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A Note from the Director

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Yale Institute of Sacred Music

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A Note from the Director

Martin Jean
Director
Institute of Sacred Music

The Institute of Sacred Music (ISM) was founded at Yale in 1973 with a generous donation from the Irwin Sweeney Miller Foundation of Columbus, Indiana. While the closing of the ISM's predecessor organization, Union Seminary's School of Sacred Music in New York City, was in part the impetus for this gift, it was not the only motivation. The Miller family members were committed to the study and practice of sacred music in local religious communities, the academy, and national organizations alike. Further, they had deep ties to Yale and had long desired to enhance interdisciplinary education in sacred music, worship, and the related arts at this great university.

In the narrow sense, the mission of the Institute is lived out through close partnerships with the Yale School of Music and the Yale Divinity School in the training of future church musicians, clergy, performers, scholars, and artists. Broadly speaking, though, the Institute is host to research and teaching in the sacred arts in all corners of the world and in every faith tradition and religious manifestation.

This interdisciplinary work is the context for our new publication, the *Yale Journal of Music & Religion* (*YJMR*). Building on the energy of the ISM's first journal, *Colloquium* (2004–2014), *YJMR* applies a rigorous, peer-reviewed editorial process in order to make available to a broad audience cutting-edge scholarship at this disciplinary intersection.

As such, *YJMR* bears witness to two related convictions that have taken root in the academy in the last several decades. The first is that the study of religion must move beyond history and philology to include the full range of ritual and aural expressions, as well as all aspects of the visual arts and architectural environments. Likewise, sacred music is understood not merely by studying the music itself, but by exploring the broader social, cultural, and aesthetic contexts within which it is encountered.

The Institute of Sacred Music is a crossroads for ministers and musicians, scholars and practitioners. We hope this journal will serve that purpose as well, and that scholars representing many different fields and interests will find value and inspiration in its pages. Our thanks go to all who make this project possible: a host of editors from around the world, who enrich it with their expertise and enthusiasm; our own Institute faculty, who guide it with their labors and wisdom; the ISM staff, who ensure that it reaches the public in excellent condition; and our esteemed General Editor, Robin A. Leaver, who shepherds the entire process. Finally, we thank our contributors, whose work here represents a lifetime of training and commitment, and whose trust in us fuels our efforts to ensure best practices at every stage. We wish you good reading.

