

Elections Ballot: ICOM MUSIC Board 2025–2028

Executive Board:

Chair: Marie Martens (ICOM Denmark)
Vice-Chair: Emanuele Marconi (ICOM Germany)
Secretary: Sarah Deters (ICOM UK)
Treasurer: Christian Breternitz (ICOM Germany)

Advisory Board (Vote for a maximum of 8):

1. Iris Verena Barth (ICOM Norway)
2. Elizete Bernabé (ICOM Brazil)
3. Sabari Christian Dao (ICOM Burkina Faso)
4. Marie-Brigitte Duvernoy (ICOM France)
5. Nusi Lisabilla Estudiantin (ICOM Indonesia)
6. Manu Frederickx (ICOM US)
7. Matthew Hill (ICOM US)
8. Esther Kabalanyana Banda (ICOM Zambia)
9. Sara Kariman (ICOM Iran)
10. Sebastian Kirsch (ICOM Austria)
11. Carolina Ovejero (ICOM Argentina)
12. Jimena Palacio Uribe (ICOM México)
13. Pascale Vandervellen (ICOM Belgium)
14. Saskia Willaert (ICOM Belgium)

Biographical statements

Chair

Marie Martens is the curator of The Danish Music Museum – Musikhistorisk Museum & The Carl Claudius Collection in Copenhagen. She is a musicologist from the University of Copenhagen. For the terms 2019–2022 and 2022–2025, she served as Secretary of CIMCIM / ICOM MUSIC and in April 2025 stepped up as interim Chair of the committee. Hence, Marie has been involved in many activities, e.g., our IC's process for ICOM's New Museum Definition and the ongoing revision of the Code of Ethics, our Annual Meetings, Business Meetings, Provenance Panels, and the editorial coordination of our Conference Proceedings volumes.

Effective per May 2025, Marie is an alternate Board member of ICOM Denmark.

As Chair of ICOM MUSIC, Marie would continue to represent and promote ICOM MUSIC to fulfil the goals of our Strategic Plan as well as our IC's obligations to ICOM, all in a close teamwork with the Board.

Vice-Chair

Emanuele Marconi is Director of the Musikinstrumenten-Museum of the Staatliches Institut für Musikforschung in Berlin. After a diploma as a restorer (Milan School of Lutherie), he earned a MA in Conservation-Restoration (Sorbonne University) and a PhD in Musicology (Sorbonne University). He has worked in several museums in Italy, Switzerland, France (Musée de la Musique, Le Musée des instruments à vent of La Couture Boussey), and the USA (National Music Museum, Vermillion SD), and taught Musical Instruments Conservation at the University of South Dakota. Research interests include the History and Philosophy of Restoration, and investigating all aspects related to the understanding of the relationship between society, culture, technical evolution, and aesthetic perception, and analyzing myths and symbolism related to musical instruments.

Webmaster since 2016, elected advisory board member in 2019, and Vice-Chair in 2022, he focused on Provenance research, and on broadening the network of underrepresented geographical areas, as well as supporting the Chair. As Vice-Chair, he will ensure institutional continuity and continue developing and promoting the ICOM MUSIC network beyond Europe.

Secretary

Sarah Deters is the St Cecilia's Hall curator where she is responsible for museum interpretation, display, and visitor engagement at The University of Edinburgh's musical instrument museum. She holds a PhD in organology from The University of Edinburgh and has a particular interest in examining the history of musical instrument collecting, the display of musical instruments and their interpretation, and the decolonisation movement in museums. Additionally, Sarah researches 20th-century musical instrument manufacturing and how socio-economic issues, such as war and labour movements, affect musical instrument making.

Sarah is part of the ICOM MUSIC Proceedings Editorial Team, has served on the scientific committee for a number of annual meetings, and has been a member of the Travel Grant committee. She was elected to the ICOM MUSIC Advisory Board in 2022 and has been serving as Interim Secretary since May 2025. She hopes to continue in this role and looks forward to supporting the Board and ICOM MUSIC members through her work as the Secretary.

Treasurer

Christian Breternitz has been a research associate and curator of wind and percussion instruments at the Berlin Musikinstrumenten-Museum SIMPK since June 2020. He studied musicology, education and psychology. In 2019, he received his PhD from the Berlin University of the Arts for his thesis on Berliner Blechblasinstrumentenbau im 18. und 19. Jahrhundert. Since 2012, he has worked as a researcher and curator at the Berlin Musikinstrumenten-Museum, the Landesmuseum Württemberg (Stuttgart), and the Deutsches Museum (Munich).

His research focuses on wind and percussion instruments, the biographies of their makers, and the cultural transfer processes in musical instruments. He also addresses topics such as the sustainability of exhibitions and the history of musical instrument collections. He is an active member of the Galpin Society and the Historic Brass Society. Since 2022, he has been Co-Chair of the Organology Group of the Gesellschaft für Musikforschung as well as an Advisory Board Member of ICOM Music. Having served as the sustainability liaison throughout the current mandate, he now wishes to contribute his experience to the role of treasurer.

Advisory Board

Iris Verena Barth is Senior Curator at the Norwegian Museum of Music (Ringve & Rockheim) in Trondheim. She earned her PhD at the University of Gothenburg, Sweden, researching the trumpet as a solo instrument in European art music since 1900, and carried out her postdoctoral research at the Royal Conservatoire of Scotland in Glasgow on gender connotations in the trumpet field.

Building and sustaining professional networks across national borders is among Verena's key commitments. She has been an intern in music museums in several countries. Verena leads the Norwegian music museum network and serves in the Norwegian export network, in charge of its music section. She has worked to elevate minority music (particularly Sami) at Ringve.

Her scholarly focus includes international museological issues such as revised nomenclature, provenance and ownership, restitution, and the treatment of illegitimate or endangered species in museum contexts. Verena is currently engaged in an interdisciplinary collaboration project (Museum Interplay) for the safeguarding of vulnerable instrument making traditions.

She has been a member of ICOM Music since 2009.

Elizete Bernabé is a museology student at the Federal University of the State of Rio de Janeiro (UNIRIO). Since 2022, she has researched African and Afro-Brazilian collections in museums in Rio de Janeiro, focusing on a case study at the Iyá Davina Memorial Museum, linked to the Ilê Omolu Oxum Candomblé house.

In 2023, she was a scientific initiation fellow in the project "Respect my Terreiro: Religious Racism against Traditional Peoples of African-based Religions in Brazil," conducted by Renafro (National Network of Afro-Brazilian Religions and Health) and Ilê Omolu Oxum, in partnership with the Ministry of Human Rights and Citizenship and UNIRIO, coordinated by Prof. Dr. Bruno Brulon Soares.

She graduated in Music from UNIRIO in 1989 and specialized in medieval music at the *Centre de Musique Médiévale de Paris* (1996–1998). During the same period, she earned a singing diploma at the Conservatoire de Châtillon, under Anne-Marie Hellot. In 2001, she recorded, with the ensemble Conjunto Atempo, the CD *Trovador da Virgem*, featuring Cantigas de Santa Maria by King Alfonso X.

Sabari Christian Dao is the Director General of the National Museum of Burkina Faso, with over 14 years of experience in museology, cultural heritage management, and museum communication. He holds a Master's degree in Project Management from Université Senghor, Alexandria, and diplomas in Museology from the École Nationale d'Administration et de Magistrature (ENAM).

Throughout his career, Sabari has led initiatives to safeguard Burkina Faso's tangible and intangible cultural heritage, including preventive conservation, strengthening the security of Sahel museums, and combating illicit trafficking of cultural property. He has represented Burkina Faso in numerous

international programs, including ICOM, UNESCO, DAAD's TheMuseumsLab, and the U.S. State Department's International Visitor Leadership Program (IVLP).

Sabari is actively engaged in professional and international networks, serving as President of ICOM Burkina Faso and as a member of ICOM Music's Board. His research, publications, and artistic interests – including music, poetry, and traditional instruments – reflect his dedication to cultural preservation, knowledge sharing, and fostering international collaboration.

Marie-Brigitte Duvernoy is an expert in antique and modern pianos. She holds a professional master's degree in the conservation and restoration of cultural property and was voted Best Worker of France in 2000. She is a piano technician and has worked in this sector for 30 years. She has written numerous articles for professional journals and a dissertation on piano authenticity.

Nusi Lisabilla Estudiantin is a cultural specialist officer from Indonesia, currently serving at the Directorate of Cultural Cooperation, Ministry of Culture. She works on strengthening domestic and international partnerships, coordinating cultural diplomacy, and supporting Indonesia's role in UNESCO Conventions, including the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

She is also engaged in research on colonial-era archives, focusing on the Jaap Kunst collection and its significance for ethnomusicology and the decolonization of knowledge on Indonesian music traditions—a field she began exploring during her tenure at the National Museum of Indonesia (1999–2023).

As an active member and Treasurer of National Committees of ICOM Indonesia, Nusi is committed to contributing to ICOM MUSIC by broadening geographical representation and strengthening intercultural dialogue, ensuring that voices from Southeast Asia are more visible in the global network.

Manu Frederickx is responsible for the conservation and technical study of the Musical Instruments collection at The Metropolitan Museum in New York. He received an MFA in musical instrument making from the Royal Conservatory in Ghent in 2002 and has worked as an independent maker-restorer of harpsichords and plucked string instruments. Manu studied conservation of wooden artifacts at the Royal Academy of Fine Arts in Antwerp. From 2004 to 2015 he was a lecturer at University College Ghent's School of Arts, where he became head of the Musical Instrument Making Department in 2013. He worked as a conservator at the Brussels Musical Instrument Museum from 2009 until joining The Met's Department of Objects Conservation in 2015. He is currently conducting a PhD study on the construction of Antwerp virginals at Ghent University. Manu has been a member of the ICOM Music advisory board since 2022 and is co-chair of its Conservation Interest Group.

Matthew W. Hill received a PhD in organology from the University of Edinburgh and was a founding curator of the Musical Instrument Museum in Phoenix. He has worked at the Royal College of Music in London and the Bluegrass Hall of Fame and Museum in Owensboro, Kentucky as well as having a career as a professional musician/composer in Los Angeles, Nashville, and Scotland. He currently serves as the Fred and Diana Gretsch Curator at Georgia Southern University Museum, focusing on musical instrument research.

Esther Kabalanyana Banda holds a master's degree in Transformative Community Development. She is a highly motivated and experienced museum Administrator and Researcher with over 30 years in museum work. Ms. Banda has a proven track record of facilitating the planning and conducting of relevant field research, acquisition of collections, documenting and provision of curatorial services, as well as planning of exhibitions in order to enhance preservation and dissemination of knowledge to the public.

Her professional background further includes writing scholarly works and collaborating with communities in outreach programmes. She also contributes to international conferences and is committed to fostering dialogue between museums in safeguarding intangible and tangible cultural heritage and advocating for museums, collection of musical heritage and music of all kinds, especially in Africa, and ensuring that the musical heritage receives the visibility it deserves.

Through this experience Ms. Banda is eager to contribute her skills and experience to support ICOM MUSIC's goals – as an Advisory Board Member – of promoting and contributing to the preservation of the diverse musical expressions in museums worldwide.

Sara Kariman is an Iranian museum curator, researcher, and art scholar, currently serving as Art Consultant of the Saadabad Historical and Cultural Complex in Tehran. With a background in Museum Studies (B.A., Tehran Cultural Heritage Education Center, 2010) and Art Research (M.A., Science & Culture University of Tehran, 2016), she has developed expertise in curatorial practice, cultural heritage research, and academic writing.

Her scholarly work includes numerous articles on Iranian art and museology, as well as the acclaimed book *Fifty Windows to the Museum*, which gained significant recognition in Iran for its innovative approach to engaging audiences with museum culture. Kariman's research often bridges art, cultural identity, and museum education, reflecting her commitment to making heritage accessible to broader communities.

She is an active member of CIMCIM (ICOM's International Committee for Museums and Collections of Instruments and Music) and has regularly participated in ICOM international conferences, presenting on Persian music heritage and contemporary challenges in museology. Her work combines scholarship, curatorial innovation, and international cultural dialogue.

Sebastian Kirsch is director of the Collection of Historic Musical Instruments at the Kunsthistorisches Museum, Vienna. Having co-chaired the Conservation Interest Group for several years, he now seeks to join the ICOM MUSIC Board in order to strengthen the network's role as a hub for collaboration, knowledge exchange, and international visibility. For him, ICOM-MUSIC has long been both an essential platform for scholarly dialogue and a benchmark for the quality of his own work.

He holds a PhD in musicology and a diploma in conservation, providing him with broad interdisciplinary expertise. His research focuses on the material and cultural history of the European lute, the intellectual foundations of early organology, and the application of advanced 3D imaging methods to musical instruments.

Sebastian Kirsch has gained extensive professional experience at leading institutions, including the Germanisches Nationalmuseum in Nuremberg, the Museum of Musical Instruments at the University of Leipzig, and the Musée de la musique in Paris. These positions have shaped his international

perspective and his commitment to fostering cooperation among musical instrument museums worldwide.

Carolina Ovejero works in organology, museology, and cultural heritage management. She is an ethnomusicologist and holds a degree in Music Education from the Conservatorio Superior de Música “Manuel de Falla” (CSMMF) in the City of Buenos Aires, Argentina; a Bachelor’s degree in Museology and Cultural and Natural Repositories from the Universidad Nacional de Avellaneda (UNDAV); a Diploma in Art and Education; and she is currently a PhD candidate in Human Sciences at the Universidad Nacional de San Martín (UNSAM). The central focus of her doctoral dissertation addresses the sound complex in museums of the City of Buenos Aires.

She is co-coordinator of the research team “Sonido, celebración y performance. La Marcha de los Bombos”; teaches organology in the Ethnomusicology program (CSMMF); and lectures on “Ethnomusic and Folklore” in the Music Therapy program at Universidad del Salvador (USAL). She is in charge of the Museum and Library of the SADAIC. At the Instituto Nacional de Musicología “Carlos Vega,” she works as a museologist-ethnomusicologist, responsible for the management of the musical instrument collection.

Jimena Palacio Uribe is a Mexican conservator and historian interested in the social and cultural impact of the use of musical instruments, especially in México and Latin America. She has worked at the National School of Conservation, at the National Institute of Anthropology and History, and at the National Institute of Fine Arts, where she has organized exhibitions, seminars, workshops and conferences about conservation, restoration, organology and musical iconography.

Since 2023, she has been a member of the Advisory Board of ICOM MUSIC, and from there, she has promoted projects to increase the visibility of museums and collections of music and instruments in Latin America. She holds a PhD in Modern and Contemporary History from the Instituto Mora, in Mexico City. She is a conservator at Carlos Chávez Ramírez's private collection, a private restorer, and a cultural manager. Her interests are also related to the dissemination of musical cultural heritage and the formation of students into organology and conservation. She belongs to ICOM MUSIC, AMIS and the HBS.

Pascale Vandervellen has worked at the MIM Brussels since 1995, where she is currently responsible for keyboard instruments. Since 2019, she has also been a research associate at the Musicology Laboratory of the Free University of Brussels (ULB), as well as serving as Treasurer of ICOM MUSIC.

Saskia Willaert (Ph.D. Musicology King's College, University of London) is a curator at the Brussels Musical Instrument Museum, in charge of non-western collections. Her publications include research on the history of the MIM. Being in charge of the MIM’s digitization projects, she brought the collection of the MIM to the MIMO platform and digitized partner museums in Africa. She is part of MIMO’s Core Management Group, is ICOM MUSIC’s Liaison to MIMO and the Chair of ICOM MUSIC’s Classification Working Group.