

Annelies Fryberger

Date of birth: 19 February 1982

Nationality: American

Married, 2 children (born 2014 and 2017)

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- 2020-present** **Executive Director**
Society for the Advancement of Socioeconomics (SASE)
- 2019-2020** **New School for Social Research**, New York City
Visiting scholar and part-time faculty
- 2018** **Labex CAP (IRCAM and Pompidou Center)**, Paris, France
Postdoctoral research fellowship
- 2016-2017** **University of Hannover**, Germany
DAAD postdoctoral fellowship
- 2015-2016** **IRCAM**, Paris, France
Researcher in the Analysis of Musical Practices research team.
- 2012-2016** **L'École des Hautes Etudes en Sciences Sociales (EHESS)**, Paris, France
Department: Music, History, and Society. Section: Sociology.
- PhD with funding contract and teaching duties.** Dissertation title: *De l'évaluation en musique contemporaine en France et aux États-Unis : Jurys de pairs, commandes d'oeuvres et medias sociaux* [Evaluating Contemporary Art Music in France and the United States: Peer review, commissioning works, and social media].
- Summa cum laude, with the unanimous congratulations of the jury.**
- Advisors: Esteban Buch (CRAL/EHESS) and Nicolas Donin (IRCAM-CNRS).
Jury members: Esteban Buch (CRAL/EHESS), Christine Détrez (ENS-Lyon), Nicolas Donin (IRCAM-CNRS), Timothy Dowd (Emory University), Christophe Kihm (Haute École d'Art et de Design-Geneva), Pierre-Michel Menger (Collège de France), Hyacinthe Ravet (University of Paris-Sorbonne).
- 2010-2012** **L'École des Hautes Etudes en Sciences Sociales (EHESS)**, Paris, France
Master's with highest honors. Thesis title: *The influence of commissioners in contemporary art music: the composer's perspective*. Advisor: Nicolas Donin (IRCAM-CNRS).
- 2007-2011** **L'École Supérieure d'Interprètes et de Traducteurs**, Paris, France
Coursework in M1 and M2 in conference interpreting, English A, French Bsim.
- 2000-2005** **Oberlin Conservatory**, Oberlin, OH, USA

B.Mus. in piano, May 2005.

- 2000-2005** **Oberlin College**, Oberlin, OH, USA
B.A. with high honors in French, May 2005
- 2001-2002** **Academic Year Abroad Program**, Paris, France
- 1998-2000** **North Carolina School of the Arts**, Winston-Salem, NC, USA
High school diploma with a major in classical piano.

Awards

Finalist for a Prix Opus 2020-2021 (Conseil québécois de la musique) in the category “Book of the year”, for “Art+Sound = Sound Art?” *Circuit: Musiques contemporaines*, 30(1), 2020.

DAAD postdoctoral research fellowship, University of Hannover, 2016-2017.

PhD scholarship, CRAL, EHESS, 2012-2016.

DAAD Intensive Language Course Scholarship DAAD, Cologne, July – August 2013.

CIERA travel grant, research stay in Germany, June – July 2012.

AMIE travel grant, Ile de France regional council, research stay in Germany, June-July 2012.

EHESS travel grant, research stay in Germany, June 2011.

Fulbright Teaching Fellowship, Sainte Anne and Le Moule, Guadeloupe, September 2005 – June 2007.

High honors in French, Oberlin College, for an honor’s thesis titled “La Géographie de l’identité : une analyse spatiale du *Cahier d’un retour au pays natal* d’Aimé Césaire,” 2005.

Conservatory Dean Scholarship, Oberlin Conservatory of Music, Ohio, USA, 2000-2005.

Book

Juger le singulier : Une sociologie de l’évaluation de la musique contemporaine en France et aux États-Unis, Symétrie, in press, expected 2022.

Peer-reviewed publications

“The fuzzy middle. Uncertainty, indifference, and disagreement in the evaluation of contemporary art music.” *Poetics*, 13 July 2020. DOI: [10.1016/j.poetic.2020.101475](https://doi.org/10.1016/j.poetic.2020.101475).

With Canonne, C. "But if it's not music, what is it? Defining interstitial artistic practices." *Circuit : musiques contemporaines*, 30(1), 2020, p. 41-52.

"Sounds Unheard: The legacy of a sound art exhibit." *Curator: The museum journal*, 62(3), July 2019, p. 415-423.

With Velasco-Pufleau, L., "Spanish composers within and without borders: on national belonging in the work of Ramon Lazkano and Carlos de Castellarnau." *Contemporary Music Review*, 38(1-2), 2019. DOI:10.1080/07494467.2019.1578127.

"L'évaluation par les pairs en musique contemporaine en France et aux États-Unis." [Peer review in new music in France and the United States] In: *Circuit: Musiques contemporaines*, Volume 26, N. 2 (2016), pp. 15-37. URL : http://www.revuecircuit.ca/articles/26_2/03-levaluation-par-les-pairs-en-musique/.

With Lorenzon, M., "Risky Gifts and Uncertain Business: A Discussion of Results from a Survey on Commissioning in New Music." In: *Circuit: Musiques contemporaines*, Volume 26, N. 2 (2016), pp. 39-50. URL : http://www.revuecircuit.ca/articles/26_2/05-risky-gifts-and-uncertain-business/.

Book chapters and conference proceedings

"Peer review and boundary work within arts funding organizations: a case study." In: Conference proceedings for the 2018 annual conference of the Working Group Sociology of the Arts "Arts and Power - Policies in and by the Arts," Alenka Barber-Kersovan, Volker Kirchberg, and Lisa Gaupp, Eds. Series "Kunst und Gesellschaft" (editor: Christian Steuerwald), VS/Springer, forthcoming 2022.

With Besada, J.L. and Kanga, Z., Introduction: "@Newmusic #Soundart: Contemporary Music in the Age of Social Media", *Contemporary Music Review*, 41(4), 2022, p. 329-336.

"La blogosphère et les réseaux sociaux, nouveaux outils du compositeur-critique contemporain, le cas américain." In: edited conference proceedings of *Les compositeurs-critiques au XXe siècle*, Paris-Ouest University, Nanterre-La Défense, 5 February 2015, Les Presses Universitaires de Rennes, 2020, p. 553-562.

"Valuation in a reversed economy: the case of contemporary art music in France and the United States." In: *Music practices across borders. (E)valuating Space, Diversity and Exchange*, Glauca Peres da Silva and Konstantin Hondros, Eds. Transcript Verlag, 2019, 41-60.

"Arts sonores et musées. Retour sur « Sonic Process : Une nouvelle géographie des sons » (2002-2003)", *Cahiers du CAP*, N. 7, 2019, 11-32.

"Introduction : L'argent et l'évaluation de l'art, ou, quel fric pour quel génie ?" [Introduction: Money and the evaluation of art, or, which dough for which genius?]. In: special issue, "L'art et l'Argent : financer la création contemporaine" [Art and Money: Funding contemporary creation]. *Proteus*, N. 13, January 2018.

"L'évaluation et le processus créateur dans le monde « autonome » de la musique contemporaine."

[Evaluation and the creative process in the “autonomous” world of new music.] In: *Figures de l’art*, Issue “Procédures et contraintes,” N. XXX, D. Méaux and B. Ramaut-Chevassus, Eds., 2015, pp. 21-33. URL : <https://hal.archives-ouvertes.fr/hal-01259760v1>.

“Le rôle du commanditaire dans le processus de création artistique : perspectives du monde de la musique contemporaine.” [The role of the commissioner in the creative process: perspectives from the world of new music.] In: *Faire l’art : Analyser les processus de création artistique* (I. Kirchberg and A. Robert, eds.), Paris, L’Harmattan, 2014, p. 57-76. URL: <https://hal.archives-ouvertes.fr/hal-01259764v1>.

Book reviews

Book review: “Martin Iddon, *Music at Darmstadt. Nono, Stockhausen, Cage, and Boulez.*” In: *Transposition. Musique et sciences sociales* [Online], 2014 (4). URL: <http://transposition.revues.org/504>.

Book review: “Emmanuel Brandl, Cécile Prévost-Thomas et Hyacinthe Ravet (ed.), *25 ans de sociologie de la musique en France, tome 2.*” In: *Transposition. Musique et sciences sociales* [Online], 2013 (3). URL: <http://transposition-revue.org/Emmanuel-Brandl-Cecile-Prevost>.

Interview

With Contreras, I., “My responsibility is to be bold: an interview with Georgina Born.” In: *Transposition. Musique et sciences sociales* [Online], 2016 (6). URL: <https://transposition.revues.org/1511>.

Editorial work

With Besada, J.L. and Kanga, Z., “@Newmusic #Soundart: Contemporary Music in the Age of Social Media”, *Contemporary Music Review*, 41(4), 2022.

“Art+Sound = Sound Art?” *Circuit: Musiques contemporaines*, 30(1), 2020.

With Duquerroy, M., Mahiou, C., and Waschbuesch, V., “L’art et l’argent: financer la création contemporaine.” *Proteus*, N. 13, 2018.

With Duchesneau, M., “Commander une œuvre : Mécanismes et influences” [Commissioning a Work: Mechanisms and Influences]. *Circuit : Musiques contemporaines*. Vol. 26, N. 2, 2016.

Presentations

“The fuzzy middle. Uncertainty, indifference, and disagreement in the evaluation of contemporary art music.” ESA Research Network Sociology of the Arts, 11th midterm conference, “The Social Effects

of Art.” Online, 9-12 March 2021.

“Peer review and boundary work within arts funding organizations: a case study.” Annual conference of the Working Group Sociology of the Arts, “Arts and Power - Policies in and by the Arts.” Leuphana University of Lüneburg, 22-23 November 2018.

“Évaluer les singularités : entre inspiration et entrepreneuriat. Le cas de la musique contemporaine” [Evaluating singularities: between inspiration and entrepreneurship. The case of contemporary art music]. Séminaire Recherche et Création, Festival d’Avignon, 12 July 2018.

“Evaluating Contemporary Art Music: Justifying the unexpected,” *(E)valuating Transnational Music Practices: Space, Diversity, and Exchange*, Institut für Soziologie, Universität Duisburg-Essen, 14-15 June 2018.

“Entre sociologie et musicologie : comprendre l’évaluation de la musique contemporaine,” [Between sociology and musicology: understanding the evaluation of contemporary art music] Doctoral and postdoctoral seminar on the sociology of music and socio-musicology, H. Ravet, University of Paris-Sorbonne, 26 November 2016.

“Transculturality and New Music – terms and contexts,” *Establishing Transcultural New Music – bridging a gap or re-inventing exoticism?*, Anneliese Brost Musikforum Ruhr, Bochum, Allemagne, 24-26 novembre 2016. URL: <https://hal.archives-ouvertes.fr/hal-01537935>.

“Introduction,” international colloquium “Art and Money: The socio-aesthetic implications of arts funding,” EHESS/Sorbonne, 20-21 May 2016.

“The composer as evaluator: reflections on evaluation and the creative process,” *Tracking the Creative Process in Music*, 8-10 October 2015, Paris, France. URL: <https://hal.archives-ouvertes.fr/hal-01570999>.

“L’évaluation par les pairs en musique contemporaine, ou qu’est-ce que l’autonomie veut dire ?,” [Peer review in contemporary art music, or, what does autonomy mean?] lecture in the seminar *Musique et sciences sociales*, EHESS, Paris, France, 16 March 2015.

Participant, Roundtable/debate with Georgina Born, in the seminar *Musique et sciences sociales*, EHESS, Paris, France, 2 March 2015.

“La blogosphère et les réseaux sociaux, nouveaux outils du compositeur-critique contemporain,” [The blogosphere and social networks: new tools for the contemporary composer-critic] *Les compositeurs-critiques au XXe siècle*, Paris-Ouest University, Nanterre-La Défense, France, 5 February 2015.

“L’évaluation et le processus créateur, ou qu’est-ce que l’autonomie veut dire ?,” [Evaluation and the creative process, or, what does autonomy mean?] *Procédures et contraintes : quels enjeux pour la création contemporaine ?*, International conference organized by the CIEREC (EA 3068), Saint-Etienne University, St. Etienne, France 9-11 October 2014.

“The Role of the Commissioner in the Creative Process: Perspectives from Contemporary Music,”

Tracking the Creative Process in Music, Montréal, Quebec, 10-12 October 2013.

“Le commanditaire en musique contemporaine : perspectives sociologiques et son rôle dans le processus créateur du compositeur,” [The commissioner in contemporary art music: sociological perspectives and his role in the composer’s creative process] CRAL PhD seminar, EHESS, Paris, France, 3 June 2013.

“Le rôle du commanditaire dans le processus de création artistique : perspectives du monde de la musique contemporaine,” [The role of the commissioner in the artistic creation process: perspectives from the world of contemporary art music] *Faire l’art : Analyser les processus de création artistique*, Paris-Sorbonne University, Paris, France, 17 May 2013.

Participant, “*Sleep Song* : La fabrication d’une œuvre,” roundtable organized in the workshop “Guerre et Création Artistique,” 2 October 2011, Fondation Royaumont.

“Le commanditaire et le compositeur : un heureux ménage ?,” [The commissioner and the composer: a happy pair?] *La Musique pour objet*, CRAL/EHESS, Paris, France, 8 April 2011.

Teaching

“**Sociology of the arts**,” part-time lecturer, Eugene Lang College, The New School, spring semester 2020.

“**Sociology of the arts**,” Lehrauftrag, 28h, Institute for Sociology, University of Duisburg-Essen, summer semester 2019.

“**Introduction to the sociology of music**,” Lehrauftrag, seminar for 2nd semester Bachelor’s students, 28h, Institute for Sociology, University of Duisburg-Essen, summer semester 2017.

“**Musique et sciences sociales**,” [Music and the social sciences] mandatory seminar for Music master’s students, 24h, EHESS, Paris, France, 2013-2015.

“**English language enhancement**,” mandatory seminar for master’s students in interpreting and translation, ESIT, Paris, France, 2010-2011.

Other responsibilities

Organizer, “Art + Son = Art sonore ?,” workshop on sound art, Manifeste festival, IRCAM, Paris, France, 23 June 2018.

Member of the organizing committee for the conference “Art and Money: The socio-aesthetic implications of arts funding,” EHESS and University of Paris-Sorbonne, Paris, France, 20-21 May 2016.

Secretary, ensemble soundinitiative (Paris), 2015-2018.

Teaching assistant, CRAL/EHESS, Paris, France, 2013-2015.

Member of the organizing committee for the colloquium “La musique au croisement des sciences Sociales,” CRAL/EHESS, Paris, France, 19 April 2013, 3 April 2014, and 14 April 2015.

Member of the editorial board of *Transposition. Musique et Sciences Sociales*, CRAL (EHESS/CNRS), 2011-2014.

Musical experience

Senior recital, Oberlin Conservatory, 16 April 2005.

Works by J.S. Bach, W.A. Mozart, Claude Debussy.

“American Art Song” recital series, several locations on the East Coast of the US, summer 2003.

Residency at the NC School of the Arts with composer Kenneth Frazelle, followed by 7 recitals with works by Kenneth Frazelle, Charles Ives, and Aaron Copland for solo piano and mezzo-soprano with piano.

Junior recital, Oberlin Conservatory, spring 2003.

Works by Alexandre Scriabine, Olivier Messiaen, Kenneth Frazelle.

Various recitals and performances, Oberlin Conservatory, 2000-2005.

In the context of a B.Mus. in piano performance: collaborations with student composers, instrumental and vocal accompaniment, masterclasses, and chamber music.

Various recitals and performances, North Carolina School of the Arts, 1998-2000.

In the context of a high school diploma with a concentration in piano performance.

Other professional experience

Interpreter, translator, editor, French/English, October 2008-present.

Accredited at conference interpreter level by the US State Department.

Among my clients: CEMAf/CNRS; the Center for the Sociology of Organizations (CSO); le Conservatoire national des arts et métiers (CNAM); la Fondation Royaumont; IAE Gustave Eiffel - Université de Paris XII; Sciences Po; l'Université Libre de Bruxelles (ULB); US State Department; and many others.

Translations published in: *European Journal of Education*, *Journal of Organizational Behavior*, *MINERVA*, *Poetics*, among many other journals.

Language skills

English: native speaker

French: fluent

German: C1

