

## Editorial Note

Welcome, dear reader, to this issue of *Music Research Forum*!

*Music Research Forum* returned online for its third year in 2019, its editor and board members ready to embark on another editorial foray at the University of Cincinnati College-Conservatory of Music. I am grateful for my predecessor, Rebecca Schreiber, who painstakingly organized an editor's guide to provide a smooth transition from her volume to mine.

The first part of the 2019-2020 academic year began as promising as any other year: I tweaked the call for papers from previous years and distributed hard copies to my board, who eagerly passed on pertinent information to their colleagues and associates at the American Musicological Society, the Society for Music Theory, and the Society for Ethnomusicology. After I extended the submission deadline to the Ides of March, the university, along with the rest of the United States, went into lockdown due to COVID-19. My board members and I, like everyone else in educational settings, had to adapt and adjust to the largely unfamiliar realm of online teaching and learning, and my editorial duties were put on hold.

Nonetheless, I am honored to have served as editor for Volume 34 and I am grateful to the author of this issue for his patience, scholarship, and contribution of pertinent and timely work on identity and reception. I thank the members of the editorial board for their perceptive input throughout the editorial process and their seamless adjustment to Zoom board meetings. I am indebted to my successor, Andrew Van Dyke, for working tirelessly to help wrap up my volume while working simultaneously on his. 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, Jenny Doctor, for her invaluable guidance and counsel throughout the creation of this volume, as well as faculty consultant Jonathan Kregor for sharing his knowledge and feedback. Finally, I thank the University of Cincinnati Press representatives, Mark Konecny and Sean Crowe, for their invaluable assistance in the production of Volume 34.

Volume 34 presents an article contributing a fresh perspective in musicological scholarship. Grant Woods argues that Edward Elgar attempted to control his public identity and reception of his compositions by emulating Johannes Brahms and his works to portray himself as masculine enough during nineteenth-century England. Kabelo Chirwa offers a concise review of Thomas R Hilder, Henry Stobart, and Shzr Ee Tan's edited volume *Music, Indigeneity, Digital Media* (Woodbridge: Boydell and Brewer, 2017).

I hope you enjoy the scholarship presented in Volume 34. Thank you for your patience for and support of *Music Research Forum*!

Sincerely,  
Caitlan Truelove