



Summer 2026
Sacred Music Courses

St. Patrick's Seminary
Menlo Park, California

[Catholic Institute of Sacred Music.org](http://CatholicInstituteofSacredMusic.org)





Catholic Institute
of
Sacred Music



Graduate-level study
structured for busy schedules

In-person,
intensive,
affordable
course formats

The Catholic Institute of Sacred Music at St. Patrick's Seminary in Menlo Park, California is proud to announce its fourth summer term. Beginning this summer, pending approval from WSCUC, our 36-credit Master of Sacred Music degree and two 20-credit post-baccalaureate certificates in Gregorian Chant and Sacred Choral Music launch! Classes also remain open to non-degree-seeking students.

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 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.



Non-Degree-Seeking Applicants

New Student Application Materials:

- Online application
- Official college transcripts
- Two letters of recommendation
- Interview via Zoom (30 minutes)
- Course-specific requirements for some courses:
 - Composition portfolio required for Composition Seminar
 - Recordings of singing required for Choral Institute
 - Recordings of playing required for Organ Improvisation

Returning Student Application Materials:

- Online application to update contact info and indicate course preferences
- Brief advising session (15 minutes via Zoom)

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

Courses are offered in-person only.

Application Deadline:
Friday, May 1, 2026

Questions?

See FAQ below, or
contact

Sr. Mary Vianney,
Program Associate

info@catholicinstituteofsacredmusic.org



MSM & Certificate Applicants

New Student Application Materials:

- Online application
- Official college transcripts (if not already on file from a previous summer)
- Two letters of recommendation
- Interview and live remote audition
- Essay
- Course-specific requirements for some courses:
 - Composition portfolio required for Composition Seminar
 - Recordings of singing required for Choral Institute
 - Recordings of playing required for Organ Improvisation
- International students only: TOEFL test results

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

Courses are offered in-person only.

**Application Deadline:
Sunday, February 15, 2026**

Questions?

See FAQ below, or
contact

Sr. Mary Vianney,
Program Associate

info@catholicinstituteofsacredmusic.org



Tuition, Room & Board, Fees

Tuition

- \$250 per credit hour for credit
- \$150 per credit hour for audit
- \$150 per year library and registration fee (for MSM and certificate students only)
- Applied voice fees: worked out with the teacher of your choice

We encourage students to ask their parishes and schools to support their study.

Room & Board (not required)

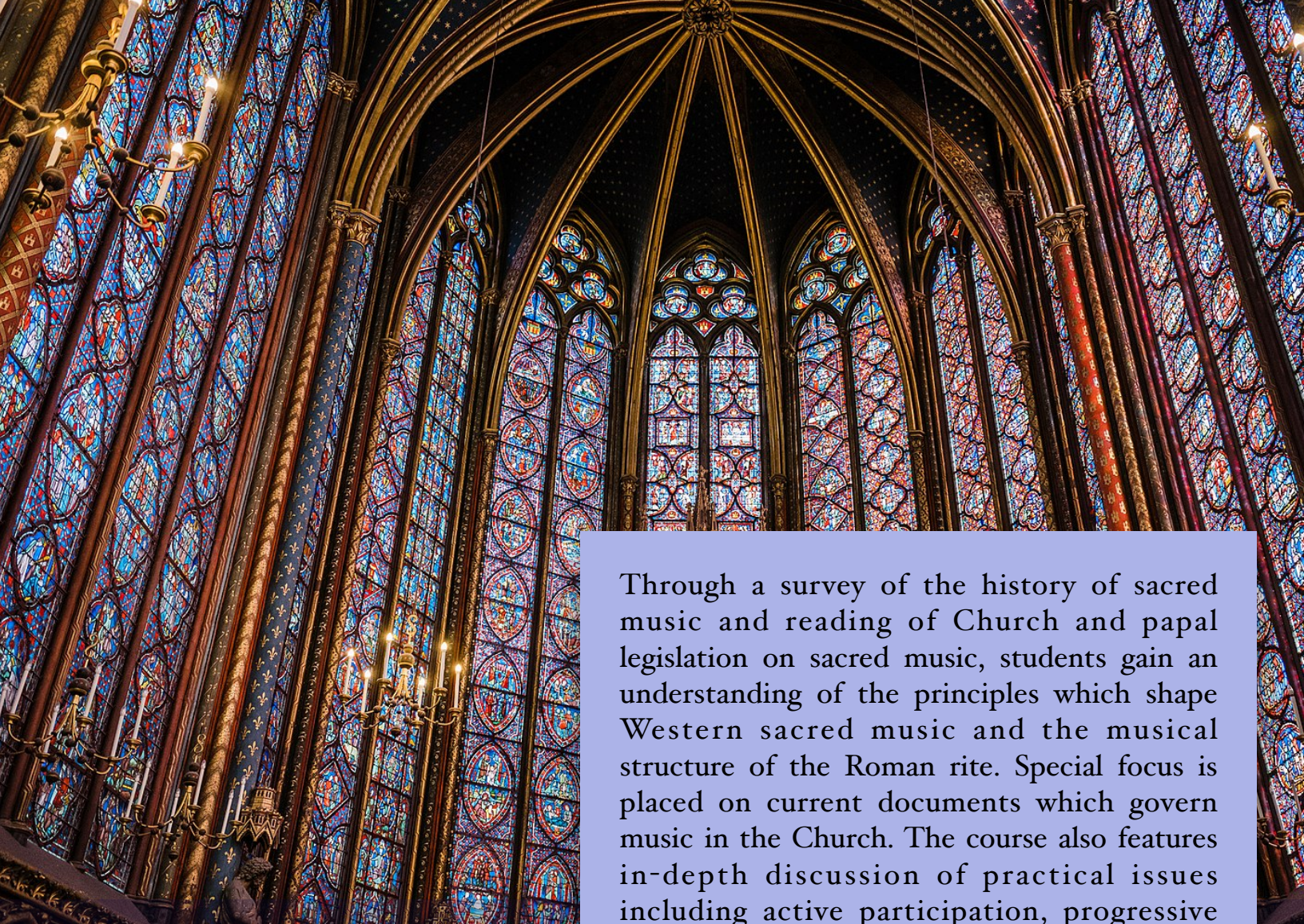
- Room & board package for a 5-day course (Sunday through Friday nights, plus breakfast, lunch, and dinner Monday through Friday): \$600
- Commuter student lunch package for a 5-day course: \$80
- Commuter student lunch + dinner package for a 5-day course: \$180
- Saturday night room: \$65

* All fees paid with credit card are subject to a processing fee. It is possible to submit payment via check to avoid this fee.

Financial Aid

Our low tuition rates are only possible through donor support and are heavily discounted. While no additional financial aid is available, MSM and Certificate students may apply for the following:

- Applied student referral program. Students can support their study through teaching applied students in voice, keyboard, and conducting. Our teacher referral program connects potential students with our graduate students who would like to gain teaching experience in a private-studio environment, either in-person or online.
- Choral Scholars in the Choral Institute. Students may competitively apply for a remunerated Choral Scholar position in the Choral Institute. The position includes a \$600 travel stipend and \$600-\$1000 stipend for serving as a section leader. Choral Scholar positions are open to all student and professional musicians, including non-students, so applications are extremely competitive.



History & Principles of Sacred Music

June 29 to July 3

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 active participation, progressive solemnity, the use of instruments in the sacred liturgy, inculturation and other pastoral needs, resources available for music directors and choristers, and other relevant topics. 2 credits or audit, limited to 20 students. 8:30 a.m.-12:00 p.m. and 1:15-3:00 p.m. 3:00-5:00 p.m. exam period on Friday. Taught by Dr. Jennifer Donelson-Nowicka.



The background image shows a manuscript page with Gregorian chant notation. It features four staves of music with square neumes on red four-line staves. Latin text is written below the staves, including "Aeténur * cae-", "ci- em D", "an- té fá-", "ter- ra", "ni : quó-ni- am ve- nit.", "ri-bus", and "sanctó- rum, * ex". There are red markings above the staves, possibly indicating rhythm or performance instructions. In the top left corner, there is a box with "L 18" and "E 25". In the bottom left corner, there is a box with "L 19" and "RBC".

Advanced Seminar in Gregorian Chant: Manuscript Sources, Semiology, and Interpretation

Mornings, June 29 to July 3

Students in this course will engage in textual analysis, manuscript study, and comparison of the notational differences in the principal manuscripts of the St. Gall and Laon notational families. They will also study the rhythmic and agogic nuances recorded in the semiological signs as a means of exploring the impact of semiological study on performance. Students will also study the theology of the chant texts, as well as how theological meaning is revealed in semiological notation and communicated in the interpretation of the music. 1 credit or audit, limited to 20 students. 8:30 a.m. to 12:00 p.m. Taught by Dr. Edward Schaefer.

YMNUSTRIU PVERORU
BENEDICTUS IS DOMINE
or patrum nostrorum & lauda
bilis. & gloriosus in saecula

Through practice-based sessions and close reading of early plainchant sources, students gain understanding of semiological performance practices. This course focuses on the interpretation of St. Gall neumes and introduces several other medieval notation traditions for comparison. Singers will develop vocal techniques for expressing the variety of articulations and effects indicated in early adiastematic sources, and also study diction and historical regional pronunciations of Latin to build a rhetorical toolkit for chant interpretation. In addition to practical singing laboratories, discussion of primary sources relating to theology and historical accounts of ecclesiastical singing offer a broad context for exploring historically-informed performance practice and its modern-day applications within the Church. 1 credit or audit, limited to 20 students. 1:15 to 4:45 p.m. Taught by Dr. Rosemary Heredos.

Advanced Seminar in Gregorian Chant: Vocal Technique and Semiological Performance Practice

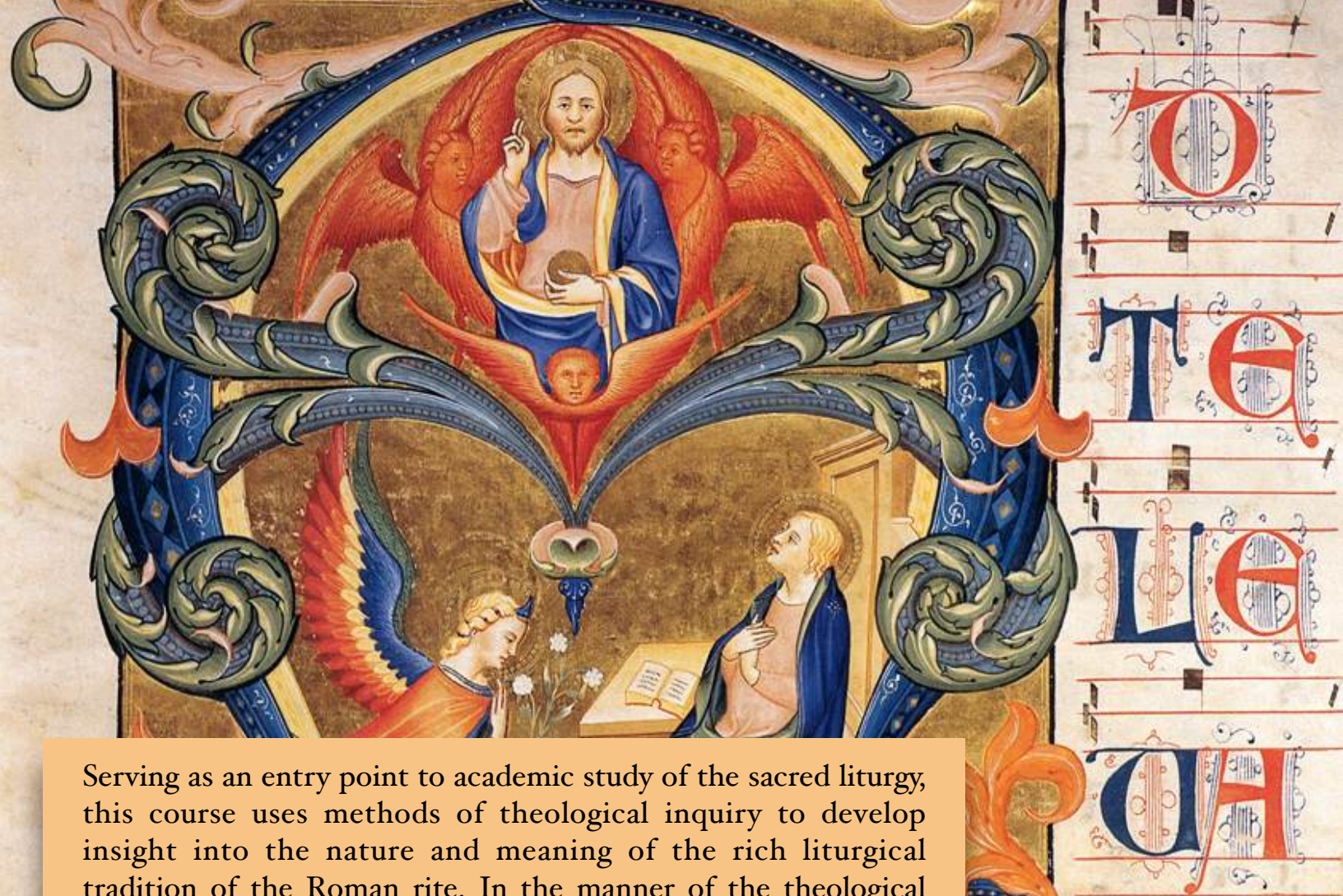
Afternoons, June 29 to July 3

Teaching Gregorian Chant to Children

July 6 to 10

This course presents 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. Through structured study, drills, and teaching demonstrations, students are trained to teach the first level of the Ward Method, a comprehensive music education method. Other topics addressed will include adaptation of the Ward method to realistic pastoral contexts, curricularizing Gregorian chant and other sacred music repertory according to Ward method activities, integrating the Ward method into a children's choir program, resources for teachers, other teaching approaches, and the logistics of structuring, developing, and advocating for a sacred music program for children. 2 credits or audit, limited to 12 students. 8:30 a.m.-12:00 p.m. and 1:15-4:45 p.m. 2:00 to 6:00 p.m. exam period on Friday. Taught by Dr. Jennifer Donelson-Nowicka.





Serving as an entry point to academic study of the sacred liturgy, this course uses methods of theological inquiry to develop insight into the nature and meaning of the rich liturgical tradition of the Roman rite. In the manner of the theological maxim *lex orandi, lex credendi* (“that the law of prayer establishes the law of belief”), this course explores the connection between the Catholic faith and her liturgical rites throughout history. With a particular emphasis on the writings of the Liturgical Movement and magisterial documents, themes studied in the class include: Logos, symbol, sacrament, Scripture, sacred time, sacred place, the altar, images, gestures, participation, and inculturation. 2 credits or audit, limited to 20 students. 8:30 a.m.-12:00 p.m. and 1:30-3:00 p.m. 3:00-5:00 p.m. exam period on Friday. Taught by Fr. Nicholas Schneider.

Liturgical Theology

July 6 to 10

Introduction to Gregorian Chant

July 13 to 17



Serving as an 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, 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 children and adult choirs, and an introduction to chant resources in English and Spanish. 2 credits or audit, limited to 20 students. 8:30 a.m.-12:00 p.m. and 1:15-4:45 p.m. Taught by Dr. Jennifer Donelson-Nowicka.



Organ Accompaniment of Chant

July 13 to 17

Beginning from a discussion of chant modality at the keyboard, students will learn to harmonize chant melodies through building good bass lines and developing good voicing in interior voices. Through experience in playing written accompaniments in exemplary international schools, students will learn to understand and imitate the harmonic and rhythmic nuances of excellent models by masters of the art of Gregorian accompaniment. Registration, texture, and the accommodation of various rhythmic approaches will also be addressed. 1 credit or audit, limited to 6 students. 8:30a.m.–12:00p.m. group instruction, plus two 30-minute private lessons. Taught by Prof. Christopher Berry.



Choral Institute

July 20 to 24

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 students' abilities to direct a great choral rehearsal as students explore various methods of teaching new music, group vocal pedagogy, and techniques 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 audition recordings must be submitted by non-degree seeking students to be accepted into the course. 1 credit or audit, limited to 40 students. 8:30 a.m.-12:00 p.m. and 1:15-8:00 p.m. Taught by Prof. Christopher Berry and Dr. Jennifer Donelson-Nowicka.

Now take all the cantus firmi which were given to
of counterpoint and go through the five remaining
the counterpoint once in the upper and once in the



FIG. 36



FIG. 37

Joseph.— I remember you recently said
last measure there should first be a fifth, if t
in the lower voice in this species. But obvie
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



FIG. 38

Composition Seminar: Counterpoint & Choral Composition Workshop

July 20 to 24

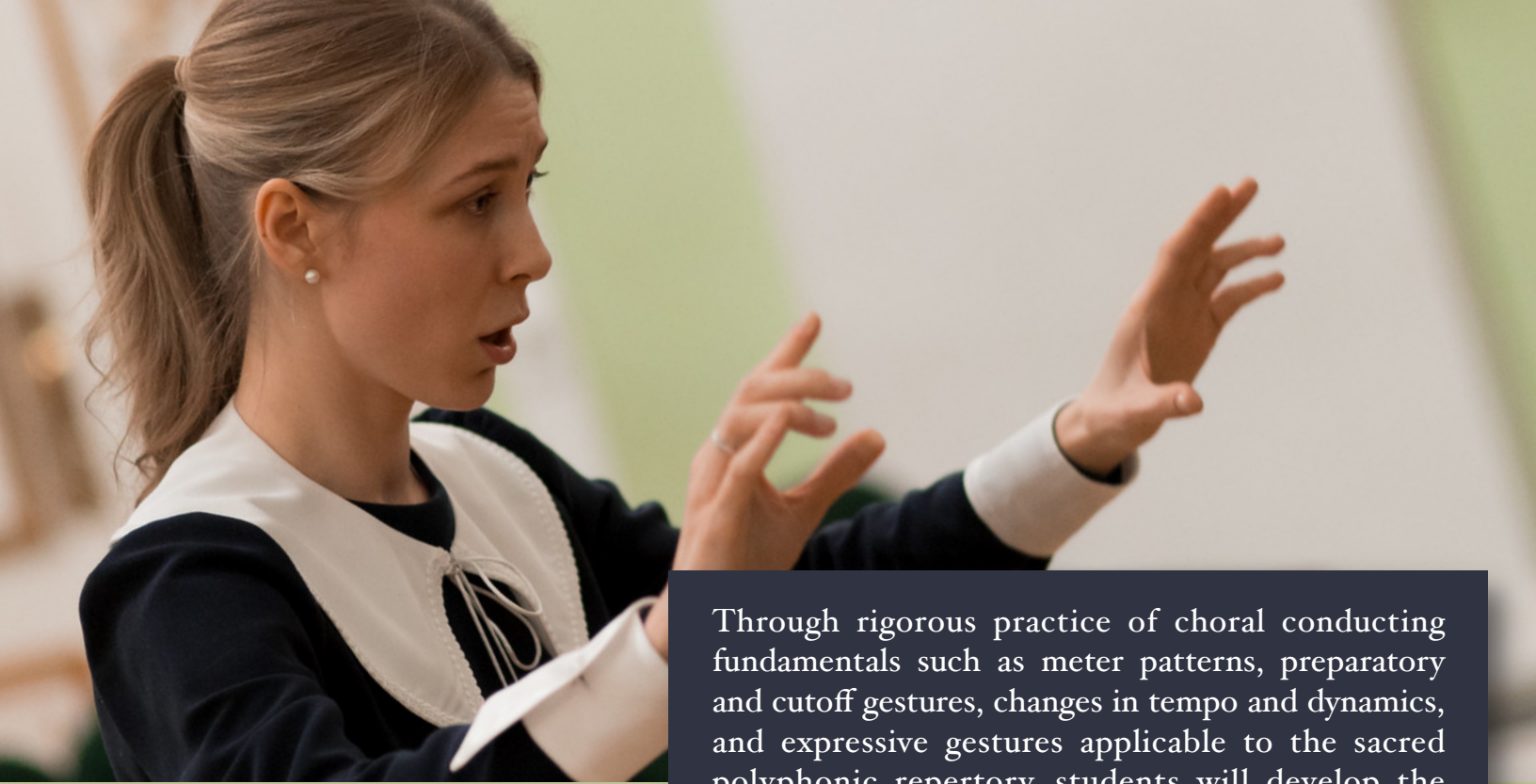
For composition students with formal training, this intensive seminar in music composition is focused on the development of facility with species counterpoint. Class exercises and daily assignments will be accompanied by the opportunity to workshop polyphonic works students have written for parish choirs 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. A portfolio of 3 pieces must be submitted in the application process. 1 credit, limited to 5 students. Two 30-minute private lessons in the mornings and 1:15-4:00 p.m. group instruction. Taught by Dr. Frank La Rocca.



Ideal for organists with a solid technical foundation but who have limited training in extemporaneous playing, this seminar will enable students to develop an approach to improvisation at the organ that is built on strong harmonic progressions and good form, utilizing the various melodies of sacred music. Students will grow in their abilities to harmonize melodies, create textures and musical ideas which contribute to thematic and structural development, and pace their playing according to the timing of the liturgy. Group instruction forms the basis of the course, and one-on-one lessons will be included. 3 audition recordings must be submitted by non-degree seeking students to be accepted into the course. 1 credit, limited to 6 students. 1:15-4:00 p.m. group instruction, assigned liturgies to play, and two 30-minute private lessons in the mornings. Instructor TBA.

Organ Improvisation

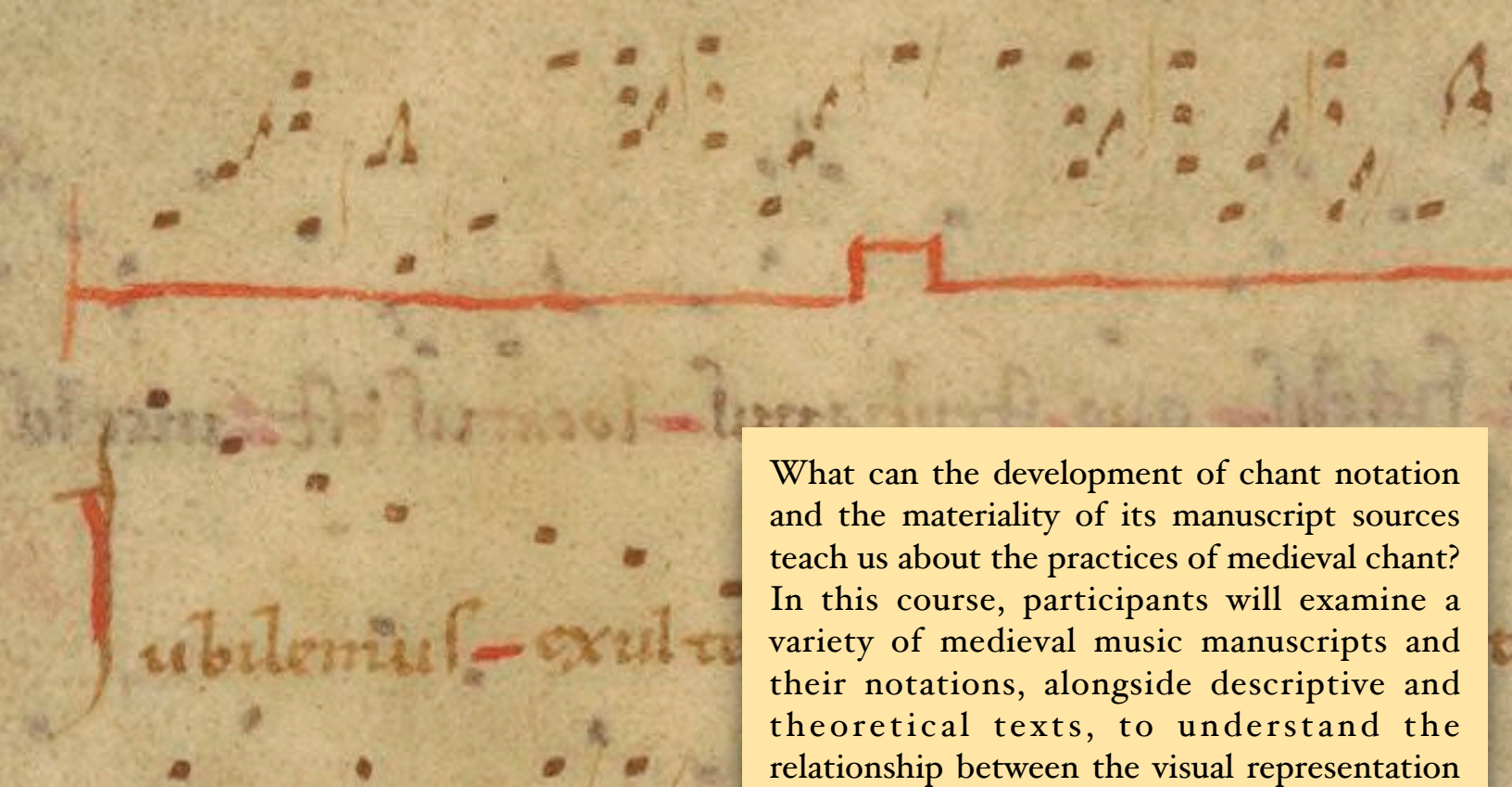
July 20 to 24



Choral Preparation: Choral Conducting, Rehearsal Techniques, and Group Vocal Pedagogy

July 27 to 31

Through rigorous practice of choral conducting fundamentals such as meter patterns, preparatory and cutoff gestures, changes in tempo and dynamics, and expressive gestures applicable to the sacred polyphonic repertory, students will develop the foundations of a directing technique which is clear, confident, and effective. Students will also work to enrich their gestures through training in Laban movements. Putting these gestures into practice in well-known pieces in the choral canon, course participants will discuss the effect of gestures on singers' vocal technique and the overall choral sound, and learn helpful basic warm-ups and rehearsal techniques to promote healthy technique, development in musicianship, and expressive singing. Different processes for score preparation will be presented and practiced, as will different exercises to promote the conductor's accurate and sensitive audiation of the score. 2 credits or audit, limited to 20 students. 8:30 a.m.-12:00 p.m. and 1:15-4:45 p.m. 2:30 to 5:00 p.m. exam period on Friday. Taught by Prof. Christopher Berry.



Advanced Seminar in Gregorian Chant: Notation and Practice in the Tenth through Fourteenth Centuries

Mornings, July 27 to 31

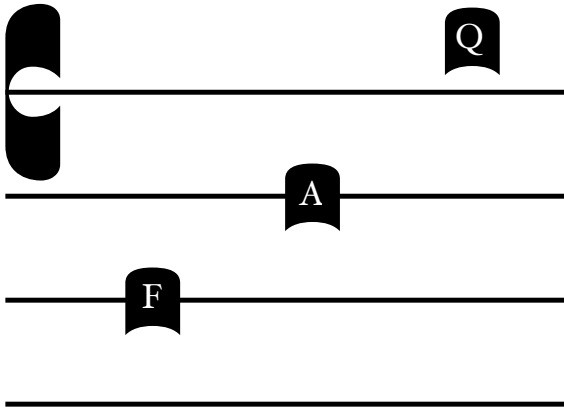
What can the development of chant notation and the materiality of its manuscript sources teach us about the practices of medieval chant? In this course, participants will examine a variety of medieval music manuscripts and their notations, alongside descriptive and theoretical texts, to understand the relationship between the visual representation of chant and its transmission, pedagogy, and performance practices. In addition to reading from primary sources and the secondary literature, participants will engage in practical exercises that apply medieval pedagogical techniques to the learning, analysis, and polyphonic elaboration of chant in the service of contemporary liturgical singing. The course will culminate in an excursion to Stanford University's Special Collections, where participants will have the opportunity to study medieval liturgical manuscripts in-person. 1 credit or audit, limited to 20 students. 8:30 a.m. to 12:00 p.m. Taught by Dr. Alison Altstatt.

Advanced Seminar in Gregorian Chant: *Cantare super librum*

Afternoons, July 27 to 31



From the Middle Ages to the nineteenth century, plainchant often served as the basis for extemporaneous polyphonic performance. This improvised approach to chant ranged from simple formulas such as parallel organum and fauxbourdon to more complex *contrappunto alla mente*. The Gregorian restoration of the twentieth century put an end to such practices in favor of a more flowing style of chant performance. More recently, there is a renewed interest in how young singers learned such practices in former times. This course will examine the pedagogy of improvised counterpoint in the Renaissance style and put that pedagogy into practice, beginning with simple two-part harmonizations and proceeding through fauxbourdon and falsobordone in three and four parts to more complex styles. We will supplement our practice with historical instruction manuals and practical examples from the sixteenth to the nineteenth centuries. 1 credit or audit, limited to 20 students. 1:15 to 4:45 p.m. Taught by Dr. Charles Weaver.



Frequently Asked Questions

Because we receive many inquiries about our program and the application process, we've assembled this helpful FAQ. Please read the questions and answers to many common inquiries below.

Our Program Associate, Sr. Mary Vianney, is available to help you understand the program and application process better. She is available at: info@catholicinstituteofsacredmusic.org and (650) 353-7153.

APPLICATIONS

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

Non-Degree-Seeking Students

1. Begin by **filling out the electronic application**. Visit CatholicInstituteofSacredMusic.org/summer-courses/ to fill out the electronic application. After filling out your contact information on the first page, at the top of the second page, select the program to which you'd like to apply. You will then submit your basic information, a copy of a valid government issued photo identification (passport, driver's license/permit, or US Military ID), testify that you are a practicing Catholic, submit the email addresses for two references, note which classes you are interested in taking during summer 2026, and (if you are applying to Choral Institute, Organ Improvisation, or the Composition Seminar) the necessary course-specific audition materials. 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, per the instructions on the application. 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 must resubmit your transcripts as we have not retained transcripts for incomplete applications.

3. Be sure to ask your **references to provide a letter** in response to the automatic email sent to them once your application is submitted. The email from our system will come to their inbox with the sender “SAINT PATRICK’S SEMINARY & UNIVERSITY.” They can submit their reference letter in response to the email using the included upload link. If they can’t find the email for some reason, they can also submit their letters directly to us via email at: info@catholicinstituteofsacredmusic.org.

4. 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 CISM Program Director, Dr. Jennifer Donelson-Nowicka.

5. 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, as well as a link to register and pay for room and board if desired. 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.

MSM and Certificate Applicants

1. Begin by **filling out the electronic application**. Visit CatholicInstituteofSacredMusic.org/summer-courses/ to fill out the electronic application. After filling out your contact information on the first page, at the top of the second page, select the program to which you’d like to apply. You will then submit your basic information, a copy of a valid government issued photo identification (passport, driver’s license/permit, or US Military ID), testify that you are a practicing Catholic, submit the email addresses for two references, note which classes you are interested in taking during summer 2026, submit an essay describing your background and reason for application for study, and (if you are applying to Organ Improvisation or the Composition Seminar) the necessary course-specific audition materials. International students must also submit documentation of their TOEFL exam results on this 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, per the instructions on the application. 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 must resubmit your transcripts as we have not retained transcripts for incomplete applications. If, however, you were accepted into the program as a non-degree-seeking student and enrolled in classes or deferred your enrollment, there is no need to re-submit your transcripts (we have them on file), unless something in them has changed. See instructions for returning students now applying for the degree/certificate below.

3. Be sure to ask your **references to provide a letter** in response to the automatic email sent to them once your application is submitted. The email from our system will come to their inbox with the sender “SAINT PATRICK’S SEMINARY & UNIVERSITY.” They can submit their reference letter in response to the email using the included upload link. If they can’t find the email for some reason, they can also submit their letters directly to us via email at: info@catholicinstituteofsacredmusic.org.

4. 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 and audition** for the program via a live, remote audition. Auditions will be held between February 15, 2026 and March 15, 2026.

5. **Your audition** will consist of a live video feed of you performing three pieces in contrasting style, followed by sight singing two pieces (one in neumatic notation, the other in modern notation from a Renaissance-era motet). Following your audition, we will ask you some questions and get to know you better in a **short interview**.

6. **Decisions about admittance** to the MSM and certificate programs is competitive and will be completed by March 20th, at which point you will receive notification, via email, of acceptance or non-acceptance. If you are not admitted into the MSM program, you may receive an invitation to admittance as a certificate or non-degree-seeking student. If not admitted as a certificate student, you may receive an invitation to admittance as a non-degree-seeking student.

7. Once accepted into the program, you’ll receive several statements about the course rotation and schedule and the financial costs of the program, and be asked to **sign a statement testifying to your acceptance of admission and intention to complete the program** in three, four, or five summers. You do not need to decide now how many summers you will take to complete the program.

8. Once you accept admittance, you’ll receive **access to Populi**, where you will register for classes and access the online materials for your courses once they are posted by the instructor. A **short orientation session** to Populi will follow, and include advising about which classes to take during your first summer in order to stay on track for graduation. You will also receive a link to register and pay for room and board if desired.

?? I’m a returning student. How do I apply to take a few classes again this summer, as a non-degree-seeking student?

1. Visit CatholicInstituteofSacredMusic.org/summer-courses 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 “Returning student non-degree-seeking student status.” Then, at the bottom of the form, note which classes you are interested in taking during

summer 2026. If you started an application in the past and did not complete it by enrolling or deferring your enrollment, you must apply as a new student.

2. Once the form is received and reviewed, you will receive a link to request an appointment for an advising session with the CISM Program 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 advising session. 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 desired.

Please note that **NO OTHER DOCUMENTATION** (letters of recommendation, transcripts, IDs) is required for applications of returning or deferred-enrollment students if you wish simply to take classes as a non-degree-seeking student. We have retained these documents from your initial new student application.

?? I started an application in a previous summer but never finished it. What do I need to do?

You will need to fill out a new student application, including resubmitting letters of recommendation and transcripts. See further instructions above.

?? I have taken classes in the past but now wish to apply for the MSM or a Certificate. What do I do?

1. Begin by **filling out the electronic application**. Visit CatholicInstituteofSacredMusic.org/summer-courses/ to fill out the electronic application. After filling out your contact information on the first page, at the top of the second page, select the MSM or certificate to which you would like to apply. You will again submit your basic information, a copy of a valid government issued photo identification (passport, driver's license/permit, or US Military ID), testify that you are a practicing Catholic, submit the email addresses for two references, submit an essay describing your background and reason for application for study, and (if you are applying to Organ Improvisation or the Composition Seminar) the necessary course-specific audition materials. International students must also submit documentation of their TOEFL exam results on this application. The application can be saved as you progress and does not need to be completed in one sitting.

2. There is no need to re-submit your transcripts (we have them on file), unless something in them has changed.

3. You will again provide reference letters, specifically referencing your application to the degree or certificate program. Be sure to ask your **references to provide a letter** in response to the automatic email sent to them once

your application is submitted. The email from our system will come to their inbox with the sender “SAINT PATRICK’S SEMINARY & UNIVERSITY.” They can submit their reference letter in response to the email using the included upload link. If they can’t find the email for some reason, they can also submit their letters directly to us via email at: info@catholicinstituteofsacredmusic.org.

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6. **Decisions about admittance** to the MSM and certificate programs is competitive and will be completed by March 20th, at which point you will receive notification, via email, of acceptance or non-acceptance. If you are not admitted into the MSM program, you may receive an invitation to admittance as a certificate or non-degree-seeking student. If not admitted as a certificate student, you may receive an invitation to admittance as a non-degree-seeking student.

7. Once accepted into the program, you’ll receive several statements about the course rotation and schedule and the financial costs of the program, and be asked to **sign a statement testifying to your acceptance of admission and intention to complete the program** in three, four, or five summers.

8. Once you accept admittance, you’ll receive **access to Populi**, where you will register for classes and access the online materials for your courses once they are posted by the instructor. A **short orientation session** to Populi will follow, and include advising about which classes to take during your first summer in order to stay on track for graduation. You will also receive a link to register and pay for room and board if desired.

?? For a non-degree-seeking student application, what are the requirements for recommendation letters?

When you fill out your electronic application, you’ll write in two recommenders and their email addresses. When you submit the application, the system will automatically email your recommender. The email will ask them to submit their letter of recommendation via a link contained in the email. **Please notify those you are asking for letters that they will receive an email from ST. PATRICK’S SEMINARY & UNIVERSITY.** Please also ask them to monitor their spam folders in case the emails end up there. In the case of technological problems with the letters, you may also ask your recommender to send them directly to info@catholicinstituteofsacredmusic.org. We are unable to accept letters except from their authors.

Two letters are required. Please ask your recommenders to 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 during the past or at the present time. 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.

?? For MSM and Certificate applications, what are the requirements for recommendation letters?

When you fill out your electronic application, you'll write in two recommenders and their email addresses. When you submit the application, the system will automatically email your recommender. The email will ask them to submit their letter of recommendation via a link contained in the email. **Please notify those you are asking for letters that they will receive an email from ST. PATRICK'S SEMINARY & UNIVERSITY.** Please also ask them to monitor their spam folders in case the emails end up there. In the case of technological problems with the letters, you may also ask your recommender to send them directly to info@catholicinstituteofsacredmusic.org. We are unable to accept letters except from their authors.

Two letters are required. Please ask your recommenders to 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. You may ask a priest/principal/religious superior with who has supervised you in the past, or who is your current supervisor. The letter 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, a willingness to learn, and a desire to serve the Church.

?? 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.

?? Do I have to have an undergraduate degree to apply for classes or a degree/certificate 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.

?? What do I need to prepare for the audition and interview for the MSM and certificate programs?

Technologically, you'll need to prepare a live video feed (via Zoom, Google Meet, or something comparable), that has non-distorted sound levels for transmission. You will perform three pieces in contrasting style. They can be standard art song/aria repertoire, your lines in a motet, or a chant. After performing your repertoire, you'll be asked to sight sing two pieces (one in neumatic notation, the other in modern notation from a Renaissance-era motet). Following your audition, we will ask you some questions and get to know you better in a short interview.

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

Non-degree-seeking students must 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). Accepted MSM and certificate students are not required to audition for the Choral Institute, having already auditioned for admittance to their respective programs.

- 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. [Link](#).
- Your voice part (only, no recordings of choirs, please) in the *prima pars* of Palestrina's *Sicut Cervus* in A-flat - [Link](#).

?? 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.

?? What do I need to play and record for admission to the Organ Improvisation class?

Please submit mp3 (audio only, no video, please) recordings. 3 recordings are required: 2 solo pieces in contrasting style, plus 1 hymn or choral accompaniment.

?? Do I need to submit recordings or a composition portfolio if I am an admitted MSM or certificate student?

Not for the Choral Institute. A composition portfolio is still required, as are recordings for the Organ Improvisation course. If an MSM student fails to gain admittance to Organ Improvisation, he or she will need to choose from the three other organ electives to fulfill degree requirements.

?? Where do I send my official transcripts?

Most American universities have an online transcript request page that can easily be found in an internet search for the name of the university and "transcript request."

Please have your university send transcripts to: registrar@stpsu.edu.

OR, if an electronic transcript is not available, the university may send them via regular mail to:

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.**

Special issues with international transcripts can be addressed on a case-by-case basis by contacting us at info@catholicinstituteofsacredmusic.org.

?? Do I need to send all my transcripts, or only my undergraduate transcripts?

We recommend sending all of your transcripts, including graduate work, however only the undergraduate degree is a prerequisite for an application.

COURSES

?? What does the summer term look like?

Each summer term is about three and a half months in length, with only some of that time on campus.

May and June - Preparation Period: You'll prepare for your intensive course through an extensive reading list, preparation of repertoire, watching/listening to lectures, or some writing. The preparation for each class depends on the nature and content of the course, as well as on the instructor. This preparation is done at home.

End of June through Beginning of August - Your Five-Day Course(s): Each summer course on campus is five days in length, Monday through Friday. If you're on campus for more than one week, you can use the weekends to study, practice, or relax and explore the surrounding areas.

Beginning of August - Conclusion Period: Following your five-day course, you'll return home and have some time through the beginning of August to finish up final/take-home projects and exams, submitting them electronically. You'll receive your grades via Populi by August 15, 2026.

?? How much homework will I have in the preparation period? How about during class and after the five-day class ends?

As a general rule, three hours of outside-of-class preparation per week per credit hour. If you are planning to take multiple classes during the summer, please bear this in mind. For example, an 8-credit summer load could involve up to twenty-four hours per week of preparation during May and June. During the five-day portion of the class, homework is generally limited to about thirty minutes per day per credit hour. In the conclusion period, students can expect to need about four hours per credit hour to complete the class.

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

Courses are no longer offered online. Only in-person instruction is available for the five-day portion of your course. The five-day portion of courses take place in classrooms on the campus of St. Patrick's Seminary in Menlo Park, California.

?? 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; usually they will be about the size of the course enrollment cap.

?? 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. Courses taken for audit do not count toward our MSM or certificate programs.

?? What is the price for auditing a course?

\$150 per credit hour, versus \$250 per credit hour when taken for credit.

?? 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 at the five-day in-person portion of the class 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, the five-day portion of classes is live, in realtime.

DEGREE AND CERTIFICATE PROGRAMS

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

No.

?? If I'm a non-degree-seeking student, what can I count the classes taken during the summer sacred music session towards?

Courses taken for credit at St. Patrick's Seminary and that are part of the MSM or certificate program will, generally speaking, apply towards the degree/certificate. 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.

?? Can I apply to the MSM or a certificate program after having taken some courses at St. Patrick's Seminary?

Yes. If the courses you took for credit are part of a degree or certificate program you are accepted into, generally speaking those courses will apply toward the degree/certificate.

?? Can I apply classes I took in my undergraduate degree towards this degree?

Generally speaking, no. Graduate-level study is required for a graduate degree. Even if you studied the same subjects in your undergraduate degree, you will be required to go deeper into the subject by studying at the graduate level—this is one of the main objectives of a graduate degree. The only exception possible to this rule is if you took a course that is very similar to a course we offer that was cross-listed for both undergraduate students and graduate students, and you passed the course with the graduate-student requirements. A review of the syllabus by the Program Director is necessary to ascertain the similarity of the course to the content of our courses; one should not assume equivalency because of a similar title.

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

Yes.

- All courses except organ and composition courses 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.
- Recordings of the applicant singing assigned pieces are required for the Choral Institute by non-degree-seeking students. Please see below for more details. Please note that this is an auditioned course and acceptance into the course is not guaranteed for non-degree-seeking students.

- 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.
- Recordings of the applicant playing the organ are required to audition for the Organ Improvisation course. Please see below for more details. Please note that this is an auditioned course and acceptance into the course is not guaranteed.

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

Yes, just make sure you are registered accordingly on Populi, and remember that only courses taken for credit count towards degree and certificate programs.

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

Yes.

?? What does it mean that the degree and certificate programs are pending approval from WSCUC?

It means that our new programs are in the proposal process to our accreditor, but have not yet been approved. This is a normal and standard part of any university's curricular building process. All acceptances into the program are provisional pending that approval. WSCUC is one of six regional accrediting agencies in the United States that ensures institutions meet high standards of quality and effectiveness, and is the same accreditor at other universities in the area such as Stanford University, UC-Berkeley, UCLA, and University of San Francisco.

CAMPUS LIFE

?? What is the daily liturgical horarium like on campus?

The sung liturgy is the cornerstone of our study and a primary locus of formation. While not usually mandatory, each day features at least one liturgy sung or directed by students, as well as ample opportunities for private prayer and the sacrament of confession.

A sample daily horarium:

7:00 a.m. – Sung Mass

7:45 a.m. – Breakfast

8:30 a.m. – Class

12:00 p.m. – Lunch

1:15 p.m. – Class

Late afternoon, if not in class, depending on the week – optional private voice, organ, and conducting lessons

4:45 p.m. (or earlier, depending on the class) – Break

5:00 p.m. – Sung Vespers (depending on the class)

5:30 p.m. – Confessions available

6:00 p.m. – Dinner

Evening – Time for prayer, practice, study, socializing, and relaxing

Mass on weekends is available both on campus and off campus and students will be sent information about Masses they may wish to attend if they would like to sing in the choir.

?? What other opportunities for prayer 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. There are ample opportunities for private prayer in front of the Blessed Sacrament, 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.

?? Are there practice instruments for me on campus?

Yes, there are pianos throughout campus and ample places for private voice practice. The main chapel is the only organ on campus and its availability varies week by week. For students in organ practicum classes, arrangements will be made for practice time at other nearby instruments. Students will be responsible for their own transportation.

?? Do I have to stay on campus?

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. There are a number of refrigerators around campus accessible to students, as well as a large one in the refectory.

?? 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. We recommend bringing a fan if you easily get warm.

?? 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. Breakfast 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 and in the hallway near the classrooms. Students bus their own tables and should plan to bring their own snacks.

Breakfast: 7:30–8:30 a.m.

Lunch: 12:00–1:00 p.m.

Dinner: 6:00–7:00 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.

?? Can my whole family stay on campus?

We are unable to house children on campus. For family housing, we recommend using a real estate agent to find short-term leases on furnished apartments nearby, or using another home-sharing site like Airbnb.com.

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

Check-in is available the Sunday before a course starts. No staff is available for weekend arrivals, so you will receive information on how to get your keys and access the building contactlessly when you arrive. All details regarding your stay will be handled by Mrs. Grace Young, who can be reached at Grace.Laxamana@stpsu.edu. In case of emergency (last-minute 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 five-day course: \$600

Commuter student lunch package for a five-day course: \$80

Commuter student lunch + dinner package for a five-day course: \$180

Saturday night room: \$65

* All fees paid with credit card are subject to a processing fee. It is possible to submit payment via check to avoid this fee.

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

Please note that meals are NOT available on weekends. 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. You are free to keep your food in on-campus refrigerators.

Room and board fees are due four 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 at registrar@stpsu.edu and copy info@catholicinstituteofsacredmusic.org (see below).

?? 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?

Credit card payment is available via the RegFox link to register for room and board. All fees paid with credit card are subject to a processing fee. It is possible to submit payment via check to avoid this fee. Room and board fees are due four 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, or payment may be sent via check to: Catholic Institute of Sacred Music / St. Patrick's Seminary / 320 Middlefield Road / Menlo Park, CA 94025. Make checks out to "St. Patrick's Seminary." Room and board fees are due four weeks prior to arrival on campus.

REGISTRATION DROP/ADD DEADLINES

?? 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 for a 5-day, Monday to Friday intensive:

- 4 Mondays before course starts - Last day to drop, 100% tuition refund
- Monday at 5 p.m. - Last day to drop the course with a 50% tuition refund
- Wednesday at noon - Last day to withdraw with a withdraw pass (WP), 0% tuition refund
- Wednesday at noon - Last day to change from credit to audit or vice-versa, 0% tuition refund
- Thursday at noon - Last day to withdraw with a withdraw fail (WF), 0% tuition refund

TUITION, FEES, OTHER EXPENSES

?? What are tuition fees?

Fees are \$250 per credit hour and are due four Mondays before the start of the student's first five-day course of the summer. More information on payment processing will be available for students when they are accepted into the program.

To audit, fees are \$150 per credit hour and subject to the same drop/add/withdraw schedule as listed above.

?? What additional fees apply to MSM and certificate students?

There is a yearly \$150 library and registration fee for MSM and certificate students only. It is payable by four Mondays before the start of their first five-day course on campus.

?? What expenses are associated with the program?

Students will need to buy the required textbooks and materials for their courses. Students studying 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 if they'd like to stay on campus.

For MSM and certificate students, Applied Voice fees are worked out with the teacher of your choice. Depending on your location, this may range from approximately \$750 to \$2000 per semester. Applied Voice is only offered during the Fall and Spring terms.

?? 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 **course textbook**.

CONTACTS FOR ASSISTANCE

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

Please contact us at **info@catholicinstituteofsacredmusic.org** and we'll get you to the right person to help you.

?? 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 Young 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 assistant to the CISM Program Director, Dr. Jennifer Donelson-Nowicka at **mary.vianney@stpsu.edu**.

?? Who do I contact for help registering?

Please contact the Registrar, Victoria Hochstein at registrar@stpsu.edu.

?? What happens if I become ill while at St. Patrick's Seminary for classes?

Students are required to report serious illnesses to Dr. Jennifer Donelson-Nowicka and self-isolate immediately upon experiencing any contagious 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 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 as the Vice President and Director of Publications for the CMAA, served as the managing editor of the CMAA's journal *Sacred Music* for thirteen years, 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 and, together with Archbishop Cordileone, is the founder of the *Fons et Culmen* Sacred Liturgy Summit. The sometime president, she has served on the board member of the Society for Catholic Liturgy and currently 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 DMA 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 as 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 repertoire 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 was recently appointed as the Director of the Archbishop's Schola, a professional ensemble which sings for liturgies celebrated by His Excellency, Salvatore J. Cordileone, Archbishop of San Francisco.

Dr. Donelson-Nowicka hosts a podcast entitled "Square Notes: The Sacred Music Podcast," which recently completed its seventh season.

In June 2025, **Christopher Berry** joined the Catholic Institute of Sacred Music (CISM) as Assistant Professor of Sacred Music. Berry serves as Organist and Director of Sacred Music at the Church of the Nativity in Menlo Park, California, and as the Director of CISM's newly-founded Chorister Program for young singers in grades 3+.

Christopher Berry's international career as an organist began in 1993, when he served as an organist for the final liturgy of World Youth Day, presided over by Pope St. John Paul II. Since then, he has performed concerts throughout the United States and Europe, including Belgium, Czech Republic, England, Italy, France, and Poland. His performance venues have included Notre Dame Cathedral, La Madeleine, and St. Sulpice, Paris; St. Vitus Cathedral, Prague; and St. Peter's Basilica, Rome.



Prof. Berry was a two-time semifinalist in the International Organ Competition of the City of Paris and a two-time semifinalist in the American Guild of Organists' National Competition in Organ Improvisation. He has

appeared on *Pipedreams* and as organist on the compact disk recordings *Alzad la Cruz* and *Psalms*, both recorded at The Morton H. Meyerson Symphony Center in Dallas.

Prof. Berry holds degrees in Organ Performance from the University of North Texas as a student of Prof. Jesse Eschbach, where he graduated as the Outstanding Undergraduate Student in Organ, and from the University of Kansas, where he was a Graduate Teaching Assistant as a student of Prof. James Higdon. Prof. Berry was awarded a Rotary Foundation Ambassadorial Scholarship for the 2000-2001 academic year, during which time he won the Premier Prix from the Conservatoire of Rueil-Malmaison, as a student of François Henri-Houbart, Organist of the Church of the Madeleine in Paris. His improvisation study during this time was with Sophie-Véronique Cauchefer-Choplin, organist of St. Sulpice, Paris. During this year, he also studied Gregorian chant conducting with Louis-Marie Vigne at the Paris Conservatory and sang in the Chœur grégorien de Paris. Prof. Berry spent the summer of 1996 in Paris studying with eminent organists Marie-Claire Alain and Marie-Madeleine Duruflé.

Prof. Berry served for six years as Director of Sacred Music and Organist at St. Stanislaus Oratory in Milwaukee, WI, where he built a renowned music program, including a burgeoning chorister program for young singers. From 2011 to 2019, he was Director of Music at the Basilica of St. Josaphat in Milwaukee, where he recorded Pax Tibi with the choir that he built there. While in Wisconsin, Berry also worked as Professor of Organ at Carthage College, and the University of Wisconsin-Parkside, both in Kenosha, WI.

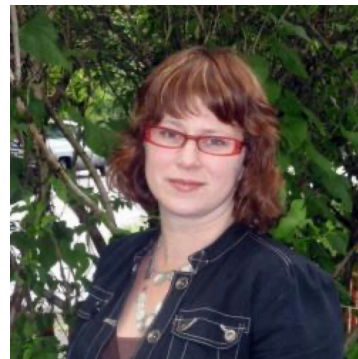
From 2009 to 2011, he was Organist and Choirmaster at the Episcopal Church of the Incarnation in Dallas, where he led their renowned choir in English choral residencies at Litchfield Cathedral, Canterbury Cathedral, St. George's, Windsor Castle, and Westminster Abbey. As Director of Liturgical Music at the Pontifical North American College in Vatican City from 2007 to 2009, Prof. Berry conducted a private concert for patrons of the Chicago Symphony in the Sistine Chapel and produced a recording with the seminary choir, Regina Immaculata, on which are heard his own organ harmonizations of the Gregorian chant propers for the Feast of the Immaculate Conception.

From 2003 to 2007, he was Music Director and Organist at the Church of the Holy Trinity on the Upper West Side of Manhattan, whose professional choir he directed in singing the full chant Propers and polyphonic ordinaries every Sunday and feast day. During this time, he was also heard regularly on Sirius Satellite Radio as an Associate Organist of The Cathedral of Saint Patrick, New York City. Prof. Berry's full-time professional career as a church musician began when he was appointed Assistant Director of Music at the Basilica of the National Shrine of the Immaculate Conception in Washington, D.C. in 2001, upon his return from France. In his position, he performed regularly for internationally broadcast liturgies as well as for daily services at the basilica.

Prof. Berry has worked as the accompanist for the University of Kansas Chamber Singers under Simon Carrington, and as Staff Accompanist at Westminster Choir College, where he worked with conductors such as Anton Armstrong, Lorin Maazel, Andrew Megill, and Dale Warland. Prof. Berry is immensely grateful for these experiences, along with the earlier, but not less profound, tutelage of Dr. Peter Latona, Dr. Marie Rubis-Bauer, Dr. Michael Bauer, Michie Akin, Dr. Lynn Trapp, and Robbie Giroir.

Prof. Berry is a member of the Board of Directors of the Church Music Association of America, for whose colloquia he regularly serves as a conductor and organist. He lives in Menlo Park with his wife and six daughters, and truly considers himself “blessed among women.”

Alison Altstatt is Associate Professor of Musicology at the University of Northern Iowa School of Music. She holds an MA in History from the University of California, Berkeley and PhD in Musicology, with a second field in Historical Performance Practice, from the University of Oregon. Her research focuses on medieval chant, in particular, the music and liturgy of women’s religious communities, and the genres of proper office, sequence, procession, and liturgical drama. Her work has appeared in the *Journal of the American Musicological Society*, *Plain-song and Medieval Music*, and other publications including the *Cambridge Companion to Hildegard of Bingen*. Her book-in-progress on a fourteenth-century manuscript from Wilton Abbey examines English Benedictine nuns’ processional music in its liturgical, theological, and historical contexts. She is a co-investigator of the Digital Analysis of Chant Transmission (DACT) partnership project and a contributor to the Cantus Database. A lifelong chant practitioner, she received her first training in William Mahrt’s St. Ann Choir in Palo Alto, CA. She currently sings with the women’s schola of St. Wenceslaus Church in Cedar Rapids, Iowa, and teaches through the Institute for Sacred Music at Saint Meinrad’s Archabbey in Indiana. Since 2024, she has served as external examiner for the MA in Ritual Chant and Song at the Irish World Academy of Music and Dance at the University of Limerick.



Rosemary Heredos - Bio coming soon.



Frank 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 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 Madrigals 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.

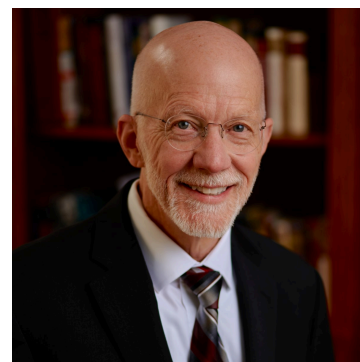
His discography includes *Canti d'Innocenza* on the SCI label, *String Trio* and *Secret Thoughts* on CRI, numerous a cappella choral works by the San Francisco Girls Chorus, Young Women's Choral Projects, Tucson Girls Chorus, the Meistersingers, and Vanguard Voices; and his solo CD, *In This Place* 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.

Fr. Joshua Neu was ordained a priest in 2015 and completed his licentiate in Sacred Scripture in 2017. He has served in variety of ministries, in parishes, campus ministry, vocations, and faith formation. Since 2023 he has served at St. Patrick's Seminary in Menlo Park, CA, as an Assistant Professor of Sacred Scripture and the Director of Liturgy.



Edward Schaefer is president of The Collegium, a liberal arts college in Kansas City, Missouri. 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 *Antiphonale 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

Fr. Nicholas Schneider is a priest of the Catholic Diocese of Bismarck, North Dakota. He recently celebrated his fifteenth anniversary of the priesthood. He treasures the gift God gave him in being called to be a priest. After serving as the pastor of Christ the King Parish for five years, Father is now the pastor of St. Vincent's Parish in Crown Butte.

Several years ago, while still the pastor of Christ the King Parish, Fr. Schneider felt a call to help transition the parochial school from conventional educational methods to the Montessori Method. As the school's implementation of Montessori principles developed, Father developed a growing love for the method. He was afforded the possibility to be trained as a Montessori Upper Elementary Guide, working with 9–12 year olds. Later, he opened the Upper Elementary environment at Christ the King School and served as its guide. Assisting children in fulfilling their potential in God and helping adults to recognize the unique gift of childhood, have become a central part of Father's ministry.

Father holds degrees in music (University of Mary, Bismarck), Catholic humanities (Campion College, San Francisco), philosophy (Pontifical College Josephinum, Columbus), theology (Pontifical University of St. Thomas, Rome), and both a Licentiate and Doctorate in Sacred Liturgy from the Pontifical Liturgical Institute of San Anselmo in Rome. He is currently completing his certification as an Upper Elementary guide from the Montessori Elementary Teacher Training Collaborative (METTC) in Boston, MA.



Charles Weaver is on the faculty of the Juilliard School, where he teaches courses in performance practice, music history, historical music theory, and improvisation. He frequently leads classes that examine music theory and ear training in a historically informed way. He has also taught classes at the City University of New York and Rutgers University. During the summers, he has taught at the Lute Society of America Summer Workshop, the International Baroque Institute at Longy, the Madison Early Music Festival, the Church Music Association of America Colloquium (CMAA), and the Catholic Institute of Sacred Music. He is the editor of CMAA's journal, *Sacred Music*.

He holds a Ph.D. in music theory from the City University of New York. His research interests include the history of musical theories of rhythm and modality. His academic articles and reviews have been published in *The Lute Society of America Quarterly*, *Sacred Music*, *JAMS*, and *Études grégoriennes*. He also has forthcoming publications in *Theoria* and *Music and Letters*.



When he is not teaching, he performs 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.

Since 2019 he has served as organist and director of music at St. Mary's Church in Norwalk, Connecticut, where he leads a choral program for both children and adults centered on Gregorian chant and classical polyphony. 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 Music

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 and, beginning in the summer session of 2026 pending WSCUC approval, a Masters of Sacred Music and Post-baccalaureate certificates in Gregorian Chant and Sacred Choral Music. All of the Institute's coursework and public outreach are 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.