

## Editorial Note

I extend a warm welcome to readers of this issue of *Music Research Forum*!

As *Music Research Forum* settles into its second year online, it continues to serve as a rich site of scholarship and professional growth shaped by the hard-working community involved in its production.

This journal provides exciting opportunities for young scholars to publish music-related research as well as for the graduate students at the University of Cincinnati's College-Conservatory of Music to engage in the editorial process. I am honored to have served as editor this past year to collaborate with so many young professionals in these capacities. I am grateful to the authors of this issue for sharing their ideas and contributing to the wider body of music scholarship. I thank the members of the editorial board for their insightful input throughout the editorial process. Serving as editor also gave me the privilege of collaborating with faculty, and I am very grateful for their support of *Music Research Forum*. I thank the faculty advisor, Professor Jenny Doctor, for her guidance throughout the creation of this volume, as well as the faculty consultants, Professors Jonathan Kregor and Scott Linford, for sharing their knowledge and feedback through the editorial process. Finally, I thank the University of Cincinnati Press representatives, Mark Konecny and Sean Crowe, for their invaluable assistance in the production of Volume 33.

Volume 33 presents two articles contributing to new trends in music scholarship. In the first, Suzanne Thorpe offers a post-humanist lens for ecomusicological analyses of site-situated sound art. Her article includes video, making use of the journal's new multimedia capability and paving the way for *Music Research Forum* to expand into the countless opportunities offered by its online platform. In the other article, Mike Morey explores the narrative created through Christopher Rouse's engagement with the past in his Symphony No. 1. This article was in the final stages of the editorial process at the time of Christopher Rouse's death on 21 September 2019. We offer this publication as a tribute to his memory. Finally, Maya Brlečić offers a thoughtful review of Cameron Pyke's *Benjamin Britten and Russia* (Woodbridge: Boydell Press, 2016).

I hope you enjoy the scholarship presented in Volume 33 and thank you for your support of *Music Research Forum*!

Best wishes,  
Rebecca Schreiber

