Twentieth-Century Music (2026), **23**, 278
doi:10.1017/S147857222610036X

CAMBRIDGE UNIVERSITY PRESS

Notes on Contributors

Christophe Levaux is an FNRS researcher at the Université Libre de Bruxelles. He has worked extensively on avant-garde and experimental music of the twentieth century, as well as on popular music. His approach draws in particular on science and technology studies (STS) and the thought of Bruno Latour. His research has been published by Bloomsbury Academic (*Over and Over*, with Olivier Julien, 2018), The University of California Press (*We Have Always Been Minimalist*, 2020) and Routledge (*Rethinking Music Through Science and Technology Studies*, with Antoine Hennion, 2021). He has published in journals such as *Organised Sound, Rock Music Studies* and *Tacet*. Christophe Levaux also devotes part of his research activity to issues relating to cultural employment and institutional policies.

Sam Ridout is a writer based in London. His research is concerned with the ambivalent cultural positioning of electronic music in France between the 1950s and the 1970s, attending to its various engagements with mass culture, counterculture and avant-garde theoretical and artistic production. Additional research interests include poststructuralist theories of musical practice. His work has been published in *Twentieth-Century Music, French Cultural Studies, Music & Letters* and *Organised Sound*. In 2021 he completed a PhD on Pierre Schaeffer and *musique concrète* at the University of Leeds.

Michael Palmese earned his PhD in music history with a minor in comparative literature from Louisiana State University in 2019. His primary research interests encompass music and art from the twentieth and twenty-first centuries, particularly minimalism and postminimalism. In addition, he has done research on Samuel Beckett and his intersections with music and maintains an abiding interest in politics and music, modernism, compositional juvenilia, and the Viennese *fin de siècle*. He served as a lecturer at Maynooth University from 2019 to 2022 and currently works as a researcher for the Irish government.

Hon Ki Cheung is assistant professor of music theory at the Butler School of Music, University of Texas at Austin. Their current research interests focus on musical identity and the sociology of music, with a specific emphasis on Asian American music from the twentieth and twenty-first centuries.

Michael Jones is a percussionist and musicologist based in upstate New York. He has been described by Fanfare Magazine as a 'phenomenal player' whose 'restraint… carries the music through with otherworldly sounds'. His work focuses on championing new pieces of the twenty-first century as well as works from the twentieth-century avant-garde. He is particularly interested in touch, resonance, and the enchanted currents of sounding objects. He has performed at the L.A. Philharmonic's Noon-to-Midnight Festival, The Ojai Music Festival, The Other Minds Festival, Monday Evening Concerts, The Dog Star Orchestra Festival, and the Hartford New Music Festival. He has appeared in the past as a member of the William Winant Percussion Group and red fish blue fish. He regularly performs as member and co-founder of the flute/percussion duo Offscreen, with Alexander Ishov, and the piano/percussion project Duo Refracta, with Shaoai Ashley Zhang. His work can be read in *Resonance: The Journal of Sound and Culture* and *Percussive Notes.* He currently teaches at Bard College.

Andrew Snyder received his PhD in ethnomusicology from U.C. Berkeley and is currently a research fellow in the Ethnomusicology Institute at NOVA University Lisbon in Portugal. He is the author of *Critical Brass: Street Carnival and Musical Activism in Olympic Rio de Janeiro* (Wesleyan University Press, 2022) and *Postcolonial Intimacy: Brazilian Music and Carnival in Portugal* (University of Chicago Press, forthcoming). He is coeditor of the *Journal of Festive Studies; HONK! A Street Band Renaissance of Music and Activism* (Routledge 2020); *Festival Activism* (Indiana University Press 2025); and *At the Crossroads of Music and Social Justice* (Indiana University Press 2022).

Ethnomusicologist **Agustina Checa** is assistant professor of music at Lehman College and doctoral faculty at The Graduate Center of the City University of New York (CUNY). She is the director of the Hitchcock Institute for Studies in American Music, editor of its publication *American Music Review*, and creator of *Magnetismo Sónico*, an award winning open-access archive of contemporary cassette making in Latin America.

https://doi.org/10.1017/S147857222610036X Published online by Cambridge University Press