

Summer 2027
Sacred Music Courses

St. Patrick's Seminary
Menlo Park, California

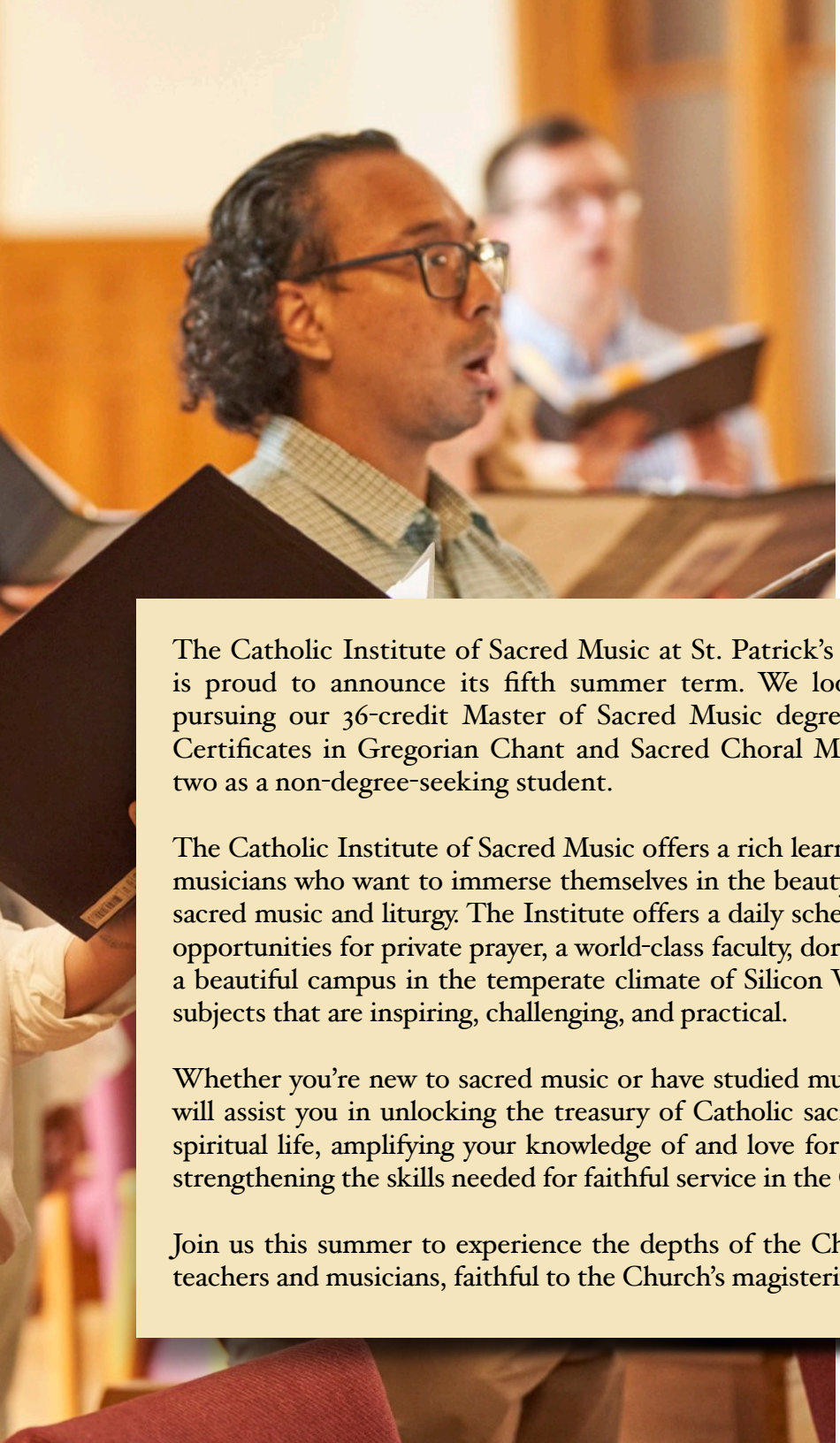
Catholic Institute of Sacred Music.org

Catholic Institute of Sacred Music

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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 fifth summer term. We look forward to welcoming students pursuing our 36-credit Master of Sacred Music degree, our 20-credit Post-baccalaureate Certificates in Gregorian Chant and Sacred Choral Music, and students taking a class or two as a non-degree-seeking student.

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:
  - 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:
Thursday, April 1, 2027

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:
  - 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:
Friday, January 15, 2027

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)

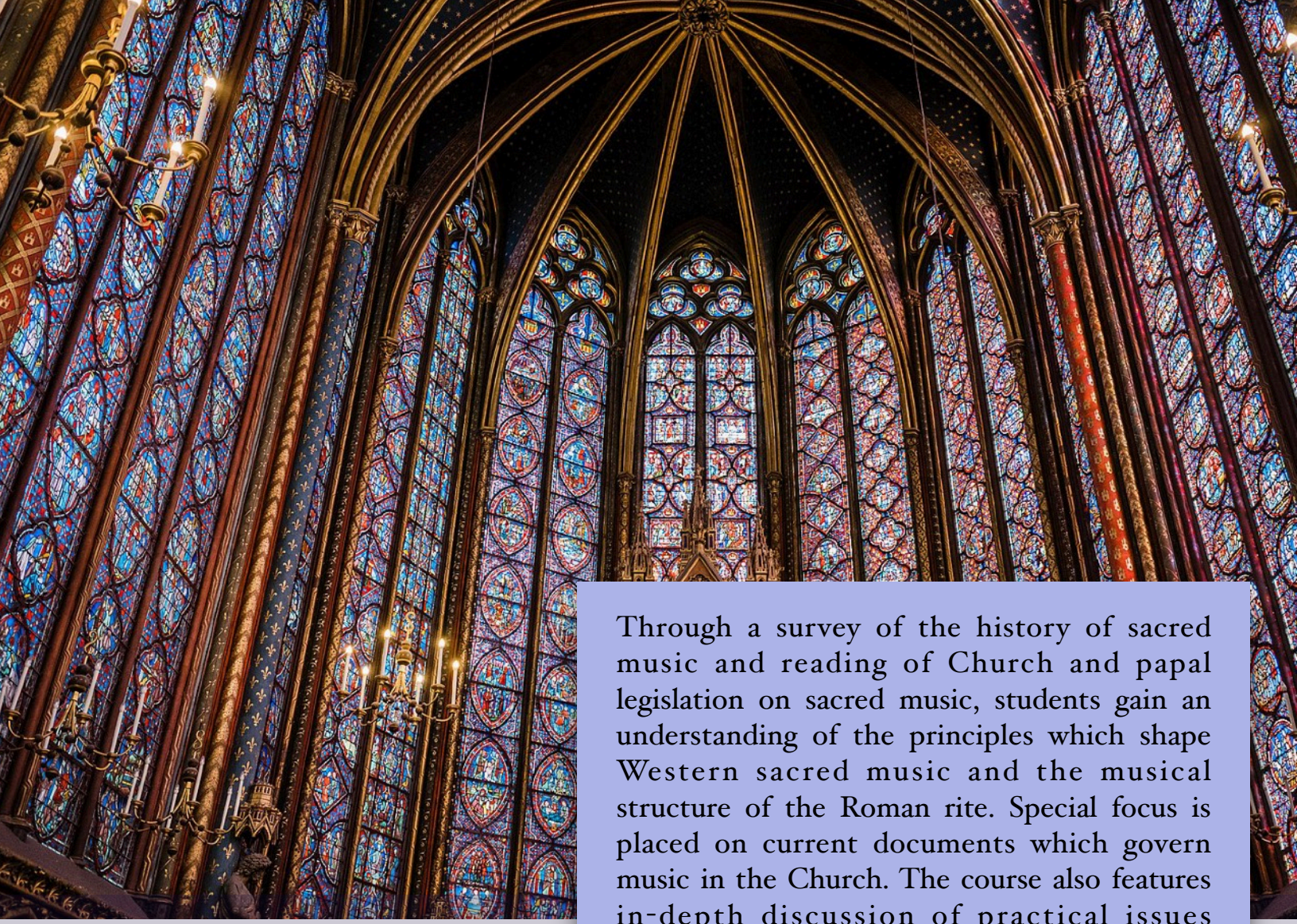
- Room & board package for a 5-day course (Sunday through Friday nights, plus breakfast, lunch, and dinner Monday through Friday): $625
- Commuter student lunch package for a 5-day course: $85
- Commuter student lunch + dinner package for a 5-day course: $190
- Saturday night room: $65

* 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:

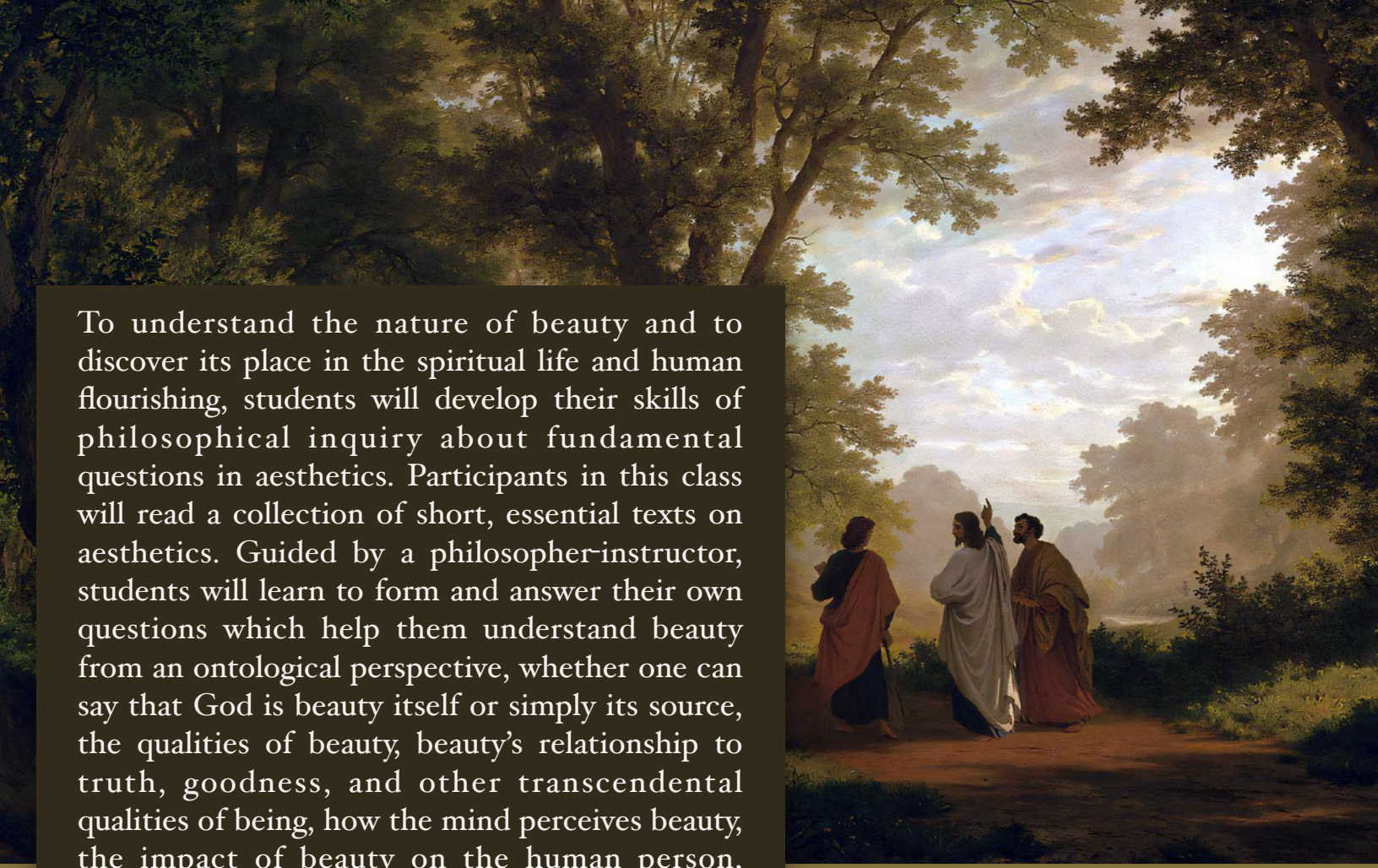
- Fellowships in the Choral Institute. Students may competitively apply for a remunerated McInnes Fellows in the Choral Institute. The position includes a $600 travel stipend and a $1000 stipend for serving as a section leader. McInnes Fellowship positions are open to all student and professional musicians, including non-students, so applications are extremely competitive. Choral Fellowships, which grant free room and board for the week, are also available.



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. 8:30 a.m.-12:00 p.m. and 1:30-3:15 p.m. 3:00-5:00 p.m. exam period on Friday. Taught by Dr. Jennifer Donelson-Nowicka.



To understand the nature of beauty and to discover its place in the spiritual life and human flourishing, students will develop their skills of philosophical inquiry about fundamental questions in aesthetics. Participants in this class will read a collection of short, essential texts on aesthetics. Guided by a philosopher-instructor, students will learn to form and answer their own questions which help them understand beauty from an ontological perspective, whether one can say that God is beauty itself or simply its source, the qualities of beauty, beauty's relationship to truth, goodness, and other transcendental qualities of being, how the mind perceives beauty, the impact of beauty on the human person, possible impediments to the perception or appreciation of beauty, the role of the development of taste in the life of the Christian. Aimed at enabling students to enter more deeply into a key component of their work as musicians, the course will help students apply the questions and answers they've cultivated in fruitful catechesis and dialogues with Catholics interacting with their parish sacred music programs. 1 credit or audit. 8:30 a.m. to 12:00 p.m. Taught by Fr. Anselm Ramelow, O.P.

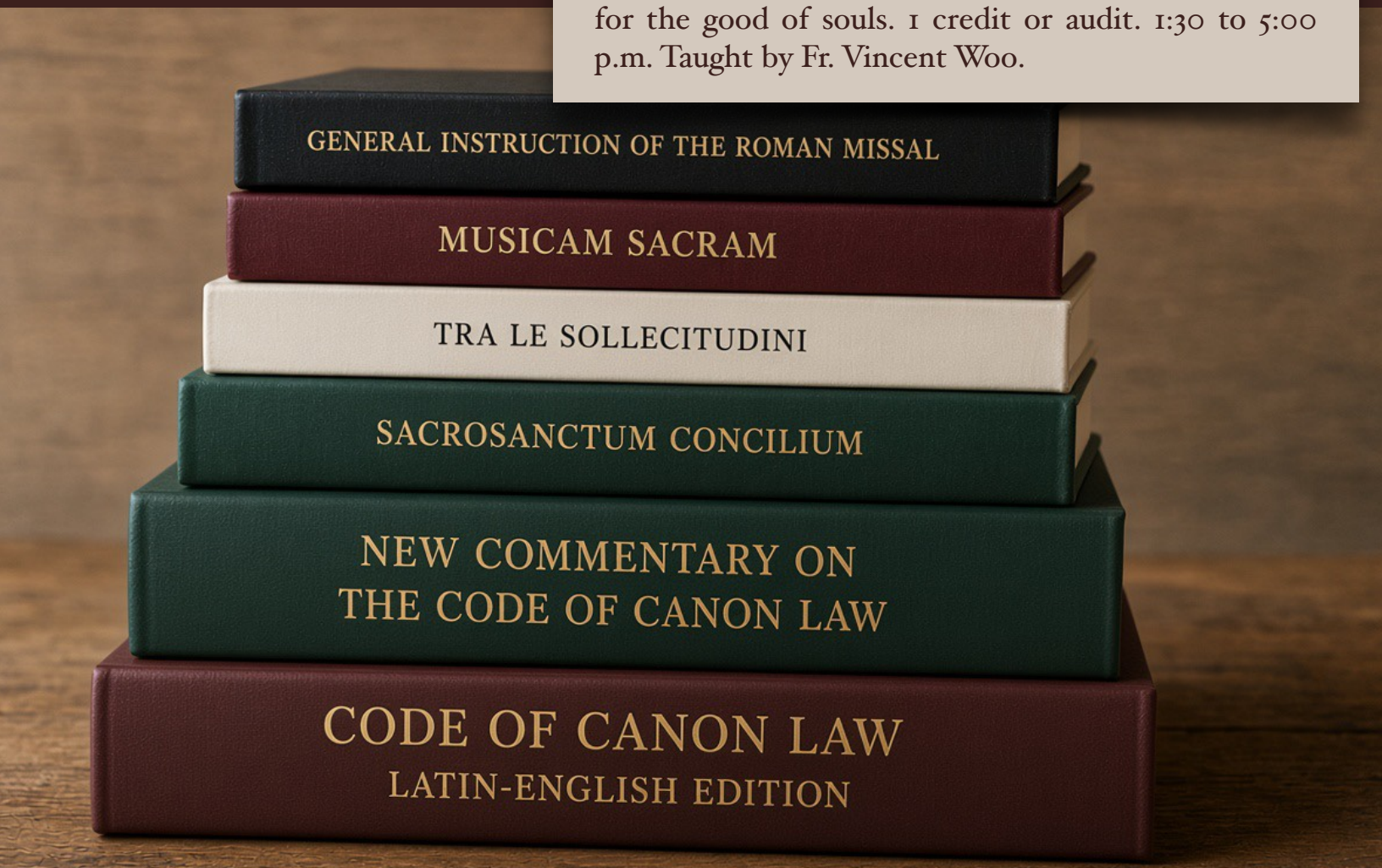
Fundamental Philosophical Questions about Beauty

June 28 to July 2

Sacred Music and Canon Law

June 28 to July 2

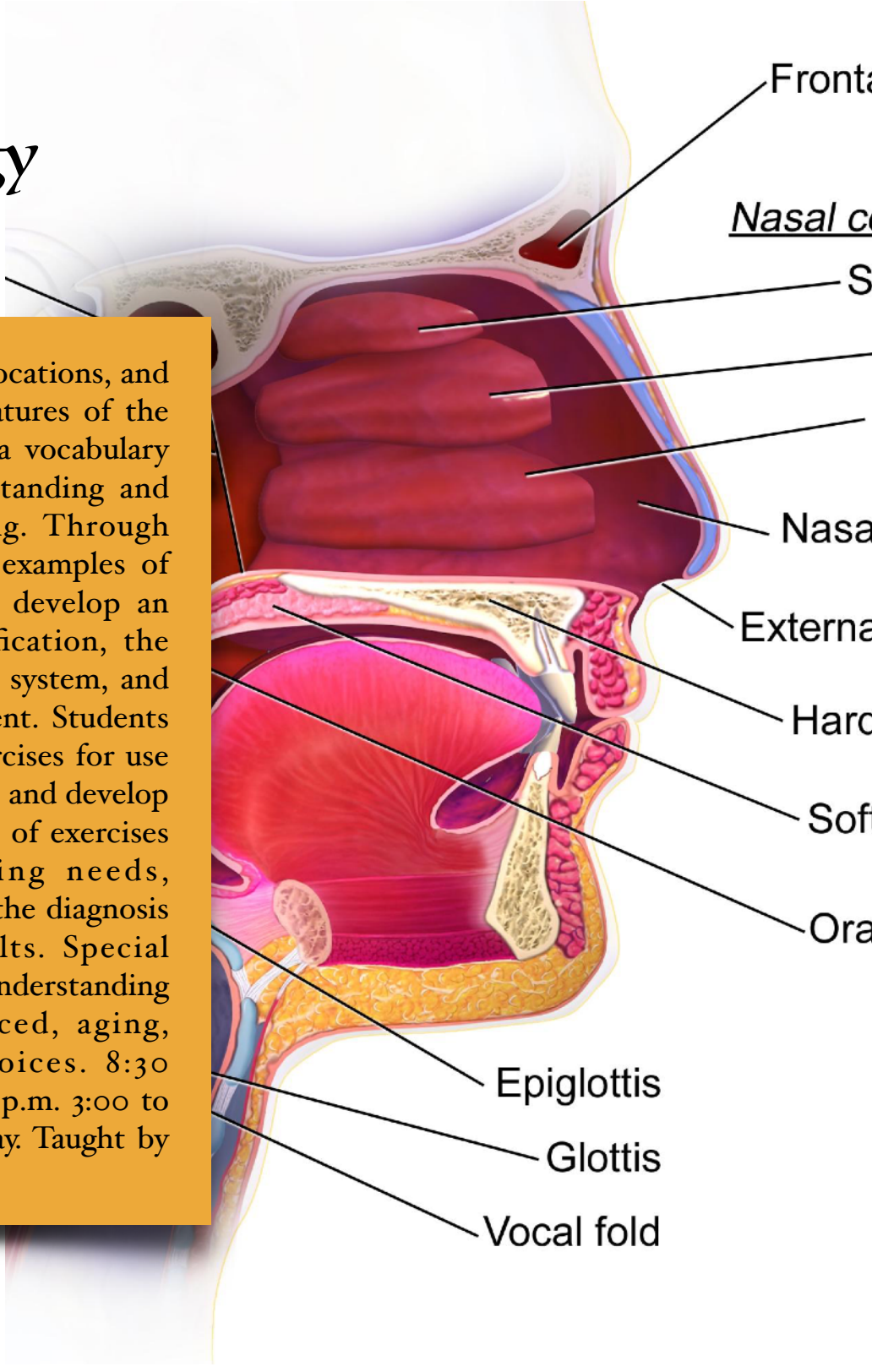
In recent decades, there has been a tendency to apply a positivistic interpretation of ecclesiastical law governing sacred music. This course aims to counter this trend by helping church musicians understand and apply fundamental concepts of canon law to parish sacred music programs. First, students will learn the foundational principles of canon law as a means to safeguard the Church's musical patrimony. Second, they will explore the varying degrees of legal force associated with different types of ecclesiastical documents. Finally, they will learn how to work with the clergy and apply these concepts to daily parish life for the good of souls. 1 credit or audit. 1:30 to 5:00 p.m. Taught by Fr. Vincent Woo.

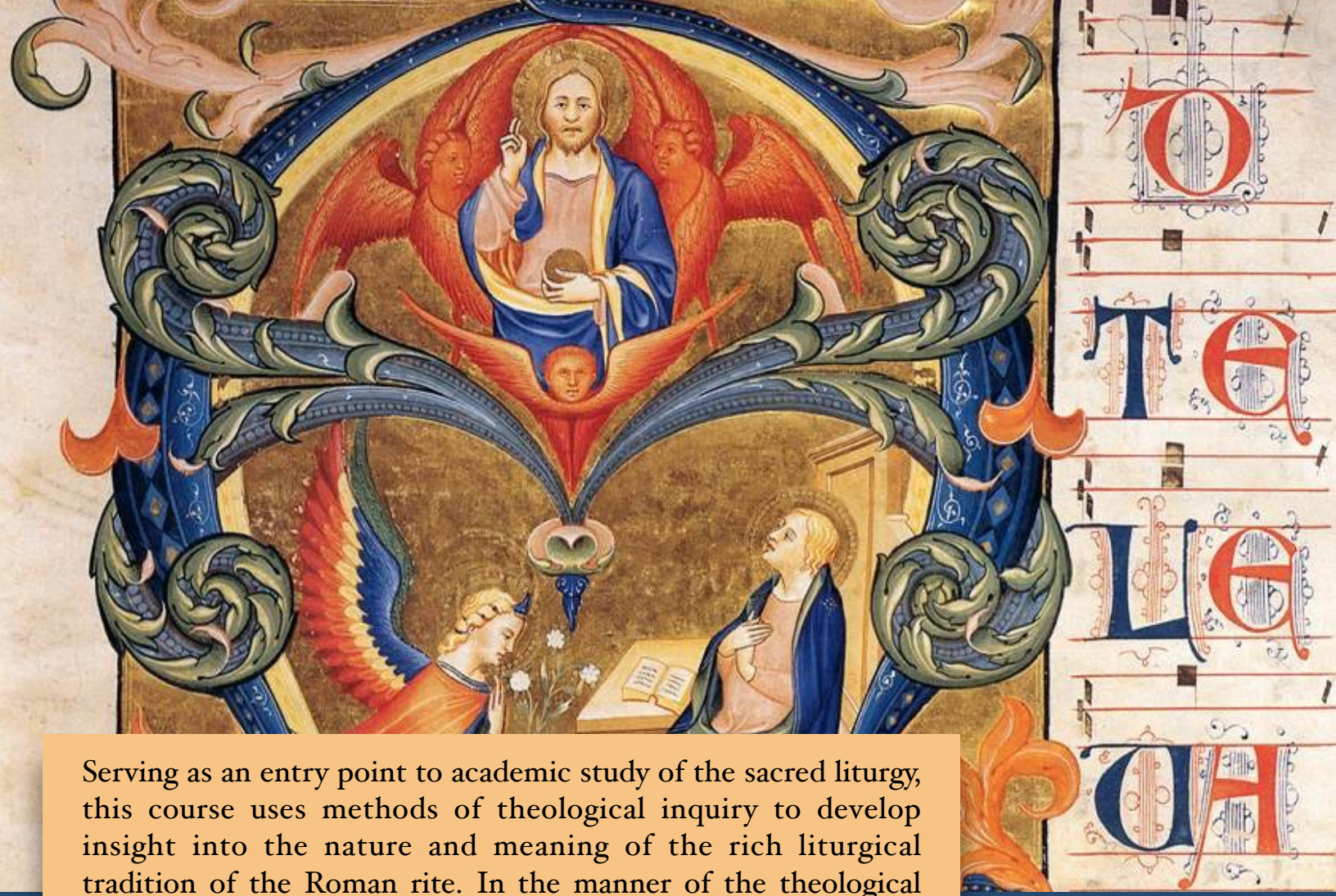


Vocal Pedagogy

July 5 to 9

Students will study the names, locations, and functions of the anatomical features of the vocal mechanism and develop a vocabulary of terminology for the understanding and instruction of healthy singing. Through listening to and discussion of examples of different voices, students will develop an understanding of voice classification, the advantages and limits of such a system, and its usefulness in choral placement. Students will build a library of vocal exercises for use in private and group instruction, and develop discernment in the prescription of exercises according to vocal building needs, preparation for repertoire, and the diagnosis and correction of vocal faults. Special attention will be devoted to understanding and instructing inexperienced, aging, children's, and changing voices. 8:30 a.m.-12:00 p.m. and 1:30 to 3:15 p.m. 3:00 to 6:00 p.m. exam period on Friday. Taught by Prof. Sandra Bengochea.





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. 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 5 to 9



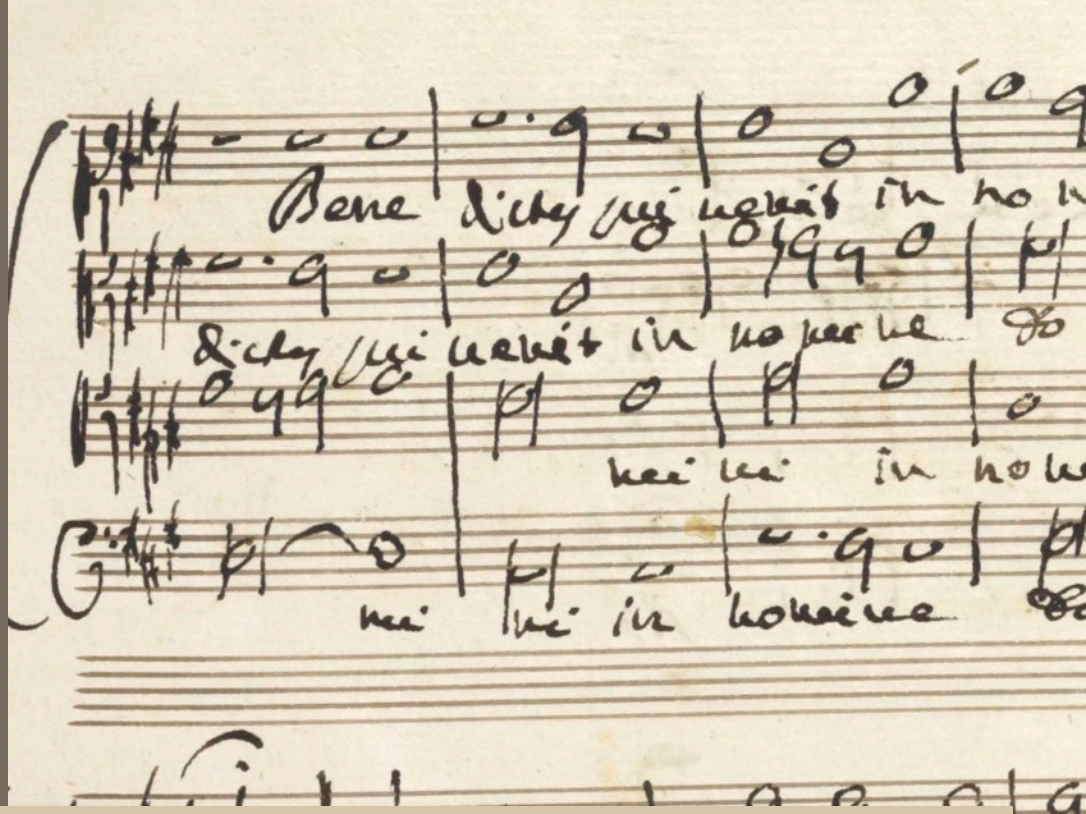
Introduction to Gregorian Chant

July 12 to 16

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. 8:30 a.m.-12:00 p.m. and 1:30-5:00 p.m. Taught by Dr. Jennifer Donelson-Nowicka.

Choral Literature Survey II

July 12 to 16



Focusing on the development of polyphonic music from the 17th century to the present, this course presents sacred polyphonic repertory of the Baroque, Classical, Romantic, Modern, and Contemporary periods. Students will become well-acquainted with the most important repertoire and most significant composers in the canon, and will have the opportunity to encounter some repertoire which is undeservedly less well-known. Tracing stylistic traits through time and in the works of individual composers, students will develop the ability to contextualize works within the overall canon, the organic development of style throughout history, and the sacred liturgy. Students will spend time analyzing and describing salient features of pieces in the repertoire so that they can prepare scores well for excellent conducting in rehearsal, and by the end of the course they will have built a personal choral library of music that can be implemented in parish choirs. Editorial decisions in performing editions will also be addressed. Prerequisite: Choral Preparation: Choral Conducting, Rehearsal Techniques, and Group Vocal Pedagogy. 2 credits or audit. 8:30 a.m.–11:30 a.m., 1:00 p.m.–2:30 p.m. Taught by Prof. Christopher Berry.



Choral Repertoire Conducting Practicum II

July 12 to 16



Beginning with a process of preparing scores of significant pieces in the sacred polyphonic canon of the repertory from the 17th century to the present, students will form a choir to sing this repertory, and will take turns serving as the conductor, thereby gaining an experiential knowledge of the music both as a singer and as a conductor. Aimed at activating the artistic imagination of the conductor through inhabiting the sound of the repertory, this course will help students develop a natural approach to expressing those musical ideas through arm and body movements and facial gestures that are effective in eliciting excellent choral sounds from ensembles. Historical practice technique that informs beautiful work in parish choirs will also be addressed. Co-requisite with Choral Literature Survey II. Prerequisite: Choral Preparation: Choral Conducting, Rehearsal Techniques, and Group Vocal Pedagogy. 0 credits or audit. 3:00 p.m.–5:00 p.m. Taught by Profs. Christopher Berry and Martin Baker.



Choral Institute

July 19 to 23

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 to be accepted into the course. 1 credit or audit. 8:30 a.m.-12:00 p.m. and 1:30-8:00 p.m. Taught by Prof. Christopher Berry and Dr. Jennifer Donelson-Nowicka.



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 to be accepted into the course. 1 credit, limited to 6 students. 9:00–10:00 a.m. and 4:00–5:00 group instruction, assigned liturgies to play, and four 30-minute private lessons. Taught by Prof. Martin Baker.

Organ Improvisation

July 19 to 23



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

July 26 to 30

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. 8:30 a.m.-12:00 p.m. and 1:30-5:00 p.m. 2:30 to 5:00 p.m. exam period on Friday. Taught by Prof. Christopher Berry.

Teaching Gregorian Chant to Children

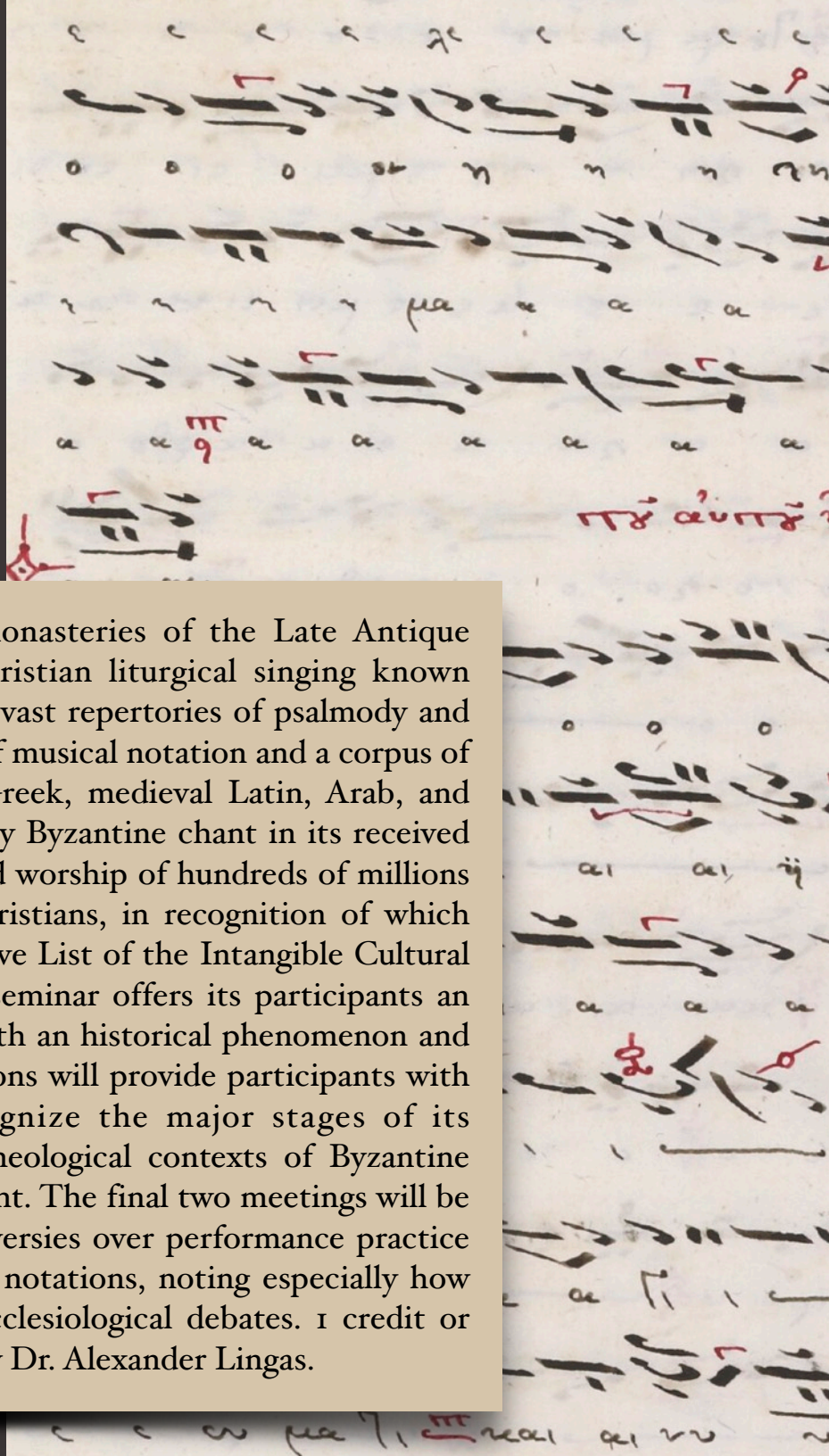
July 26 to 30

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. 8:30 a.m.-12:00 p.m. and 1:30-5:00 p.m. 2:00 to 6:00 p.m. exam period on Friday. Taught by Dr. Jennifer Donelson-Nowicka.

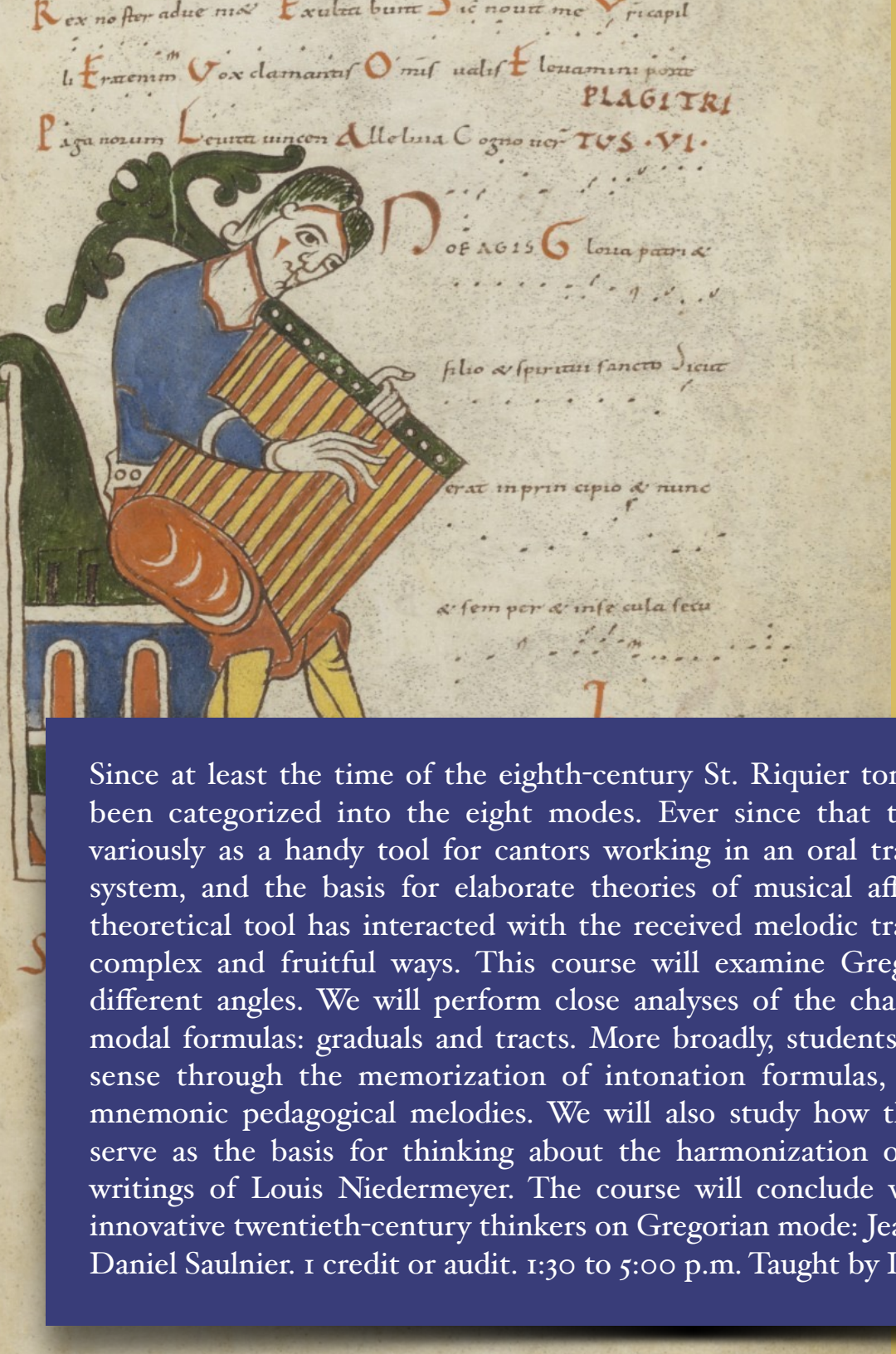


Advanced Seminar in Chant: Byzantine Chant

Mornings
July 26 to 30



Originating in the cathedrals and monasteries of the Late Antique Mediterranean, the traditions of Christian liturgical singing known today as "Byzantine chant" developed vast repertories of psalmody and hymnody. They also fostered systems of musical notation and a corpus of theoretical texts linked to Ancient Greek, medieval Latin, Arab, and Turkish systems of music theory. Today Byzantine chant in its received forms continues to enrich the lives and worship of hundreds of millions of Orthodox and Greek Catholic Christians, in recognition of which UNESCO added it to its Representative List of the Intangible Cultural Heritage of Humanity in 2019. This seminar offers its participants an introduction to Byzantine chant as both an historical phenomenon and a living tradition. The first three sessions will provide participants with the frameworks necessary to recognize the major stages of its development within the ritual and theological contexts of Byzantine liturgy from late antiquity to the present. The final two meetings will be devoted to examining modern controversies over performance practice and the interpretation of pre-modern notations, noting especially how they relate to broader cultural and ecclesiological debates. 1 credit or audit. 8:30 a.m. to 12:00 p.m. Taught by Dr. Alexander Lingas.



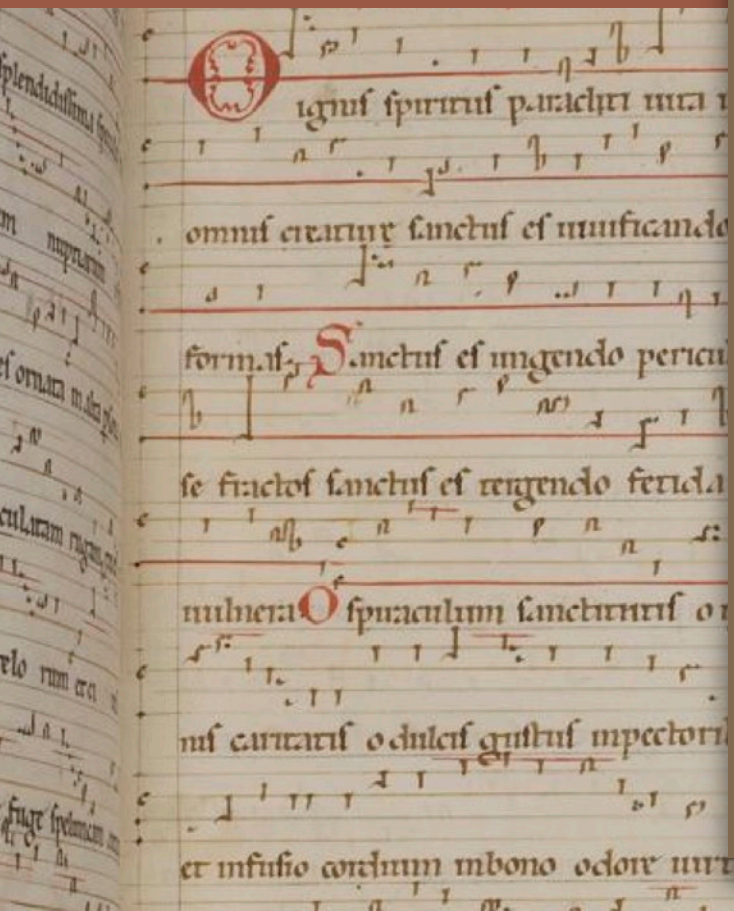
Advanced Seminar in Gregorian Chant: The Gregorian Modes

Afternoons
July 26 to 30

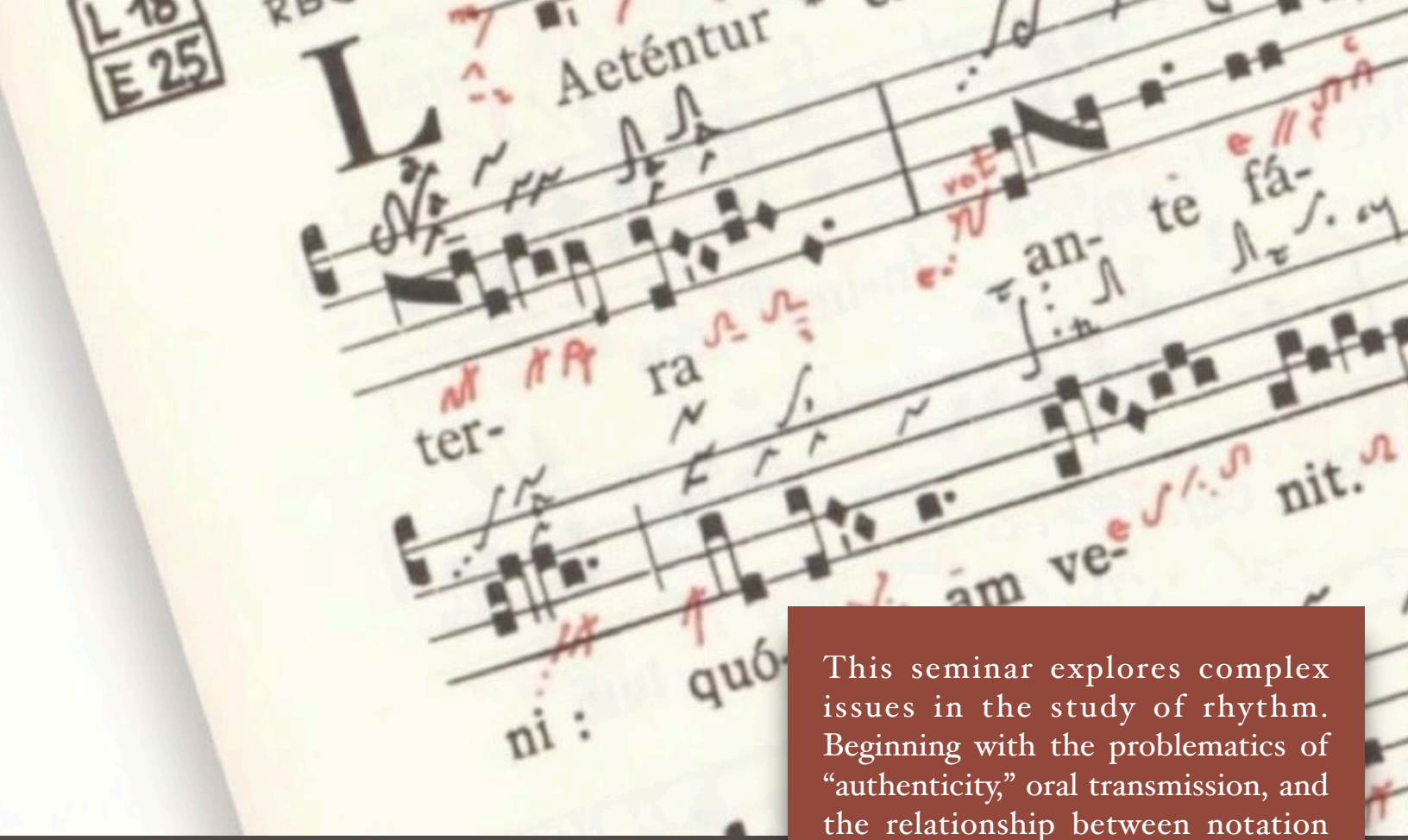
Since at least the time of the eighth-century St. Riquier tonary, Gregorian melodies have been categorized into the eight modes. Ever since that time, the modes have served variously as a handy tool for cantors working in an oral tradition, an abstract analytical system, and the basis for elaborate theories of musical affect. Over the centuries, this theoretical tool has interacted with the received melodic tradition of Gregorian chant in complex and fruitful ways. This course will examine Gregorian modality from several different angles. We will perform close analyses of the chant types most closely tied to modal formulas: graduals and tracts. More broadly, students will build an intuitive modal sense through the memorization of intonation formulas, characteristic melismas, and mnemonic pedagogical melodies. We will also study how this intuitive modal sense can serve as the basis for thinking about the harmonization of Gregorian chant, as in the writings of Louis Niedermeyer. The course will conclude with a consideration of some innovative twentieth-century thinkers on Gregorian mode: Jean Jeanneteau, Jean Claire, and Daniel Saulnier. 1 credit or audit. 1:30 to 5:00 p.m. Taught by Dr. Charles Weaver.

Advanced Seminar in Chant: Hildegard of Bingen in Historical and Liturgical Context

Mornings
August 2 to 6



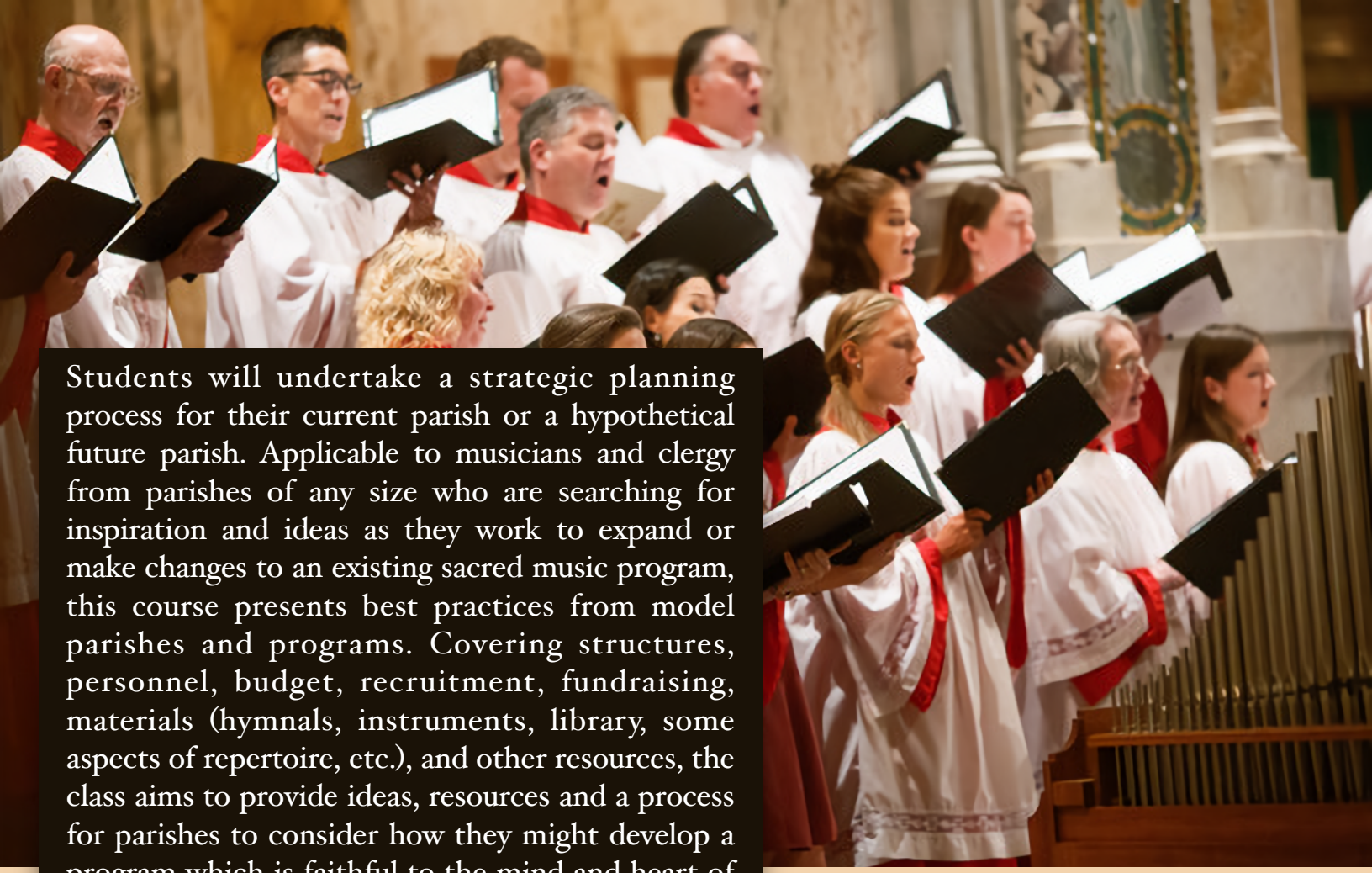
Abbess, mystic, and theologian Hildegard of Bingen was proclaimed the thirty-fifth Doctor of the Church by Pope Benedict XVI in 2012. In addition to the seventy-seven divinely revealed chants that comprise her *Symphonia armonie celestium revelationum*, Hildegard composed the *Ordo virtutum*, the earliest sung sacred drama whose authorship is certain. In this seminar, we will examine Hildegard's chants from the perspective of her own writings on liturgy, music, the voice, and place in salvation history. We will consider Hildegard's chant within its historical, theological, and liturgical context, with particular attention to its Benedictine monastic setting and connections to the liturgies of the Diocese of Mainz. A study of twelfth-century German notation, theory, and composition will serve as a foundation for a deeper understanding of Hildegard's musical style. Participants will gain first-hand experience in transcribing and singing Hildegard's chant from its manuscript sources. Finally, we will assess the various approaches to performing Hildegard's chant that emerged during its twentieth-century revival with an eye towards liturgical performance. A public screening of a film of Hildegard's *Ordo virtutum* will be followed by a discussion of its historical meaning, performance practices, and relevance to contemporary Catholicism. The course will culminate in participants singing selections of Hildegard's chant for a CISM liturgy. 1 credit or audit. 8:30 a.m. to 12:00 p.m. Taught by Dr. Alison Altstatt.



Advanced Seminar in Gregorian Chant: Approaches to Gregorian Rhythm

Afternoons, August 2 to 6

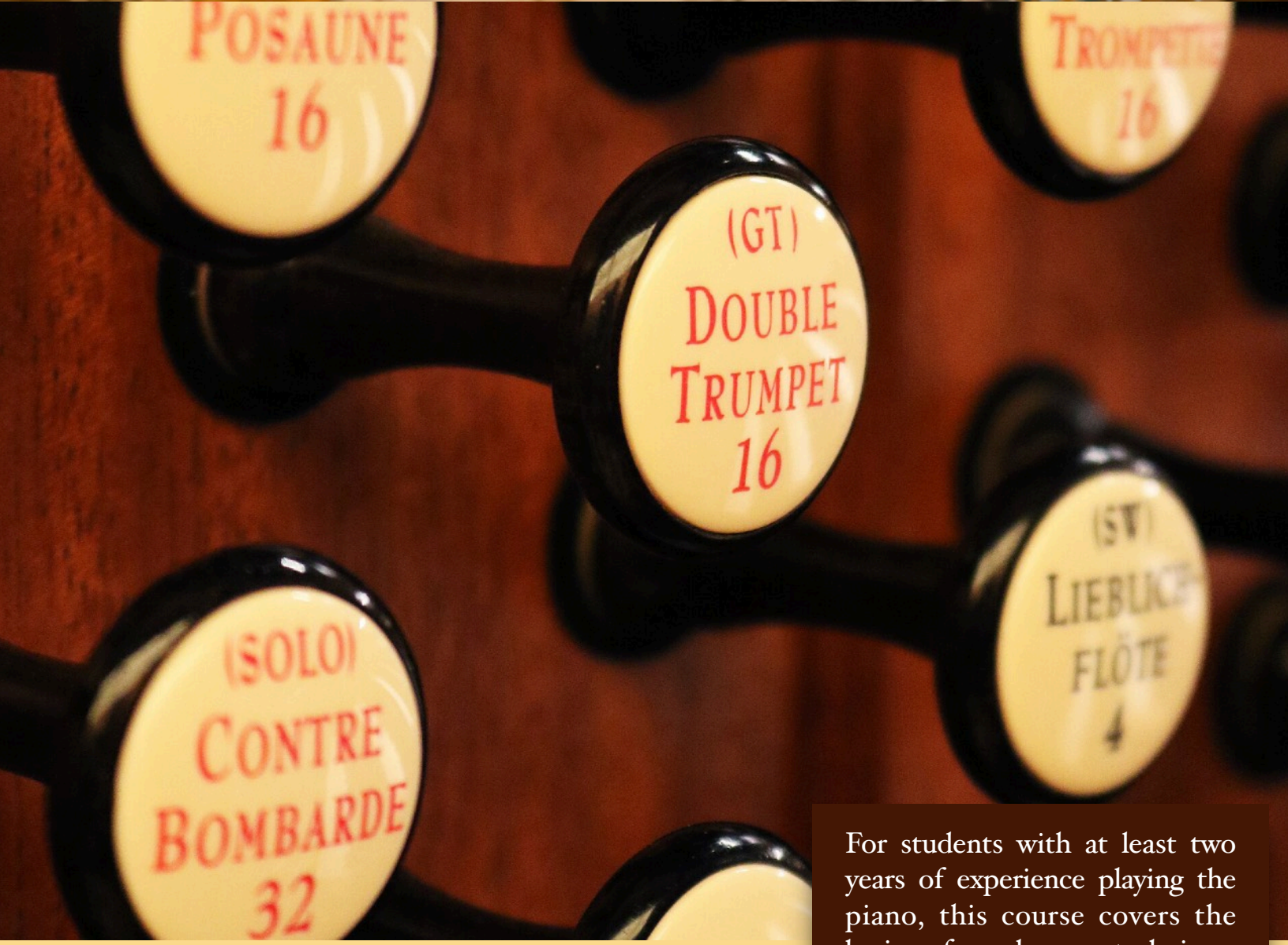
This seminar explores complex issues in the study of rhythm. Beginning with the problematics of "authenticity," oral transmission, and the relationship between notation and performance practice, this seminar will provide an overview of various approaches to rhythm in Gregorian chant, both historical and current, with an eye to developing the ability to sing chant according to several methods. Special emphasis will be placed on the writings of Joseph Pothier, André Mocquereau, and Eugène Cardine. 1 credit or audit. 1:30-5:00 p.m. Taught by Dr. Charles Weaver.



Students will undertake a strategic planning process for their current parish or a hypothetical future parish. Applicable to musicians and clergy from parishes of any size who are searching for inspiration and ideas as they work to expand or make changes to an existing sacred music program, this course presents best practices from model parishes and programs. Covering structures, personnel, budget, recruitment, fundraising, materials (hymnals, instruments, library, some aspects of repertoire, etc.), and other resources, the class aims to provide ideas, resources and a process for parishes to consider how they might develop a program which is faithful to the mind and heart of the Church, intimately linked to the nature and structure of the sacred liturgy, and responsive to pastoral needs and the character of the parish and its parishioners. The ideas presented in the course afford the opportunity to plot a path forward for a parish in which, through artistic beauty, the music program is both spiritually fruitful and economically sustainable, as well as invigorating for the worship, health, and life of a parish. 1 credit or audit. 1:30-5:00 p.m. Taught by Dr. Jennifer Donelson-Nowicka.

Parish Sacred Music Program Management

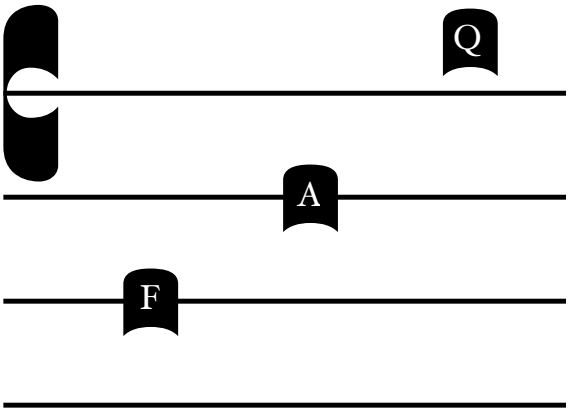
Afternoons
August 2 to 6



Introduction to the Organ for Pianists

August 2 to 6

For students with at least two years of experience playing the piano, this course covers the basics of good organ technique, registration, pedaling, hymn- and service-playing, and appropriate repertoire. One-on-one lessons will be included. 1 credit or audit. 8:30 a.m. to 12:00 p.m. Taught by Prof. Christopher Berry.



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 2027, and (if you are applying to Choral Institute or Organ Improvisation) 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 do not have to resubmit your transcripts unless something has changed since they were last submitted.

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 faculty. Interviews will take place between February 15th and April 1st, with accepted students being asked to make a commitment to the program within 1 week of their interviews.

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, where you can pay your bill. You will also receive a link to register and pay for room and board if you would like to stay/eat on campus. We will register you for the classes that you indicated you wished to take during your interview. On Populi, you will access the online materials for your courses once the summer term begins. Notification of non-acceptance is also sent via email.

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 2027, submit an essay describing your background and reason for application for study, and (if you are applying to Choral Institute or Organ Improvisation) 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 or deferred your enrollment, you do not have to resubmit your transcripts unless something has changed since they were last submitted. 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 (Zoom) audition. Auditions will be held between January 15, 2027 and February 15, 2027.

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 February 15th, at which point you will receive notification, via email, of acceptance or non-acceptance. If you are not admitted into the MSM or certificate program, you may receive an invitation to admittance as a non-degree-seeking student.

7. Once accepted into the program, you will be 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, but if you have never taken classes with us before, we will require you to be on campus for at least 4 weeks during your first summer of study. Program commitments are due by **March 5th**. You will also receive several statements about the course rotation and schedule and the financial costs of the program, all outlined for your viewing now on our website.

8. Once committed to the program, you will receive **access to the Populi** system. 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. We will send you a form where you will indicate the classes you wish to take, in keeping with the advice given during the advising session, and we will register you for the classes that you indicate. Tuition bills are paid on Populi. You will also receive a link to register and pay for room and board if you would like to stay/eat on campus. On Populi, you will access the online materials for your courses once the summer term begins.

?? 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 2027. If you started an application in the past and did not complete it, you must apply as a new student. If you were accepted into the program but deferred your enrollment, you may apply as a returning 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 faculty via Zoom. These meetings are about 15 minutes in length and will discuss curricular readiness for the requested courses and course availability for enrollment. Advising sessions for non-degree-seeking students take place between February 15th and April 1st.

3. After the consultation you will receive an email confirmation of the results of the advising session and we will register you for the courses you indicate you would like to take during that advising session. You will also receive a link to register and pay for room and board if you would like to stay/eat on campus.

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. We have retained your transcript if you sent it in the past. 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 Choral Institute) 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.

4. Once your application materials are complete, 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 January 15, 2027 and February 15, 2027.

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 February 15th, at which point you will receive notification, via email, of acceptance or non-acceptance. If you are not admitted into the MSM or certificate program, you may receive an invitation to admittance as a non-degree-seeking student.

7. Once accepted into the program, you will be 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, but if you have never taken classes with us before, we will require you to be on campus for at least 4 weeks during your first summer of study. Program commitments are due by **March 5th**. You will also receive several statements about the course rotation and schedule and the financial costs of the program.

8. Once committed to the program, you will receive **access to the Populi** system. 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. We will send you a form where you will indicate the classes you wish to take, in keeping with the advice given during the advising session, and we will register you for the classes that you indicate. Tuition bills are paid on Populi. You will also receive a link to register and pay for room and board if you would like to stay/eat on campus. On Populi, you will access the online materials for your courses once the summer term begins.

?? 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, or you can press the "send" button to send the emails before you complete the application. 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.

A word of advice: do not ask someone to submit a letter without a personal conversation with them first. Ask their permission to be included as a reference and, if permission is granted, let them know how they'll submit the letter and that the **deadline by which it must be received is April 1st**.

?? 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.

A word of advice: do not ask someone to submit a letter without a personal conversation with them first. Ask their permission to be included as a reference and, if permission is granted, let them know how they'll submit the letter and that the **deadline by which it must be received is January 15th**.

?? 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 (preferably Zoom but we can also accommodate Google Meet and Microsoft Teams upon request), 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?

Students must submit mp3 or mp4 (audio or video) 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. **Link.**
- Your voice part (only, no recordings of choirs, please) in the *prima pars* of Palestrina's *Sicut Cervus* in A-flat - **Link.**

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

Please submit mp3 or mp4 (audio or video) recordings. 3 recordings are required: 2 solo pieces in contrasting style, plus 1 hymn or choral accompaniment.

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

Yes, 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.

?? How do I obtain and 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, preparatory technical exercises, 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 and must be completed before coming to campus. The intensive nature of the in-person portion of the class is too great to admit preparation for an upcoming class while on campus.

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, 2027.

?? 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. Teachers are permitted to assign up to 150 pages of reading per credit hour during the preparation period. 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 or involve the cooperation of a teaching assistant or co-teacher for the principal teacher, 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. The upper limit may range from 12 students per teacher to 24.

?? 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. Please note that electing to audit a course means you will be deprioritized in enrollment decisions where class caps have been reached.

?? 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. Selecting this option essentially gives you more than the 5-summer limit to complete your coursework.

?? 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 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.
- "Choral Preparation" is a required pre-requisite for Choral Literature Surveys.
- Recordings of the applicant singing assigned pieces are required for the Choral Institute, including new MSM and Certificate applicants. 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.
- 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.

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:

6:30 a.m. - Rehearsal for Sung Mass
7:00 a.m. – Sung Mass

7:45 a.m. – Breakfast, Confessions
8:30 a.m. – Class
12:00 p.m. – Lunch, time for leisure
1:30 p.m. – Class
Late afternoon, if not in class, depending on the week – optional private voice, organ, and conducting lessons
5:00 p.m. (or earlier, depending on the class) – Break
5:15 p.m. – Sung Vespers (depending on the class)
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 packages with lunches or lunches + dinners, 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. Bi-weekly housekeeping is available for students staying on campus more than 2 weeks.

?? 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. We have a

limited number of rooms available to house a student plus a spouse. The Grapevine, a local young adult publication, also has a place for listing of roommates and you may be able to connect with local Catholics to find housing there.

?? 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 Sr. Mary Vianney, OCM, who can be reached at mary.vianney@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: $625
Commuter student lunch package for a five-day course: $85
Commuter student lunch + dinner package for a five-day course: $190
Saturday night room: $65
Married student room and board: $1050 (Sunday to Saturday)
Saturday night room (married): $110

* 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. Frequently, there are students with cars and campus and students coordinate to make a run to Costco for food for the weekends or barbecues and social events they'd like to plan on their own.

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.

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

An additional registration form (including payment) 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 April 26, 2027.**

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:

- Deadline to pay for tuition, room and board – April 26, 2027
- Last day to drop with 100% refund – April 26, 2027
- Monday of a 5-day class at 5 p.m. - Last day to drop the course with a 50% tuition refund
- Wednesday of a 5-day class at noon - Last day to withdraw with a withdraw pass (WP), 0% tuition refund
- Wednesday of a 5-day class at noon - Last day to change from credit to audit or vice-versa, 0% tuition refund
- Thursday of a 5-day class 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 April 26, 2027**. 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 due once per year on the same date as the tuition payment deadline.

?? 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, and only for degree and certificate students.

?? 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 Sr. Mary Vianney at **mary.vianney@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 **info@catholicinstituteofsacredmusic.org**.

?? 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 Sr. Mary Vianney and self-isolate immediately upon experiencing any contagious symptoms. Sr. Mary Vianney 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 (CISM) at St. Patrick's Seminary in 2022, Donelson-Nowicka worked to establish the Master of Sacred Music degree and Post-Baccalaureate certificates at the Institute, where she serves on the faculty, teaching summer graduate-level courses, advising students, and overseeing the daily horarium of sung liturgies. 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 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, Oregon Sacred Music Colloquium, Sacred Music Stockton, 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. Dr. Donelson-Nowicka serves 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, and she teaches young singers in CISM's Chorister Program. 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 entering its ninth season.



Christopher Berry joined the Catholic Institute of Sacred Music (CISM) in June 2025 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 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*, *Plainsong 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.



Martin Baker studied at the Royal Northern College of Music, Chetham's School of Music and Downing College, Cambridge, then held positions at London's Westminster and St Paul's Cathedrals before being appointed to Westminster Abbey at the age of 24. In 2000 he returned to Westminster Cathedral as Master of Music, where for twenty years he was responsible for directing the world-renowned choir in its daily choral program and busy schedule of concerts, tours and recordings.

Martin Baker is much sought after as an organist, playing frequent solo concerts in the UK and around the world. In addition to playing a wide repertoire he is known for his skill in improvisation, both liturgically and in concert, and was the winner of the Tournemire improvisation competition in St Albans in 1997. His first solo organ recording has just been released on the new *Ad Fontes* label from Buckfast Abbey, where he played the opening concert on the new Ruffatti organ in 2018. He teaches both repertoire and improvisation and has appeared on the juries of several international organ competitions.

He recently served as President of the Royal College of Organists and is an honorary Fellow of Downing College, Cambridge.



Sandra Raquel Bengochea, soprano, has established a remarkable reputation for her exceptional performances in the lyric coloratura repertoire. Critically acclaimed for her natural vivacity and undeniable charisma, *Opera News* describes her as "a performer who brings joy from the first note to the last." With an extensive career spanning over thirty operatic roles, Sandra has captivated audiences with her remarkable portrayals of characters from headstrong Susanna in *The Marriage of Figaro* to the iconic title role in Manon. Her talent has graced prestigious companies including Bangkok Opera, Opera San José, Great Falls Opera, Opera Idaho, Intermountain Opera, and Tel Aviv Opera. Sandra's versatility extends beyond the operatic stage, as she effortlessly commands both concert and recital performances. Notably, she has impressed audiences with her soprano solos in masterpieces such as Orff's *Carmina Burana*, Schubert's *Mass in G*, Beethoven's *Ninth Symphony*, Ralph Vaughan Williams' *Dona Nobis Pacem*, and Mozart's *Requiem*. These powerful performances have been hailed alongside accomplished orchestras, including The Winchester Orchestra, The Santa Clara Chorale, The San Jose Chamber Orchestra, The San Jose Symphony, The Sacramento Chorale Society, and The Midsummer Mozart Festival. Notably, she made last-minute appearances as a replacement for legendary vocalist Frederica Von Stade during a performance with The Midsummer Mozart orchestra at Villa Montalvo.

Outside of her artistic pursuits, Sandra has enjoyed over a fifteen-year career as an instructor in higher education. Her expertise has been valued at esteemed institutions such as San Jose State University, West Valley College, Modesto Junior College School of Music, and Stanislaus State University, where she currently teaches applied lessons, Diction, Opera Theater, Art Song Repertoire, and Vocal Pedagogy.

Sandra's creative vision extends beyond her performances, as she is also an award-winning stage director. Recognized by the National Opera Association, she has received two awards for her outstanding productions.
Sandra notes her extensive time participating in choral singing all throughout high school and college to her success as a solo performer. Under the direction of Dr. Charlene Archibeque, Sandra was a member of the choral ensemble "Choraliers" that participated and placed first in "The Choir of the World Competition" in Tallinn, Estonia.

Sandra Bengochea received her Master's Degree from The Manhattan School of Music. She is a devoted wife and mother of two sons and has been active as an advocate for those affected by autism.



Alexander Lingas, who serves this summer as a Visiting Lecturer at CISM, is Music Director Emeritus and founder of Cappella Romana, is Professor of Music at the Institute for Orthodox Christian Studies (Cambridge, UK), and Professor Emeritus in the Department of Performing Arts at City St George's, University of London. He also serves as Professor of Music and Associate Director of the Institute of Sacred Arts at St. Vladimir's Orthodox Seminary in New York. He has held numerous visiting positions, including recently at UCLA as Visiting Professor in the Department of Music and Artist in Residence of Gefyra, a collaboration of the UCLA Stavros Niarchos Foundation Center for the Study of Hellenic Culture and the SNF Centre for Hellenic Studies at Simon Fraser University in British Columbia, Canada.

Dr. Lingas completed his doctorate on Sunday matins in the rite of Hagia Sophia at the University of British Columbia and then, with the support of an SSHRC postdoctoral fellowship, moved to Oxfordshire to study theology with Metropolitan Kallistos Ware. From 1997 to 2021 he was a Fellow of the University of Oxford's European Humanities Research Centre. His present work embraces not only historical study but also ethnography and performance. His awards include Fulbright and Onassis grants for musical studies in Greece with cantor Lycourgos Angelopoulos, the British Academy's Thank-Offering to Britain Fellowship, research leave supported by the Stavros Niarchos Foundation, and the St. Romanos the Melodist medallion of the National Forum for Greek Orthodox Church Musicians (USA). In 2018 His All Holiness, Bartholomew I, Archbishop of Constantinople-New Rome and Ecumenical Patriarch, bestowed on him the title of Archon Mousikodidáskalos. His Eminence Metropolitan Teofan of the Metropolis of Moldavia and Bukovina awarded him the Moldavian Cross in 2019. In 2023 Dr. Lingas formed and directed the Byzantine Chant Ensemble for the Coronation of Their Majesties King Charles III and Queen Camilla.

Fr. Joshua Neu was ordained a priest in 2015 and serves as an Assistant Professor of Sacred Scriptures at St. Patrick's Seminary. Prior to arrival at St. Patrick's Seminary, Fr. Neu worked at Notre Dame Seminary in New Orleans, LA, and previously ministered as a vocations director, campus ministry chaplain, diocesan director of faith formation, and parochial vicar.



Fr. Anselm Ramelow, O.P. is Professor of Philosophy and Philosophy Department Chair at the Dominican School of Philosophy and Theology in Berkeley, CA. He holds a PhD in Philosophy from the University of Munich. At Munich, he studied with Robert Spaemann, and wrote a dissertation titled "Gott, Freiheit, Weltenwahl. Die Metaphysik der Willensfreiheit zwischen Antonio Perez, S. J. (1599–1649) und G.W. Leibniz (1646–1716)," investigating the concept of "the best of all possible worlds." In 2018, he published the first comprehensive, article-length overview of Robert Spaemann's thought in *Communio*. He regularly teaches courses on modern philosophy and theology, covering Leibniz, Kant, Fichte, Hegel, Schleiermacher, Kierkegaard, Wittgenstein, Gadamer, phenomenology, Heidegger, and the linguistic turn in philosophy and theology. Fr. Anselm is currently working on a book on philosophical aesthetics.





Fr. Nicholas Schneider is a priest of the Diocese of Bismarck, North Dakota. Ordained to the priesthood in 2009, Fr. Schneider holds degrees in music performance, humanities, philosophy and theology, as well as a Doctorate in Sacred Liturgy from the Pontifical Atheneum of St. Anselm in Rome, *Summa Cum Laude*. Father's doctoral studies focused on liturgical philology and linguistics. Fr. Schneider also holds the AMS Montessori diploma for 9–12 year olds and is in course to receive the AMI Elementary Diploma for 6–12 year olds. In pastoral ministry, Fr.. Schneider has served as Parochial Vicar at the Cathedral of the Holy Spirit in Bismarck, Pastor of Christ the King Parish, Mandan, ND, and is currently the Pastor of St. Vincent de Paul Parish in rural Crown Butte. He has been an upper elementary (9–12) Montessori guide at Christ the King Catholic Montessori School since 2018. He has also served as Director of the Office of Worship in the Bismarck Diocese since 2011. Fr. has been chaplain to several communities of religious sisters and to the Latin Mass community in the Diocese of Bismarck. He previously served as a board member for the Society of Catholic Liturgy and a presenter to their annual liturgical conference.



Charles Weaver is a lecturer in music at the Yale Institute of Music, where he serves as an early-music vocal coach. He is also on the faculty of the Juilliard School, where he has taught historical music theory, ear training, plucked-string instruments, and music history. He holds a Ph.D. in music theory from CUNY and serves as editor of the journal Sacred Music, published by the Church Music Association of America. As a performer, he has been assistant conductor for Juilliard Opera and has played lute with the New York Philharmonic, the Philadelphia Orchestra, and the Minnesota Orchestra, and specializes in seventeenth-century chamber music, especially with Quicksilver. He is organist and choirmaster at St. Mary's Church in Norwalk, Connecticut, where he specializes in the liturgical performance of medieval and renaissance music. He also once arranged Saint-Saëns's "Swan" for cello and theorbo and accompanied Yo-Yo Ma in a duet performance. He lives in Connecticut with his wife and four children.



Fr. Vincent Woo, J.C.D., teaches canon law and serves as the Director of Liturgy at St. Patrick's Seminary. He is also a faculty member of the Catholic Institute of Sacred Music and the Permanent Deacon Formation Program of the Archdiocese of San Francisco.

A native of Hong Kong and a student of Joseph Cardinal Zen, he was ordained to the priesthood in 2017. His initial pastoral assignments included ministry in a parish, a hospital, and a homeless shelter in his hometown. While pursuing his doctoral degree, he served as a regular confessor at the Basilica of the National Shrine of the Immaculate Conception in Washington, D.C., and as a chaplain to a women's religious community. He has also served at St. Catherine of Siena Church in Burlingame, CA.

At the chancery of the Archdiocese of San Francisco, he served as priest-secretary and Master of Ceremonies to Archbishop Salvatore Cordileone. He oversaw the Office of Worship of the Archdiocese, organizing major liturgies such as the Chrism Mass, Ordinations, the Walk for Life Mass, and the Rite of Election.

As a canon lawyer, he currently serves as a Defender of the Bond for the Diocese of Oakland, having previously served as a stable advocate for the Archdiocese for the Military Services, USA. He has also been involved in both penal and marriage nullity cases for various dioceses on an ad hoc basis. Additionally, he currently serves as an appointed member of the Sacramental Law Committee of the Canon Law Society of America.

Fr. Woo regularly publishes articles in both academic and non-academic publications. In 2024 and 2026, he was invited by Raymond Cardinal Burke to speak at the *Speculum Iustitiæ* Conference for Canon and Civil Lawyers in La Crosse, WI. He believes that canon law is intrinsically oriented toward the salvation of souls and the regulation of justice in the Church. Drawing on his experiences, he hopes to instill in seminarians the conviction that an appreciation of tradition, a robust interior life, and faithful observance of the law are fundamental to the worthy celebration of the Holy Sacrifice of the Mass.

Beyond canon law and liturgy, Father Woo has a keen interest in the liberty of the Church in China and Hong Kong. He has appeared on EWTN's *The World Over* with Raymond Arroyo and has been quoted in the U.S. Department of State's International Religious Freedom Report. His hero is Ignatius Cardinal Kung, who was imprisoned by the Chinese Communist Party for nearly thirty-three years for refusing to join the patriotic association in the 1950s.



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 36-credit, summers-based Master of Sacred Music degree, as well as Post-Baccalaureate Certificates in Gregorian Chant and Sacred Choral Music. The public outreach of the Institute encompasses online and in-person workshops and events designed for musicians of all skill levels, as well as Catholics simply interested in learning more about the Church's sacred 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.