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Sarah Hickmott is Assistant Professor of French at Durham University. Her work concerns the relationship between (ideas about) music and recent French thought, with a particular interest in how this relates also to ideas about gender. Her recent monograph, *Music, Philosophy and Gender in Nancy, Lacoue-Labarthe, Badiou*, was published by EUP in 2020, and her current work is exploring narratives (whether literary, philosophical, or scientific) about the origins of music.

Stephen Johnson is a PhD candidate and a Raymond N. Ball Fellow at the University of Rochester's Eastman School of Music. His dissertation focuses on Kim Jong Il's revolutionary opera project and its nation-building potential for North Korea. He has presented research at the New York Conference on Asian Studies and the national conferences of the American Musicological Society, the Society for Ethnomusicology, and the Society for Music Theory. He recently received honourable mention in the Association for Korean Music Research's student paper competition for his work on form and cultural hybridity in revolutionary opera.

Bess Xintong Liu is a PhD candidate in historical musicology at the University of Pennsylvania. Her main research interest lies in Sino-Western musical exchanges during the twentieth century, with focuses on cosmopolitanism, aesthetics, and cultural politics. She is keen to incorporate oral history and microhistory into her scholarship. She is currently writing her dissertation, 'Resonant China: Transnational Music-making and the Construction of the Public, 1934-1958', which primarily focuses on musicians' networks that originated in China but expanded globally.

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Hon-Lun Helan Yang is Professor of Music at Hong Kong Baptist University. She is the lead author of the monograph *Networking the Russian Diaspora: Russian Musicians and Musical Activities in Interwar Shanghai* (University of Hawai'i Press, 2020). She is also the co-editor and chapter contributor of *China and the West: Music, Representation, and Reception* (University of Michigan Press, 2017). Her book chapters appear in volumes including *The Bloomsbury Handbook of Popular Music and Social Class* (2019), *The Oxford Handbook of Music Censorship (2018), Composing for the State* (Ashgate, 2016), *Music and Protest in 1968* (Cambridge University Press, 2013), and her articles in *Journal of Musicological Research* (2019), *Journal of the American Liszt Society* (2018), *Twentieth-Century Music* (2018), *Music and Politics* (2013), *Twentieth-Century China* (2012), *International Review of Aesthetics and Sociology of Music* (2011), and *Asian Music* (2010).

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