

Elections Ballot: ICOM–CIMCIM Board 2019

Candidates for

President: Frank P. Bär

Vice President: Christina Linsenmeyer

Secretary: Marie Martens

Treasurer: Pascale Vandervellen

Advisory Board (in alphabetical order)

(Vote for a maximum of 6):

1. Giovanni Paolo Di Stefano
2. Jean-Philippe Echard
3. Nataliya Emelina
4. Heike Fricke
5. Sebastian Kirsch
6. Emanuele Marconi
7. Panagiotis Pouloupoulos
8. Jennifer Schnitker
9. Yuanyuan (Anna) Wang

Biographical statements

President

Frank P. Bär has been curator of the musical instrument collection of Germanisches Nationalmuseum in Nuremberg, Germany, since 1997. Since 2006, he has been head of the museum's research services and since 2014 of the photo department as well. During the European community funded project MIMO he was responsible for coordinating the digitisation work package and is now member of the MIMO Core Management Group. Within his duties as a curator he also cares for the museum's concert series "Musica Antiqua" and organizes CD-recordings with instruments from the collection. He has led the nationally funded projects "Collecting musical instruments – the Rück example" and MUSICES. In 2016, he was elected Vice-President of CIMCIM and has contributed among other things to CIMCIM's new mission statement and a renewed fair and transparent procedure for the allocation of travel grants. As president, he would particularly wish to further reinforce CIMCIM's branding, strengthen the alliance with MIMO and enhance services and resources for the membership.

Vice-President

Christina Linsenmeyer started in May 2019 as Associate Curator at the Yale University Collection of Musical Instruments. Previously, she was a Researcher, University of the Arts Helsinki, Sibelius Academy, Finland and a founding Curator and interim Head of Curatorial Affairs at MIM–Phoenix (est. 2010). She holds a PhD in Musicology (Washington University in St Louis) and a diploma in Violin Making (North Bennet Street School, Boston). She has led nationally funded projects, played a key role in securing over €9M of strategic and research funding for ‘Uniarts’, served two terms on the AMIS Board (2010–16), chairing various committees, and helped organize conferences for AMIS, Galpin Society, and WoodMusICK. Since being elected CIMCIM Secretary in 2016, she has assisted with the annual meetings; *Bulletin*; re-instigated the Individual Membership List distribution; and collaborated on e.g. CIMCIM’s identity renewal, travel grant procedure revision, and the website redesign. As Vice President, she would strongly support CIMCIM’s aims and initiatives, particularly those related to communications, membership, and resources.

Secretary

Marie Martens is curator of The Danish Music Museum – Musikhistorisk Museum & The Carl Claudius Collection in Copenhagen. She graduated with a MA in Musicology and Italian from The University of Copenhagen, majoring in musicology. She has worked at The Danish Music Museum since 2001, and in 2006 she was appointed curator. Marie was on the curatorial team of the new permanent exhibition which opened in new premises in 2014.

Currently, Marie is working on a research project focusing on the private collector Carl Claudius’ collecting of traditional musical instruments. Since 2014, Marie has been participating in the CIMCIM annual meetings and in 2014 she was on the organizing committee of the conference in the Nordic countries.

Treasurer

Pascale Vandervellen obtained a Master’s Degree in Musicology in 1988, a Master’s Degree in Management in 1991 and a PhD in History of Art and Archeology from Paris IV/ La Sorbonne University and Brussels University in 2007 with a thesis concerning Belgian piano makers. She works in the Musical Instruments Museum, Brussels, since 1995. She directed it from 2008 to 2013. She is currently in charge of the keyboard instruments. Pascale Vandervellen was vice-president of the COST WoodMusICK network from 2014 to 2017. She has conducted extensive research and published several books and articles in the field of organology, including *The Golden Age of Flemish Harpsichord Making: a Study of the MIM’s Ruckers Instruments*, Brussels, MIM, 420 pages in 2017.

Advisory Board

Giovanni Paolo Di Stefano is Curator of musical instruments at the Rijksmuseum, Amsterdam. He studied musicology in Palermo and Rome where he earned his PhD. In 2014, he received the Italian National Scholarly Habilitation for the Associate Professorship in Musicology and History of Music. His research interests focus on the history and technology of musical instruments, in particular the piano. He has published widely and has taught organology at Italian universities and conservatories for more than ten years. He is a member of the Galpin Society and the American

Musical Instrument Society. Since 2017, he has served as a member of the Advisory Board of CIMCIM. In such capacity, he has contributed to several activities, among which is the revision of the CIMCIM website.

Jean-Philippe Echard is currently the curator in charge of the string musical instruments collection in the Musée de la musique, Cité de la musique – Philharmonie de Paris, France. Previously, he conducted research as a conservation scientist on musical instruments in the laboratory of the Musée de la musique (1999–2004; 2006–2013) and on easel paintings at the National Gallery of Art, Washington DC, USA (2004–2005). His numerous contributions to the history and heritage values of musical instruments –including his PhD on historical varnishes (2010), and recent works on the violin trade and provenance – highlight his interest in promoting interdisciplinarity, knowledge sharing and outreach, notably at CIMCIM meetings since 2009.

An ICOM (since 2007) and Galpin Society member, elected staff representative of the executive board of the Philharmonie de Paris (since 2015), with a 20-year-long work experience in museums, he now wishes to serve the CIMCIM community as an Advisory Board member.

Nataliya Emelina is a head of the International Relations Department at the Russian National Museum of Music (Moscow), where she provides support in the development of strategic assessments for international relations and foreign affairs perspective. She coordinates the museum’s network with cultural institutions, professional groups and international committees. She graduated from the State University of Saratov in 2009, with the Diploma in Foreign Literature and English Professional Communication. Nataliya moved to Moscow in 2012 where her professional career in the cultural sphere started. She was awarded a certificate of acknowledgement from the Minister of Culture of the Russian Federation for the professional achievements (Order No.214-VN dated 19/12/2014) and from the director general of the Russian National Museum of Music in 2018.

Heike Fricke works at the Musikinstrumentenmuseum der Universität Leipzig, where she is conducting the research project “TASTEN”, which is supported by the German ministry for education and research. At Leipzig University she also teaches organology. She was born in Aachen, Germany, studied musicology, journalism and dramatics at the Freie Universität in Berlin and holds a PhD in musicology. As a curator she prepared several exhibitions including “Faszination Klavier”; “Mozart auf der Suche nach dem neuen Klang”; “Czerny – Pianist, Komponist, Pädagoge”; and “Faszination Klarinette” for the Museum for Musical Instruments in Berlin. She also worked with the Edinburgh University Collection of Historic Musical Instruments. Heike has been awarded by the New York Metropolitan Museum of Art with an Andrew W. Mellon Fellowship in art history in 2014. She published the books “Faszination Klarinette”, the “Catalogue of the Sir Nicholas Shackleton Collection”, and “Die Klarinette im 18. Jahrhundert” and is the editor of the German special magazine *Rohrblatt*. Heike is also the editor of the CIMCIM *Bulletin*.

Sebastian Kirsch is a research associate at the Musical Instrument Museum of the University of Leipzig. He completed studies in literature and art history in Würzburg, Munich and Trondheim with an MA degree from Ludwigs-Maximilians-University Munich. He further pursued his studies at the Academy of Fine Arts Vienna, Austria and graduated with a diploma in conservation of musical instruments. Currently, he is working on his dissertation in musicology concerning the transformation of lute instruments.

As project manager of the research project “MUSICES” in the years 2015–2018 at the Germanisches Nationalmuseum, Nuremberg, he was supervising more than 100 high resolution CT-scans of musical instruments and published the results in numerous articles. At Leipzig University his focus in research and teaching is on history of technology, materiality, digital humanities and methods of object science in organology. With his colleague Niko Plath he runs a small agency on 3D imaging of cultural heritage.

Emanuele Marconi is a musical instruments curator and conservator. After the diploma as a restorer, he has earned a BA in Historic-artistic and Musical Heritage from the University of Bologna and a MA in Conservation-Restoration of Cultural Property from the Sorbonne University. He has worked as curator for Italian, French and Swiss museums, as consultant for the Italian Ministry of Cultural Heritage and has been research fellow at the Musée de la musique in Paris. Between 2015 and 2018 he has been the conservator of the National Music Museum (Vermillion, SD) and Graduate Faculty Member for the Department of Music of the College of Fine Arts at the University of South Dakota.

Since December 2018 he is the director of the Musée des instruments à vent - La Couture Bossey, France. His main research field is the history of restoration of musical instruments, through the study of the written and material sources. Since 2017 he is the webmaster of the CIMCIM website.

Panagiotis Pouloupoulos is an organologist with a BA in Conservation of Antiquities and Works of Art (TEI Athens), an MMus in Musical Instrument Research and a PhD in Organology (both University of Edinburgh). He has worked in various museums and academic institutions in Greece, Great Britain and Germany. He is also the author of several articles as well as contributor to *The Grove Dictionary of Musical Instruments*. His latest projects and publications have focused on the documentation, preservation, and exhibition of musical instruments, as well as on aspects of musical instrument design, manufacture and trade from the eighteenth to the twenty-first centuries. He is currently post-doctoral fellow of the Volkswagen Foundation (‘Research in Museums’ Programme) investigating the development of the early pedal harp at the Deutsches Museum, Munich. Since 2016 he has also been an Advisory Board member of CIMCIM.

Jennifer Schnitker is currently an Assistant Conservator of Musical Instruments in the Department of Objects Conservation at the Metropolitan Museum of Art. Over the past three years, her work there has focused on preventive and interventive conservation related to renovation and reinstallation of the permanent musical instrument galleries at the Met. She received her MSc in 2014 from the Winterthur/University of Delaware Program in Art Conservation with a focus in Objects Conservation. Jennifer has worked with instrument collections at the Horniman Museum and Gardens (London, UK) and the Colonial Williamsburg Foundation (Virginia, USA) as well as consulted for the UCLA Department of Ethnomusicology, Philadelphia Museum of Art, and Hampton National Historic Site.

Yuanyuan (Anna) Wang is Operations Director of Chinese Museum Associates Exhibition Exchange Centre, Deputy General-Manager of Tianyu Cultural Group. Anna was the former Secretary of the Committee of Chinese Musical Instrument of Museums and Collections (CCMI) and one of the essential members of the committee’s establishment, for which she is currently liaison officer between CCMI and CIMCIM. Anna is enthusiastic and endeavours to spread the influence and importance of musical heritage study, preservation and education, especially cross-

musical-culture understanding. She is experienced in planning and organizing large scale international exhibition touring, international training and cultural exchange programs, and was the program leader of the exhibitions '*Rites and Music - Bronze Ware of Shang Dynasty*' in Russia, '*Marquis Yi of Zeng - Chime-bell exhibition*' in Taiwan, and '*Han Opera*' in Beijing, organizer of 'International Music Archeology Training Classes', as well as one of the Chinese partners of 'British Musician Residence in China' program.