

# Summer 2024 Sacred Music Courses

St. Patrick's Seminary Menlo Park, California

Catholic Institute of Sacred Music.org





Graduate-level study structured for busy schedules

Online, in-person, intensive, or term-length course formats

**FREE** Tuition

The Catholic Institute of Sacred Music at St. Patrick's Seminary in Menlo Park, California is proud to announce its second summer term. Through the sponsorship of generous donors, we are delighted to be able to offer all courses with FREE TUITION for all applicants who are accepted into the program for this summer.

The Catholic Institute of Sacred Music offers a rich learning experience for parish and school musicians who want to immerse themselves in the beauty, truth, and holiness of the Church's sacred music and liturgy. The Institute offers a daily schedule of sung liturgies on campus and opportunities for private prayer, a world-class faculty, dormitory rooms and common meals on a beautiful campus in the temperate climate of Silicon Valley, and opportunities for study, both in-person and online, in subjects that are inspiring, challenging, and practical.

Whether you're new to sacred music or have studied music at the graduate level, our courses will assist you in unlocking the treasury of Catholic sacred music, helping you grow in your spiritual life, amplifying your knowledge of and love for Christ and the Church's music, and strengthening the skills needed for faithful service in the Church.

Join us this summer to experience the depths of the Church's riches, taught by experienced teachers and musicians, faithful to the Church's magisterium and tradition.



# To register, or for more information, please visit: Catholic Institute of Sacred Music.org

# FREE TUITION for the 2024 summer term

New Student Application Materials:

- Online application
- Official college transcripts
- Two letters of recommendation
- Interview via Zoom (30 minutes)
- Composition portfolio required for Composition Seminar
- Recordings of singing required for Choral Institute

**Returning Student Application Materials:** 

- Online application to update contact info and indicate course preferences
- Brief consultation with the Director (via Zoom)
- Register via Populi

Space in each course is limited to facilitate excellent interactions with faculty and other students.

Online spaces are limited in hybrid courses, with in-person attendance prioritized.

Application Deadline: Monday, May 1, 2024

Questions? See FAQ below, or contact program director, Dr. Jennifer Donelson-Nowicka jennifer.donelson@stpsu.edu



# Fistory & Principles of Sacred Music

May 27 to July 26: online, asynchronous July 27 and August 3: online, synchronous Through a survey of the history of sacred music and reading of Church and papal legislation on sacred music, students gain an understanding of the principles which shape Western sacred music and the musical structure of the Roman rite. Special focus is placed on current documents which govern music in the Church. The course also features in-depth discussion of practical issues including the formation and management of sacred music programs in parishes, active participation, progressive solemnity, the use of instruments in the sacred liturgy, resources available for music directors and choristers, and other relevant topics. 3 credits or audit, limited to 20 students. 9 online, asynchronous weeks present materials on a week-to-week basis to complete at your own pace, then 2 days synchronous online, 8 a.m. to 4 p.m. PDT. Taught by Dr. Jennifer Donelson-Nowicka.

# Geaching Gregorian Chant to Children

## July 1 to 5

ININI

NINI

CH SID O

This 5-day intensive course will present pedagogical techniques for teaching Gregorian chant to children and is ideal for Catholic schoolteachers, directors and teachers of religious education, directors of children's choirs, and parents. Special emphasis will be placed on the Ward Method, a comprehensive music education method designed to teach sacred music to children. Other topics addressed will include resources for teachers, other teaching approaches, and the logistics of developing a sacred music program for children. 2 credits or audit, limited to 12 students. Synchronous online or in-person, 8 a.m. to 4 p.m. PDT. Taught by Dr. Jennifer Donelson-Nowicka.



## Introduction to Gregorian Chant

July 8 to 12

Serving as a systematic introduction to Gregorian chant, this course will cover neumatic notation, Gregorian modes, ear training and sight reading, vocal technique appropriate for singing chant, and Latin pronunciation. Special focus will be placed on rhythmic interpretation of the chant according to the classical Solesmes (Mocquereau) method. By the end of the class, students will have confidence singing from the Graduale Romanum, singing solfège and psalm tones, and some experience in conducting (chironomy). Additional topics introduced in the class include the history of Gregorian chant, rehearsal techniques for teaching chant to adult choirs, and an introduction to chant resources in English and Spanish. 2 credits or audit, limited to 20 students. Synchronous online or in-person, 8 a.m. to 4 p.m. PDT. Taught by Dr. Jennifer Donelson-Nowicka. olua fruchticau indomo domm

a s s p . mar 1 sexpectabo nomentas um quomas 1 the for i suger rum mo rum. Quidgloriaris inma o ... . . Alle all ... A GR uftuf in palma flore brt ficur ce a brur indo mo dommi, " in to a or of the to deale with ma ne mi 1. 1.1 1 6 P. 3. 2" 11" ·Je a uci ttattein-tu am

Adadmmuandum ma

For students who have taken Introduction to Gregorian Chant and who sing Gregorian chant on a regular basis, this seminar offers a chronological survey of historical notation systems for plainchant from the ninth through the seventeenth centuries. Through study of manuscript and print sources, students will develop the ability to identify and distinguish between notational families, to understand the forces which led to developments in notation, and to read with facility the neumes and other markings in several of the most important chant sources. I credit or audit, limited to 15 students. Synchronous online or in-person 8 to 11:30 a.m. PDT. Taught by Dr. Charles Weaver.

> Advanced Seminar in Gregorian Chant: Mistorical Notation Survey & Manuscript Study

> > Mornings, July 15 to 19

Beginning with an overview of theories of the "properization" of the Mass, this course will introduce students to the chant genres and texts sources which are appointed for the Eucharistic liturgy. Students will trace salient patterns that emerge from the repertory and which offer special insight into the mysteries of the faith, the liturgical calendar, and the nature of the liturgical action itself. Special emphasis will be placed on understanding the relationship between text and music. I credit or audit, limited to 15 students. Synchronous online or inperson, 12:30 to 4:00 p.m. PDT. Taught by Dr. William Mahrt.

Advanced Seminar in Gregorian Chant: Chants of the Mass Proper

Afternoons, July 15 to 19

Choral Institute

July 22 to 26

Spend a week singing masterpieces from the Church's choral repertory with a chamber choir of excellent singers, directed by a master conductor. In between rehearsals, instructional sessions will develop your abilities to direct a great choral rehearsal as students explore various methods of teaching new music, group vocal pedagogy, and tricks for addressing common problems encountered in developing an excellent choral sound. Special attention will be paid to teaching rehearsal techniques capable of evoking the most beautiful result within a liturgically demanding schedule. Gems of the choral repertoire which buttress the musical shape of the Roman rite and can be taken home for use with parish choirs will be covered in discussion and rehearsal. 2 credits or audit. In-person only, 9 a.m. to 8:00 p.m. Taught by Prof. Christopher Berry and Dr. Jennifer Donelson-Nowicka. Enrollment is limited to 32 students in a balanced distribution of SATB voice parts. A recording portfolio must be submitted in the application process. See FAQ for more details.

of counterpoint and go through the five remaining the counterpoint once in the upper and once in th



## Composition Seminar: Counterpoint & Choral Composition Workshop

July 22 to 26

Joseph.— I remember you recently said last measure there should first be a fifth, if t in the lower voice in this species. But obvio fifth, being dissonant, may not be used on a Therefore I wrote a sixth rather than a fifth.

Aloys.— I am very pleased to find you writing the same exercise in the four remain



For composition students with formal training, this intensive seminar in music composition is focused on the development of facility with species counterpoint. Class exercises and daily assignments will be accompanied by the opportunity to workshop polyphonic works students have written for parish choirs in light of intensive counterpoint study. Time will also be devoted to an exploration of the aesthetic characteristics of music suitable for liturgical use, form and tonal harmony (as needed), and compositional techniques which facilitate the singing of works by parish choirs. I credit or audit. In-person only, 1:30 to 4 p.m. PDT plus two private lessons and one group composition workshop in the mornings. Taught by Dr. Frank La Rocca. Space limited to 5 students. A portfolio of 3 pieces must be submitted in the application process.

Advanced Seminar in Gregorian Chant: Semiological Performance Practice

RBCKS

ter

Mornings, July 29 to August 2

For students who have taken Introduction to Gregorian Chant or who sing Gregorian chant on a regular basis. Beginning with a presentation of the notations of St. Gall and Loan, students will prepare chants for performance through a process of textual, melodic, modal, and semiological analysis. A discussion of the nuances of the chant will follow individual preparations and singing of the chant. Other topics discussed include some of the similarities between this method of performance and the classical Solesmes method, and the theological importance of chant in the Mass of Office. Enrollment in the course presumes familiarity with reading chant notation, and before arriving in class, students should have read Dom Cardine's Gregorian Semiology. 1 credit or audit, limited to 15 students. Synchronous online or inperson 8 to 11:30 a.m. PDT. Taught by Dr. Edward Schaefer.

te

am ve-

nit

em

cae-

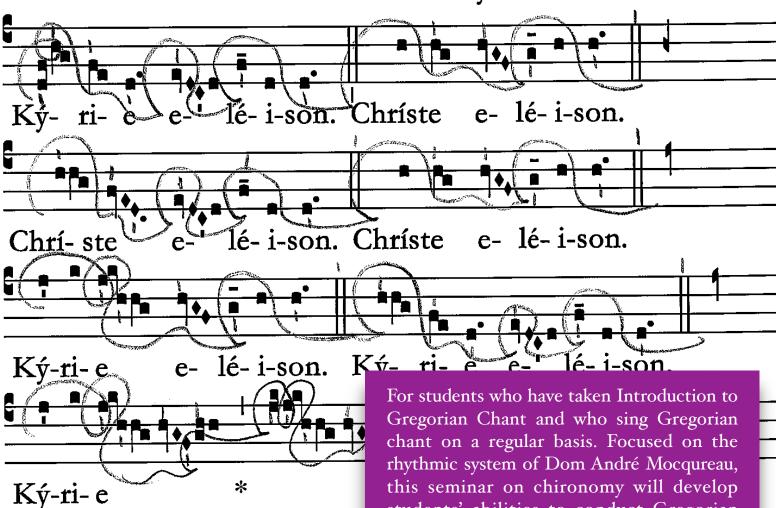
Aeténtur

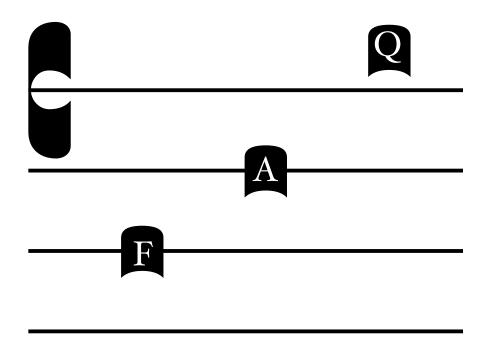
quô-ni-

Advanced Seminar in Gregorian Chant: Conducting (Chironomy)

Afternoons, July 29 to August 2

For students who have taken Introduction to Gregorian Chant and who sing Gregorian chant on a regular basis. Focused on the rhythmic system of Dom André Mocqureau, this seminar on chironomy will develop students' abilities to conduct Gregorian chant with sensitivity, artistry, and ease. An in-depth study of the fundamental principles of Mocqureau's method will help students learn to navigate particularly difficult passages in conducting. The presentation of various rehearsal techniques for parish choirs will also undergird each course session. 1 credit or audit, limited to 12 students. Synchronous online or in-person, 12:30 to 4 p.m. PDT. Taught by Dr. Jennifer Donelson-Nowicka.





#### I'm a new student. How do I apply to the Catholic Institute of Sacred Music summer program?

1. Visit <u>CatholicInstituteofSacredMusic.org</u> to fill out the electronic application. After filling out your contact information on the first page, at the top of the second page, select "I am a new student applying for the first time to the Catholic Institute of Sacred Music" or "I started an application to the Catholic Institute of Sacred Music in the past but never completed it." You will then submit electronic copies of two recommendation letters, and a copy of a valid government issued photo identification (passport, driver's license/permit, or US Military ID) in this application. If you are applying to the Choral Institute or the Composition Seminar, you will also submit your portfolio/recordings with the application. The application can be saved as you progress and does not need to be completed in one sitting.

2. Next, you must order and have sent to St. Patrick's Seminary **OFFICIAL** copies of your academic transcripts. Official copies may be sent electronically (preferable) or via regular mail. We do not accept transcripts sent from any source other than the issuing institution; please do not send scans or opened/personal copies of your transcripts as they will not be accepted. If you submitted official transcripts in the past but never finished the application, you do not need to resubmit your transcripts as we have retained those you sent, except if there is an update on the transcript (e.g., graduation, additional course work, etc.)

3. Once your application materials are complete, including receipt and verification of your transcripts, your application will go through a preliminary review. If it is accepted, you will receive an invitation to an interview with the program director, Dr. Jennifer Donelson-Nowicka. Following the final review of your application in light of the interview, if accepted, you will receive an email confirmation of acceptance and access to the Populi system. Notification of non-acceptance is also sent via email. On Populi, you will register for classes and access the online materials for your courses once they are posted by the instructor.

#### I'm a returning student. How do I apply to the Catholic Institute of Sacred Music 2024 summer program?

1. Visit <u>CatholicInstituteofSacredMusic.org</u> to fill out the electronic application form. After filling out your contact information on the first page, at the top of the second page, select "I am a returning student who was accepted into the Catholic Institute of Sacred Music in Summer 2023, having previously completed the application (form, reference letters, official transcripts, and interview). I enrolled in Summer 2023 courses or deferred my enrollment." Then, at the bottom of the form, indicate your course preferences, along with preferences for instructional modality (online vs. in-person).

2. Once the form is received and reviewed, you will receive a link to request an appointment for a consultation with the CISM Director via Zoom. These meetings are about 15 minutes in length and will discuss curricular readiness for the requested courses and course availability for enrollment.

3. After the consultation you will receive an email confirmation of the results of the consultation. Then, via Populi, you will need to register for the approved classes within two weeks of approval. You will also receive a link to register and pay for room and board, if applicable.

Please note that **<u>NO OTHER DOCUMENTATION</u>** (letters of recommendation, transcripts, IDs) is required for applications of returning or deferred-enrollment students. We have retained these documents from your initial new student application.

#### For a new student application, what are the requirements for recommendation letters?

Two letters are required. Please submit them in PDF format on official letterhead. One letter should be from your pastor, principal, or religious superior (as applicable) stating your role in the music program of the parish, school, or religious community. It should discuss your work, your capacity and desire for learning, and any other musical, professional, spiritual, intellectual, or personal qualities that would make you a great fit for the program. Your other letter can be from a professional colleague (i.e., non-family member) who can attest to these same qualities, but from a different perspective. We are looking for a demonstrated fidelity to the teachings of the Church, musical skill/aptitude, and a willingness to learn.

#### Can non-Catholics apply to the program?

As an institution and program fundamentally committed to the Catholic faith and the Catholic Church, serving the Church through the training of musicians for the praxis of a sacred music which serves a ministerial role in the sacred liturgy (cf. *Musicam Sacram* ¶2), we are only accepting practicing Catholics into the program. As part of the application process, you will be asked to attest that you are a practicing Catholic and sign a statement of faith which expresses both your adherence to the magisterium of the Church as well as your striving to live in accordance with the teachings and precepts of the Church. The statement reads:

I, with firm faith, believe and profess everything that is contained in the Nicene Creed. With firm faith, I also believe everything contained in the Word of God, whether written or handed down in Tradition, which the Church, either by a solemn judgement or by the ordinary and universal Magisterium, sets forth to be believed as divinely revealed. I also firmly accept and hold each and everything definitively proposed by the Church regarding teaching on faith and morals. I am a practicing Catholic, striving to live in accordance with the teachings and precepts of the Church.

I understand that St. Patrick's Seminary is a Catholic seminary. I have read the St. Patrick's Seminary Mission Statement, and I acknowledge and agree to respect the principles enshrined in this Mission. Admission to and continuation in any program or course at St. Patrick's Seminary is up to the sole discretion of the academic dean.

#### Can I attend online, in-person, or both?

Courses have varied methods of attendance/delivery. The method of instruction is noted in each course description above. Some courses are online only, and within this category there are two formats. Online asynchronous means that course is self-paced with materials available on Populi. Online synchronous means that sessions will take place via Zoom with the instructor and other students present with you, in real time. In-person instruction will take place in classrooms on the campus of St. Patrick's Seminary in Menlo Park, California. A hybrid class is one in which some students are attending online and others attend in-person; this is noted in the descriptions above as "Synchronous online or in-person."

#### How many students are in each class?

All course-size caps are designed to maximize student learning. The size of each course varies depending on the subject matter and—especially—whether the course includes many student demonstrations. Courses which have a significant number of student teaching, conducting, playing, singing demonstrations, or private lessons as part of the instruction will be more limited in enrollment, enabling the devotion of sufficient time both to instruction and master class-style work. In most cases, courses will have a minimum of five students.

#### How many students will be online and how many in-person in hybrid courses?

Courses which require making music together will prioritize in-person enrollment, perhaps with a few students attending online. Classes which are primarily lecture-based will be open to a greater preponderance of online attendees. Please note that some courses are in-person only, while others are online only; in these cases, the limitation, of course, doesn't apply. If you would prefer to attend a hybrid class online, we recommend applying as soon as possible, before the online spots become unavailable. Your chances of being accepted as an online attendee also increase if you are planning to attend other courses in-person.

#### What is "auditing"?

Auditing means that you attend the classes, but are not required to do the homework, and receive no academic credit for your attendance. It is a sort of official certificate of attendance that's reported on your transcript.

If, however, you would like to use the credits for classes towards an accredited degree program, you should elect to take the course for credit and complete all the assignments.

#### I can't come to all the class sessions. Can I still sign up for the class?

Because of the large number of applicants for courses, only students able to attend all course sessions will be prioritized for acceptance.

If an emergency comes up, however, please note that different professors will assign different percentages of the course grade to attendance, so the impact of attendance on your grade will partially depend on the course and professor. As an institutional rule, however, students missing more than 20% of instruction time will automatically fail the class. Because of the intensive nature of instruction in our summer term, attendance is really important for student learning, as well as its impact on the class as a whole. For this reason, only students who can really commit to the course should enroll.

#### Can I view live courses later online and complete attendance at my own pace?

No, we do not have the technological capability to facilitate asynchronous online learning for most classes. Further, we believe in the power of student-teacher interaction in fulfilling our mission within the Church. For this reason, most of our instruction is in realtime.

#### Can I count audited courses towards any future degree programs at St. Patrick's Seminary?

No.

#### What can I count the classes taken during the summer sacred music session towards?

Pending the decision of other graduate programs, you might be able to count a summer course taken for credit at St. Patrick's Seminary towards another degree program at a different university in which you're enrolled or plan to enroll. St. Patrick's Seminary can not guarantee the acceptance of our courses by other accredited graduate programs, since the decision to accept the credits is entirely left up to the other institution.

#### Do I have to have an undergraduate degree to register for classes at St. Patrick's Seminary?

Yes. Courses during our summer term are offered at the graduate level, and students must have a bachelors degree to audit or take classes for credit. Please note, however, that any bachelors degree would make a student eligible to apply for admission to the summer sacred music courses; **a degree in music is not necessary**. We regret that no exceptions to this rule are possible.

#### Are there any other prerequisites for summer sacred music courses?

Yes.

- All classes taken online require access to a steady wifi connection throughout the synchronous portions of the course.
- Online students need access to a reliable laptop or desktop computer which can be well-positioned in terms of camera angle and audio transmission for participation in the class. NB: tablets and phones are not acceptable for class since they offer limited capabilities on Zoom, making students incapable of seeing all the course material with ease.
- Students attending online are required to keep their cameras on throughout the entire class, with a good view of their faces.
- Computing equipment for "Introduction to Gregorian Chant," "Teaching Gregorian Chant to Children," and the "Advanced Seminar(s) in Gregorian Chant" require the ability to video record one's own performance. This can usually be done on a smart phone or computer and doesn't need to involve expensive equipment or setup.
- All courses except "Principles of Sacred Music" require the ability to sing on pitch.
- All the "Advanced Seminars in Gregorian Chant" require the student to have previously taken Introduction to Gregorian Chant or to have very substantial experience singing and conducting chant.
- The "Advanced Seminar in Gregorian Chant: Chironomy (Conducting)" course presumes a thorough knowledge and experience with the classical Solesmes (Mocquereau) method of singing chant. If you have never had systematic instruction in this method, you will benefit from firstly enrolling in the "Introduction to Gregorian Chant" course, which also offers foundational instruction in conducting.
- Recordings of the applicant singing assigned pieces are required for the Choral Institute. Please see below for more details. Please note that this is an auditioned course and acceptance into the course is not guaranteed.

• A composition portfolio of three works for choir is required for application to the Composition Seminar. Please see below for more details. Please note that this is an auditioned course and acceptance into the course is not guaranteed.

#### What do I need to sing and record for admission to the Choral Institute?

Please submit mp3 (audio only, no video, please) recordings of the following pieces. Links to the music are included in the list below. Singing should be a cappella (i.e., with no instrumental or outside assistance).

- Introit *Salve Sancta Parens*, including the Psalm verse, starting on a pitch which is well-suited to your vocal range. The doxology and a repeat of the antiphon are optional. <u>Link</u>.
- Your voice part (only, no recordings of choirs, please) in the *prima pars* of Palestrina's *Sicut Cervus* in A-flat <u>Link</u>.

#### What should I submit for the Composition Seminar portfolio?

Please submit 3 compositions as PDF files. 2 of the works should be what you consider among your best works, and 1 piece should be a composition you would like to workshop in the seminar.

#### Can I take some courses for credit and others as an auditor?

Yes, just make sure you are registered accordingly on Populi.

#### How do I register for a course online versus in-person?

On Populi, there are two sections for each course which offers both modalities; be sure to check that you're signing up for the course in the modality in which you plan to study.

#### Can I repeat a course I've already taken?

Yes.

#### In what time zone are the courses offered?

Pacific Daylight Time (San Francisco).

#### Where do I send my official transcripts?

Please send transcripts to: registrar@stpsu.edu.

OR

Dr. Jill Fegley, Registrar St. Patrick's Seminary 320 Middlefield Rd. Menlo Park, CA 94025

**OFFICIAL** copies of your academic transcripts are required. Official copies may be sent electronically (preferable) or via regular mail. We do not accept transcripts sent from any source other than the issuing institution; please do not send scans or personal/opened copies of your transcripts as they will not be accepted.

#### What opportunities for prayer and the sacred liturgy are available during the program?

Each class begins with prayer. Students in the "Choral Institute" will sing Lauds, Mass, Vespers, and the Salve Regina daily. For students attending other courses in-person, Lauds will be sung in English in the chapel just before the morning class session begins. During many of the course sessions there are opportunities to attend Mass on campus, and some of these liturgies will be sung by students (according to the nature of the material of each course). There are ample opportunities for private prayer in front of the Blessed Sacrament for those attending inperson, and our beautiful grounds feature an outdoor Marian shrine, Stations of the Cross, and places to walk and pray. When faculty priests are available, confession is also available.

#### Is tuition really free?

Yes! Thanks to the support of generous donors, we are able to offer completely free tuition for all summer 2024 classes in the Institute. There are also no application or registration fees for the summer 2024 term.

#### What expenses are associated with the program?

Students will need to buy the required textbooks and materials for their courses. Students studying in-person will need to budget for travel to the campus of St. Patrick's Seminary in Menlo Park, as well as for room and board fees (see below) if they'd like to stay on campus. Online students will need to have access to a steady internet connection and a reliable computer (laptop or desktop). Attending classes on phones or tablets is not possible as the functionality of Zoom is limited on mobile devices and students will not have easy access to all the course materials on these devices.

#### Do I have to stay on campus if I study in-person?

No, it's up to you. Some students will find commuting a convenient option. Please note that commuters are welcome to sign up for lunch but this is likewise not required.

#### Can I bring my own food and eat in the refectory?

Yes, although we don't offer any space for refrigeration for food brought from home.

#### What are the dormitory rooms on campus like?

Private rooms are simple, as is befitting the nature of our institution. They come stocked with linens for the bed and shower, a desk, a chair, closet space, and a sink. Please note that bathrooms are **common bathrooms** located down the hall from the room. For rooms with common bathrooms, men and women will be housed on different floors of the building.

#### What are meals on campus like?

Breakfast is a continental-style, self-serve breakfast. Lunches and dinners are buffet-style with simple, wholesome cuisine. A salad bar is available, and at lunch students can make a sandwich for themselves if they prefer. Cereal dispensers are available near the buffet line. Limited beverages are available in the refectory throughout the day for students staying on campus, and there is a water fountain in the library. Students bus their own tables and should plan to bring their own snacks.

Breakfast: 7:10-8:00 a.m. Lunch: 11:30-12:30 p.m. Dinner: starting at 6:00 p.m.

We regret that we are generally unable to accommodate any food allergies or sensitivities.

#### Can you accommodate special medical issues that affect housing?

We will work with you to see if we can do so, but need advanced notice.

#### When can I arrive to check in to my room on campus?

Check-in is available the Sunday before a course starts from 2 to 6 p.m. No staff is available on Saturdays for arrivals. If your travels require you to arrive at an hour outside of these times, please contact Grace Laxamana at

least 2 weeks in advance to arrange for an alternate time: Grace.Laxamana@stpsu.edu. In case of emergency (lastminute flight schedule changes, etc.), you will be given a phone/text contact with whom you can make arrangements.

#### What are the room and board fees?

Room & board package for a 5-day course: \$507 + financial transaction fees Commuter student lunch package for a 5-day course: \$75 + financial transaction fees Saturday night room and Saturday lunch available for students staying for multiple consecutive weeks - \$65 + financial transaction fees

The room & board package includes up to 6 nights stay (Sunday check-in, Saturday departure), continental breakfast on Saturday, and continental breakfast, lunch, and dinner Monday through Friday. If students are staying for multiple consecutive weeks, a Saturday lunch and Saturday night room can be added on.

<u>Please note that meals are NOT available on Saturday night or at any time on Sunday.</u> Please plan accordingly so that you're not left without a meal! There is a nearby shop, within walking distance, with good groceries and a deli (Willow Market), but the prices can be high. Too, the downtown of Menlo Park has quite a few options (Trader Joe's, Safeway, Draeger's), but it will be about a 1.5 mile walk.

Room and board fees are due 2 weeks prior to arrival on campus and are payable via credit card via the RegFox link for room and board registration.

#### Can I get a refund on my room and board fees?

A partial refund (50%, minus transaction fees charged by the RegFox system) on room and board is available to a student who drops a course on or before the first day of a 5-day course. After the first day of the class (4 p.m.), no refunds are possible. Please note that telling a professor that you wish to drop a course does not affect your registration status and will not trigger the 50% refund on room and board. Official notice of an intention to change registration status must be sent to the Registrar (see below).

#### How do I drop a class, withdraw from a class, or change my attendance to an audit?

Changes to registration status are only possible through notification to the Registrar of the intent to drop, withdraw, or switch between auditing and taking for credit. This notification must be given in writing to registrar@stpsu.edu. Please note that emailing or telling a professor that you wish to change your registration status is not an official notice; professors have no access to changing the registration status of a student.

Courses are subject to the following schedule:

9-week course

- Friday, May 31<sup>st</sup> Last day to drop the course
- Friday, June 7th Last day to withdraw with a withdraw pass notation on the transcript (WP)
- Friday, June 7th Last day to change from credit to audit or vice-versa
- Friday, July 5th Last day to withdraw with a withdraw fail notation on the transcript (WF)

5-day, Monday to Friday intensive

- Monday Last day to drop the course
- Wednesday Last day to withdraw with a withdraw pass (WP)
- Wednesday Last day to change from credit to audit or vice-versa
- Thursday Last day to withdraw with a withdraw fail (WF)

#### How do I sign up for room and board?

An additional application for room and board will be sent via email to those accepted for enrollment.

#### Can you accommodate last-minute room and board changes?

We will try to do so, but cannot guarantee that we can fulfill all requests.

#### How do I pay for my room and board, and when is payment due?

The only method of payment we are able to accept is credit card, via the RegFox link to register for room and board. Room and board fees are due 2 weeks prior to arrival on campus.

#### Can my parish or school pay for my room and board fees, or do I have to do it?

Please ask your administrator for payment via the institution's credit card to be made on the RegFox application for room and board.

#### Where do I access Populi to register?

https://spsu.populiweb.com/. You will gain access to the system once you are admitted as a student to St. Patrick's Seminary.

#### Where do I buy books and supplies?

Students will need to buy books online for summer classes, directly from vendors. As soon as the professor posts the syllabus, students will see information about required texts for courses and should purchase course materials as soon as possible to avoid delays in shipping created by current supply issues. This is especially important for the "Teaching Gregorian Chant to Children" course, which is **impossible to complete** without having the <u>course textbook</u>.

#### Are there any assignments or reading before class begins?

Possibly. It depends on the course and the professor. If there are, the professor will be in touch with you about such assignments in ample time for you to complete the reading or assignment.

#### Who can I contact about my room and board bill?

Please contact the Director of Operations, Deacon Rich Dizon, at (650) 289-3332 or richard.dizon@stpsu.edu.

## Who do I contact with questions about room and board generally (i.e., not billing), changes I need to make to my reservations, or problems that I encounter during my stay?

Please contact Grace Laxamana at (650) 289-3336 or grace.laxamana@stpsu.edu.

#### Who do I contact for information about course objectives, topics, curriculum, or general information?

Please contact the Program Director, Dr. Jennifer Donelson-Nowicka at jennifer.donelson@stpsu.edu.

#### Who do I contact for help registering?

Please contact the Registrar, Dr. Jill Fegley at registrar@stpsu.edu.

#### What happens if I come down with symptoms of COVID-19 while at St. Patrick's Seminary for classes?

Students are required to immediately report symptoms to Dr. Jennifer Donelson-Nowicka and self-isolate immediately upon experiencing any symptoms. Dr. Donelson-Nowicka will serve as the point person in arranging for testing, medical care, food services, and other needs throughout the remainder of the student's stay or quarantine.

### Faculty

Jennifer Donelson-Nowicka is an Associate Professor and the Director of Sacred Music at St. Patrick's Seminary in Menlo Park, California, where she holds the William P. Mahrt Chair in Sacred Music and serves as the founding Director of the Catholic Institute of Sacred Music. She has co-edited *Mystic Modern: The Music, Thought, and Legacy of Charles Tournemire*, published by the Church Music Association of America (CMAA). Her publications also include articles in the *New Catholic Encyclopedia, Sacred Music, Antiphon: A Journal for Liturgical Renewal*, the proceedings of the Gregorian Institute of Canada, the *Fellowship of Catholic Scholars Quarterly*, the *Adoremus Bulletin, Liturgy in the Twenty-First Century* (Bloomsbury/T&T Clark), and *Messiaen in Context* (Cambridge University Press).

She serves on the board of the CMAA, is the managing editor of the CMAA's journal *Sacred Music*, and is a regular member of the faculty for the CMAA's annual Sacred Music Colloquium. As academic liaison of the CMAA, she has organized and presented papers at several academic conferences on Charles Tournemire, the work of Msgr. Richard Schuler, the role of Gregorian chant in pastoral ministry and religious education, and the work of William Mahrt. She was a co-organizer of the Sacra Liturgia conferences in New York (2015) and San Francisco (2022), and has presented papers at the Sacra Liturgia conferences in New York, London, Milan, and San Francisco. The sometime president, she is currently a board



member of the Society for Catholic Liturgy. Donelson-Nowicka serves as a Consultant to the USCCB's Committee on Divine Worship.

An innovative and pioneering educator, Donelson-Nowicka has developed an extensive program of musical formation for the seminarians at St. Patrick's Seminary, teaching required courses in each stage of seminary formation, as well as providing musical formation in singing the Mass through voice lessons and formation sessions. Having founded the Catholic Institute of Sacred Music at St. Patrick's Seminary in 2022, Donelson-Nowicka serves on the faculty, teaching summer graduate-level courses. She runs CISM's Public Lecture and Concert Series, which draws hundreds to each event with prominent presenters and recitalists, and each semester of the regular academic year she presents workshops open to the public on helpful topics in sacred music, as well as continuing education seminars for current graduate students in the CISM.

Donelson-Nowicka received her D.M.A. in piano performance at the University of Nebraska-Lincoln, where she studied piano with Paul Barnes, Mark Clinton, and Ann Chang in addition to her organ studies with Quentin Faulkner. She received her undergraduate degree in vocal music education and North Dakota State University, where she studied piano with Dr. Robert Groves and conducting with Dr. JoAnn Miller. Before coming to St. Patrick's, Dr. Donelson-Nowicka served on the faculty at St. Gregory the Great Seminary in the diocese of Lincoln, Nebraska, at Nova Southeastern University in Fort Lauderdale, where she taught music theory, music history, piano, and directed the university chorale, and at St. Joseph's Seminary (Dunwoodie) in New York, where she developed an extensive musical formation program for seminarians and lay students.

Having presented hundreds of workshops, presentations, and classes on sacred music-especially Gregorian chant-for dioceses, parishes, and monasteries across the United States and Europe, Donelson-Nowicka's experience is grounded in her

daily work as the Director of Sacred Music and organist at St. Patrick's Seminary, and as the director of a professional schola cantorum and organist at Mater Dolorosa Catholic church in South San Francisco. Having studied Gregorian chant at the Catholic University of America and the Abbey of St. Peter in Solesmes, for six years Donelson-Nowicka was a co-organizer of the Musica Sacra Florida Gregorian Chant Conference, and she has served as a clinician for numerous local sacred music workshops which have become annual events, including Musica Sacra Maine, Colorado Sacred Music Conference, Southeastern Sacred Music, and the CMAA's Fall Sacred Music Workshop.

As a choral conductor, Donelson-Nowicka has directed seminary, collegiate, professional, semi-professional, amateur, monastic, and children's choirs. At St. Patrick's Seminary, she has established a schola cantorum and directs them in weekly rehearsals, preparing them for solemn Masses and Vespers, focusing on a repertory of Gregorian and Spanish- and English-language chant, alongside sacred polyphony and classical hymnody. She previously directed the Schola Cantorum of St. Joseph's Seminary, which developed an extensive repertoire for the liturgy, while also singing a yearly concert broadcast on Sirius XM, recording a full-length album of music dedicated to St. Joseph, and performing choral masterworks on a concert tour of northern France (2017). She also founded and directed the Metropolitan Catholic Chorale which continues its mission in the New York City area, and has taught extensively for religious orders, including the Benedictine monks of San Benedetto in Monte (Norcia, Italy), the contemplative sisters at the Monastery of St. Edith Stein in Borough Park, Brooklyn (Servants of the Lord and the Virgin of Matará [SSVM]), and the Benedictine nuns of Priorij Nazareth Tegelen in the Netherlands. She has served as a choral conducting coach for graduate organ students in Yale University's Institute of Sacred Music and has taught chant to children for many years using the Ward Method (Ave Maria Oratory, Ave Maria, FL; Colm Cille Club, Pelham, NY; Immaculate Conception Children's Schola Cantorum, Sleepy Hollow, NY), also previously serving on the faculty at Cardinal Kung Academy in Stamford, Connecticut.

Dr. Donelson-Nowicka hosts a podcast entitled "Square Notes: The Sacred Music Podcast," now in its sixth season.

C alled a "singer's conductor," Christopher Berry came to be a choirmaster almost accidentally. His education and experience were initially focused on organ performance and improvisation, but, through his work as accompanist for acclaimed conductors and ensembles, he developed a passion for choral music.

His early experiences working under Robbie Giroir at the Cathedral in Baton Rouge introduced Mr. Berry both to the organ and the beauty of Gregorian chant, but the next few years of his life were focused primarily on organ study. Berry went on to study organ performance with Jesse Eschbach at the University of North Texas, followed by graduate work with James Higdon at the University of Kansas. While at the University of Kansas, he laid the foundation for his choral career by studying conducting with Michael Bauer. At that time, he also had the opportunity to work with Simon Carrington, an experience that was formative. Meanwhile, Mr. Berry spent a summer in Paris to study with Marie-Claire Alain and Madame Duruflé. His time with all these teachers left him with a love of early music that continues to this day.



Toward the end of his studies, Mr. Berry was awarded a Rotary Foundation Ambassadorial Scholarship from 2000–2001 to study in Paris. There he worked with François-Henri Houbart at the conservatory of Rueil-Malmaison, where he was awarded a Premier Prix at the culmination of his studies. While his time in Paris was primarily intended for organ study, it also provided the opportunity to sing under the baton of Ned Tipton as well as with the Choeur Grégorien de Paris. He audited a course at the Paris Conservatory in Gregorian chant conducting under Louis-Marie Vigne. These experiences fed Berry's burgeoning love of chant and choral singing, and would change the course of his career.

Returning to the states in 2001, he was finally able to occasionally take the baton himself under the direction of Peter Latona at the National Shrine in Washington, D.C. He then moved to New York, where he was able to form a new ensemble at Holy Trinity RC on the Upper West Side that sang a full program of chant and polyphony. At the same time, Mr. Berry was gaining insight into working with choirs as an accompanist for Andrew Megill, Anton Armstrong, and Dale Warland at Westminster Choir College. He was able to glean tremendous insight into how to shape choral sound while observing these conductors at work. He was soon able to apply this knowledge in his work with seminarians.

As the Director of Music for the Pontifical North American College in Rome, Mr. Berry had the opportunity to explore the repertoire of Gregorian chant while training the seminary choir to sing at ordinations held in St. Peter's Basilica. While in Rome, he conducted a concert in the Sistine Chapel for Patrons of the Chicago Symphony, and recorded *Regina Immaculata*, to celebrate the college's 150<sup>th</sup> anniversary.

Upon his return to the states in 2009, he took the helm at Church of the Incarnation in Dallas, where he cemented his reputation as a choral conductor. There, he led choral residencies at Canterbury Cathedral, St. George's, Windsor, Westminster Abbey, and Litchfield Cathedral, where he received perhaps the greatest compliment a choir can receive, "You are an English cathedral choir," from the cathedral Precentor.

Since then, Mr. Berry has developed a reputation for bringing choirs to new heights. A short time after arriving in Milwaukee and establishing a new choir at the Basilica of St. Josaphat, the group was asked by the AGO to sing a three-choirs concert, along with the choirs of the Catholic and Episcopal cathedrals. In 2015, he made a choral recording, *Pax Tibi*, featuring some of the beloved repertoire of that majestic church.

Since 2019, Mr. Berry has been director of music at St. Stanislaus Oratory in Milwaukee, directing its choir and establishing new ensembles. Trained in semiology during his time in Paris, he has had to become an expert in the Classic Solesmes method for his work for the Institute of Christ the King. In his "free time," he is enjoying delving into the scholarship behind the mensuralist approach to chant. He is a sought-after clinician, and he has most recently been on the choral conducting faculty of the Church Music Association of America Colloquium.

Mr. Berry lives just south of Milwaukee, though his heart is ever in his native South, where he grew up playing music, soccer, and visiting Civil War battlefields. He still loves those things today, along with newfound interests—but most of all, any and all time spent with his beloved wife and six daughters.

**F** rank La Rocca's career has traced a path from the severity of an academic modernist style, through a period of sunny minimalist concert works to finding his voice in sacred choral works and music for the Roman Catholic Mass. "The net impressions are of luminous sacred introspection, transcendental effect, and breathtaking beauty," wrote Lindsay Koob, reviewer for *American Record Guide*, about Frank La Rocca's debut CD, *In This Place*. Of La Rocca's "O Sacrum Convivium," composer and organist Richard Clark wrote, "...anchored in tradition, it speaks with the authority of the ages yet with the innovation of modernity. Imbued with the Spirit, it is timeless."

Born in Newark, New Jersey in 1951, he was educated at Yale (B.A.) and the University of California at Berkeley (M.A., Ph.D.), where he earned his doctorate "with distinction," the first time such an honor was conferred on a music composition graduate at Berkeley. His 36-year teaching career included positions at the University of California campuses at Berkeley and Santa Cruz, and at the California State University, East Bay (Hayward), where he also served as Department Chair. From 1984 to 1998 La Rocca was Executive Director of the parameters of the team.



new music concert series, "Composers, Inc." in San Francisco, and was one of its founders.

Mass of the Americas—the first Cappella Records CD of La Rocca's music—has been hailed as "perhaps the most significant Catholic composition of our lifetimes" (Michael Olbash), and "the best liturgical composition for the Mass since Duruflé" (Michael Linton). La Rocca is the recent winner of the ORTUS international choral composition competition for his Miserere, and was awarded the 2018 American Prize for his A Rose In Winter—the life of St. Rita of Cascia," a major work for chorus, orchestra and soloists.

La Rocca's work has been recognized with grants, commissions and awards from the National Endowment for the Arts, California Arts Council, the Foundation for Sacred Arts, Young Women's Chorus of San Francisco, ASCAP Foundation, USC Thornton Chamber Singers, Vanguard Voices, London Festival of Contemporary Church Music, Cois Cladaigh, the Madrigirls of Glasgow, and many others. Among the distinguished ensembles performing his work are The Santa Fe Desert Chorale, Benedict XVI Choir, London Oratory Schola, Lumen Valo, California Symphony, and Alexander String Quartet.

His discography includes *Canti d'Innocenza* on the SCI label, *String Trio* and *Secret Thoughts* on CRI, numerous a cappella choral works by the San Francisco Girls Chorus, Young Women's Choral Projects, Tucson Girls Chorus, the Meistersingers, and Vanguard Voices; and his solo CD, *In This Place* on Enharmonic Records. He is published by Boosey and Hawkes, GIA/ Walton Music, Santa Barbara Music, and Lumen Verum Music.

La Rocca is composer-in-residence for the Benedict XVI Institute for Sacred Music and Divine Worship and is a Fellow of the American Academy of Catholic Scholars and Artists.

**E** dward Schaefer is president of The Collegium, a liberal arts college in Western Maryland. Dr. Schaefer holds four degrees in music, including the D.M.A. in Liturgical Music from The Catholic University of America. His post-doctoral studies included work with chant scholars around the world, studies at Conservatoire National Supérieur de Musique in Paris, and singing for six months with Le Choeur Grégorien de Paris. He is an expert in the musical notation of Carolingian chant, the oldest musical notation in the Western world, and he has a particular interest in the interpretation of chant, and its restoration to the liturgy.

Dr. Schaefer has directed choirs dedicated to the musical patrimony of the Church for his entire career. His groups have been recognized with invitations to sing in the United States at state, regional and national conventions of the American Choral Directors Association and The Music Educators Association, and in Europe at an international chant conference honoring the twenty-fifth anniversary of Le Choeur Grégorien de Paris.

Dr. Schaefer is the translator of Daniel Saulnier's Les Modes Grégoriens and Le Chant Grégorien, both published by Solesmes. He is also the author of Catholic Music Through the

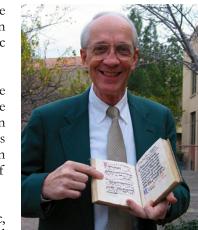
Ages, published by Hillenbrand. Currently, he is completing Antiphonále Duplex, an Antiphonal for Benedictine Lauds and Vespers, in which the nuances of Carolingian notation are incorporated into the modern square-note chant notation. Dr. Schaefer is a secular oblate of the monastery of Lady of Clear Creek in Oklahoma.

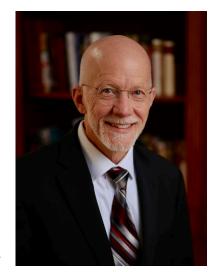
He is also the founder and president of The Collegium, a college that embraces tradition in the pursuit of truth. All faculty and staff of The Collegium take the Oath Against Modernism, as well as the Oath of Fidelity. Collegium students engage in a holistic program of academic, spiritual, physical, and social formation. More information is available at www.the-collegium.org.

**W** illiam Mahrt is Associate Professor and Director of Early Music Singers in the music department at Stanford University, President of the Church Music Association of America, and editor of *Sacred Music*, the oldest continuously published journal of music in North America.

Dr. Mahrt grew up in Washington state; after attending Gonzaga University and the University of Washington, he completed a doctorate at Stanford University in 1969. He taught at Case Western Reserve University and the Eastman School of Music, and then returned to Stanford in 1972, where he continues to teach early music. Since 1964 he has directed the choir of St. Ann Chapel in Palo Alto, which sings Mass and Vespers in Gregorian chant on all the Sundays of the year, with masses in the polyphonic music of Renaissance masters for the holy days.

His research interests include theory and performance of Medieval and Renaissance music, troubadours, Machaut, Dufay, Lasso, Dante, English Cathedrals, Gregorian chant, and





Renaissance polyphony. He has published articles on the relation of music and liturgy, and music and poetry. He frequently leads workshops in the singing of Gregorian chant and the sacred music of the Renaissance.

**C** harles Weaver is on the faculty of the Juilliard School, where he teaches courses in performance practice, music history, historical music theory, and improvisation He has performed widely as an accompanist on lute and theorbo, with a particular interest in seventeenth-century opera. Of his conducting for New York's Dell'Arte Opera, *The Observer* remarked, "It was amazing to hear what warm and varied sounds he coaxed from the ensemble." He has also served as assistant conductor for Juilliard Opera and has accompanied operas with the Yale Baroque Opera Project, Princeton University, the University of Maryland, and the Boston Early Music Festival.

As an orchestral musician, he has performed with the New York Philharmonic, the Philadelphia Orchestra, the Minnesota Orchestra, and the Virginia Symphony. His chamber-music engagements have included Quicksilver, Piffaro, Chamber Music Society of Lincoln Center, the Folger Consort, Apollo's Fire, Blue Heron, and Musica Pacifica. He also works with the New York Continuo Collective, an ensemble that mounts workshop productions of seventeenth-century vocal music. He has



taught at the Lute Society of America Summer Workshop, the International Baroque Institute at Longy, and the Madison Early Music Festival.

Since 2019 he has served as organist and director of music at St. Mary's Church in Norwalk, Connecticut. He joined the St. Mary's Schola in 2012, under the direction of David Hughes, and served from 2016 to 2019 as associate director of music. Before coming to St. Mary's, he was director the Holy Innocents' Schola in New York City and previously sang at St. Agnes, also in New York, where he had the life-altering experience, in 2006, of encountering plainchant as a living tradition.

He holds a Ph.D. in music theory from the City University of New York. His research interests include the history of Gregorian Chant in performance (especially the question of rhythm) and the history of the theory of harmony. He lives in Connecticut with his wife and four children.

### St. Patrick's Seminary

For the past 125 years, **St. Patrick's Seminary** has successfully prepared men to become Roman Catholic priests in conformity to Christ. Its expansive park-like grounds, historic chapel, modern classrooms, and extensive library provide an ideal environment for prayer, meditation, and study, within close proximity to major urban centers that provide rich field education opportunities. The integrated process of human, spiritual, intellectual, and pastoral formation at St. Patrick's Seminary revolves around our core values of spiritual fatherhood, fidelity, holiness, wisdom, evangelization, resiliency, and compassion.





### The Catholic Institute of Sacred (Dusic

Founded in 2022, the mission of the **Catholic Institute of Sacred Music** is to draw souls to Jesus Christ through the beauty of sacred music and the liturgy.

The Institute offers a substantial program of accredited, graduate-level coursework designed to help church musicians and clergy better to know and love the Church's treasury of sacred music and her teachings on sacred music. Our goal is to equip students with the theological, philosophical, and historical knowledge, as well as the practical skills (singing, playing, conducting, composing, organizing, fundraising) necessary to build excellent sacred music programs in parishes and schools. We aim to help others revitalize the faith of Catholics and instill vitality in parish and school life through a vibrant sacred music program.

We are committed to a faithful and generous service of the Church. We cultivate fidelity, resiliency, a healthy sense of creativity, and selflessness within our student body and faculty as characteristics of our service as we labor together in the vineyard of the Lord to bring in a rich harvest.