stratospheric leaps which resolve into luxurious six part harmony. The text comes from an anonymous office hymn used at Lauds for the Feast of the Transfiguration.

*O nata lux de lumine,  
Jesu redemptor saeculi,  
Dignare clemens supplicum  
Laudes precesque sumere.  
Qui carne quondam contegi  
Dignatus es pro perditis,  
Nos membra confer effici  
Tui beati corporis.*

*O Light born of Light,  
Jesus, redeemer of the world,  
with loving-kindness deign to receive  
suppliant praise and prayer.  
Thou who once deigned to be clothed in flesh  
for the sake of the lost,  
grant us to be members  
of thy blessed body.*



Both **For the fallen** and **When you go home** are short, haunting pieces which set to music two famous texts used during Remembrance services and commemorations. The two texts are known as the Exhortation and Kohima. The former is a few sentences taken from a First World War poem by Robert Laurence Binyon (1869–1943). It's one of Keitch's earliest works and was first sung by the choir of St Michael and All Angels, Mount Dinham, Exeter at the Devon County Festival of Remembrance in November 2012, held in the University Great Hall, Exeter. The choir was directed by Erika Borley. It was also sung by the cathedral choir at Exeter Cathedral during the civic service for Remembrance Sunday and at the cathedral's Armistice Day Concert in 2014.

*When you go home* is another text from the First World War which became more widely known as the Kohima Epitaph following its use on a memorial in the War Cemetery in Kohima. The monument honours the Allied dead who fought against the Japanese in 1944. This setting of the text by John Maxwell Edmonds (1875-1958) was composed in 2014 and received its first performance by the Cantabile Chamber Singers at Grace Church, Toronto in November 2014, directed by Cheryl Chung.

They shall grow not old, as we that are left grow old:  
Age shall not weary them, nor the years condemn.  
At the going down of the sun and in the morning  
We will remember them.

When you go home,  
Tell them of us and say,  
For your tomorrow,  
We gave our today.

**O glorious Prince St Michael** was composed for the 150th Anniversary of the Consecration of the Church of St Michael and All Angels, Mt Dinham, Exeter during which it received its first performance in September 2018, directed by Neil Page. Various texts about the Archangel Michael describe him as the captain or warrior of heaven. However, for this rousing and celebratory anthem, the composer made use of a less familiar text for Michaelmas, which also happens to be one of the occasions when ordinations take place in the Church of England. The 18th century Chaplet of St Michael by Antonia d'Astonac speaks of service, virtue and faithfulness. These words reflect the values for which the lofty Gothic revival church at Mt Dinham would have been built in 1878 and they are equally appropriate in the context of ordination too. The US premiere involved the choir

of St Michael's Cathedral, Springfield, Massachusetts. The choir consists of boys and adults which is something of a rarity in the catholic churches of America.

O glorious Prince St. Michael, chief and commander of the heavenly hosts,  
guardian of souls, (the) vanquisher of rebel spirits,  
servant in the house of the Divine King, and our admirable conductor,  
thou who dost shine with excellence and superhuman virtue,  
vouchsafe to deliver us from all evil, who turn to thee with confidence,  
and enable us by thy gracious protection to serve God more and more faithfully every day.

**O magnum mysterium** was composed for the University of Exeter Chapel Choir's Christmas Concert in Exeter Cathedral in December 2015, directed by Michael Graham. The choir also included the motet in their tour of Malta in June 2016 when it was sung during a special concert and Choral Evensong for Her Majesty The Queen's 90th birthday in St Paul's Anglican Cathedral, Valletta. Settings of the Latin Responsorial chant from the Matins for Christmas are numerous. Keitch's setting begins in a gentle manner with a lilt reminiscent of a lullaby for the new born child lying in a manger, and ends triumphantly with the words '*Alleluia!*' Christians have celebrated Christmas for two thousand years and Keitch's use of quasi plainsong again helps to impart a sense of antiquity. The setting is especially suited for use at Midnight Mass and has become one of the composer's most popular works.

O magnum mysterium,  
et admirabile sacramentum,  
ut animalia viderent Dominum natum,  
iacentem in praesepio!  
Beata Virgo, cujus viscera  
meruerunt portare  
Dominum Iesum Christum.  
Alleluia!

O great mystery,  
and wonderful sacrament,  
that animals should see the newborn Lord,  
lying in a manger!  
Blessed is the virgin whose womb  
was worthy to bear  
the Lord, Jesus Christ.  
Alleluia!



Graham Keitch's choral works are written in a style immediately recognisable as being part of the Anglican choral tradition. Energised by his love of English church music, Keitch has been prolific in his output which includes several settings of the Mass and Evening Canticles, and various motets and anthems based on English and Latin texts. His music has been performed in the historic cathedrals of Exeter, Wells, Winchester, Gloucester, Canterbury, Bristol, Coventry, Southwark, Wakefield and Leicester as well as Selwyn College Chapel Cambridge, University of Exeter and Buckfast Abbey.

Further afield, his choral works have been sung in Christchurch Transitional Cathedral, New Zealand; St Paul's Cathedral, Valletta, Malta; St John the Divine Cathedral, New York City; St Michael's Cathedral, Springfield, Massachusetts; St John the Evangelist Cathedral, Cleveland, Ohio; Grace Church Cathedral, Charleston, South Carolina; and various university chapels in the States. Performances have also taken place in Canada, Germany, Belgium, Nigeria and South Africa.

This recording contains several works born out of fruitful collaborations with various choirs. As an associate composer for The King's Counterpoint, Keitch has written music for their concerts in Charleston, South Carolina and UK residencies at Wells Cathedral (2016) and Canterbury Cathedral (2018 and 2022). He also writes for their sister high voice ensembles Cantores Charleston and Contrapunctus Early Music based in Cleveland, Ohio. Several motets commissioned by Gaudeamus, a professional ensemble based in Gloucester, also feature on this disc.



**Matthew Curtis** founded Choral Tracks in 2012 to empower singers to practice their music and encourage the goal of artistry in the choral rehearsal process. He has worked with thousands of choirs, composers and choral festivals around the world and has recorded a huge number of tracks for rehearsal purposes. He has performed around the world with internationally acclaimed choral ensembles such as Chanticleer, San Francisco Symphony Chorus, Philharmonia Baroque, American Bach Soloists and the Rose Ensemble.





**Alexandra Burch** began work with Choral Tracks in early 2018 as an audio engineer. She recently began recording upper voice tracks and partners with Matthew to record SATB works. Alexandra is a Senior Vocal Performance and Music Education double-major from Viterbo University. She has performed in twenty musicals and five operas over the years and is currently a member of four ensembles.



**Charlie Kinnison** was raised in a musically gifted family. Both parents are award-winning jazz artists. Charlie records the tenor and bass tracks for Kinnison Choral Co. His arrangements have been premiered at the Missouri Choral Directors Association annual conference and the World Choir Games in Belgium. He also directs the St. Charles Christian Home Educators Choir and sings with the Ambassadors of Harmony, a four-times international championship chorus. He is a cantor for local Catholic churches in and around the St. Louis area.



**Carrie Kinnison** is the other half of the Kinnison Choral Co husband and wife team and like Charlie, she also grew up surrounded by music. After studying anthropology and Asian Studies in college, Carrie embarked on a second undergraduate degree in music education in 2013 where she met Charlie. She is a cantor in the local Catholic diocese and the Managing Editor for an educational publishing company. Carrie has an ambition to start several non-profit choral projects to impact more lives through choral music.

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1. Anima Christi *	4:46
2. Resplenduit facies ejus *	2:05
3. Love is kind *	3:18
4. Dulce et decorum *	3:19
5. O Lord, our Lord *	6:40
6. Absalon fili mi *	3:28
7. Like as the hart *	3:38
8. In memoriam: Ricardus Rex *	4:12
9. The Beatitudes *	4:50
10. Preces and Responses: Part I *	1:21
11. Christ Church Service: I. Magnificat *	5:47
12. Christ Church Service: II. Nunc dimittis *	4:24
13. Preces and Responses: Part II *	4:32
14. The Call *	4:11
15. O nata lux	3:44
16. In my Father's house *	3:31
17. For the fallen *	2:10
18. When you go home *	1:16
19. O glorious Prince St Michael	3:50
20. O magnum mysterium *	3:02

TOTAL TIME: 74:26

\* world premiere recording