
Edmund Mendelssohn

Curriculum Vitae

U.C. Berkeley Department of Music
Morrison Hall
Berkeley, CA 94720

916-880-0313
mendelssohn@berkeley.edu

EDUCATION

- Ph.D. Musicology: Department of Music, University of California, Berkeley, August 2021
Dissertation: *White Musical Mythologies: Modernism and the Ontology of Sound from Paris to New York*
Committee: Mary Ann Smart (chair), Nicholas Mathew, Suzanne Guerlac
External readers: Richard Taruskin, Hans Ulrich Gumbrecht, Paul Rabinow
- M.A. Department of Music, University of California, Berkeley, 2016
- B.Mus. Conservatory of Music, State University of New York, Purchase, 2012

PROFESSIONAL EXPERIENCE

- August 2021 - present Lecturer, Department of Music, University of California, Berkeley
- August 2022 - present Lecturer, UC Berkeley Fall Program for First Semester
- May 2022- present Treasurer, Northern California Chapter of the American Musicological Society
- 2015-2021 Graduate Student Instructor, Department of Music, UC Berkeley
- 2017-2018 Mentor, Berkeley Connect in Music, UC Berkeley
- 2016 Graduate Student Researcher, UC Berkeley, for Mary Ann Smart
- 2013-2014 Assistant Instructor, Sacramento City College
- 2006-2019 Private Music Instructor
- 2005-2015 Bassist

TEACHING EXPERIENCE

University of California, Berkeley, sole instructor

Music 170 (Seminar): "Music and Modern Philosophy," Fall Semester 2024

Music 27 (Survey): “Introduction to Western Music,” Fall Program for First Semester,
Fall 2022, 2023, & 2024

Music 128 (Topics): “Music and Modern Philosophy,” Spring 2024;
“Music and Language,” Fall 2022

Introduction to Music Theory (Music 25), Spring 2022

Music and Kitsch (R1B Reading & Composition), Spring & Fall 2021

Basic Musicianship (Music 20), Fall 2016, Spring & Fall 2019, Spring 2020

Berkeley Connect in Music (Fall 2017-Spring 2018)

University of California, Berkeley, Teaching Assistant

Introduction to Western Music (Music 27), fall 2015

Music in American Cultures (Music 26AC), spring 2016 and spring 2017

Sacramento City College, sole instructor

Bass Guitar Lab (spring 2014)

Other Teaching, sole instructor

Private music instruction (2006-2019)

PUBLICATIONS

2023 Book: *White Musical Mythologies: Sonic Presence in Modernism*, Stanford University Press.

2021 Article: “Ontological Appropriation: Boulez and Artaud,” *Twentieth Century Music* 18, no. 2.

Forthcoming:

2024 “The Modern Self in Crisis,” *Thesis Eleven* (fall 2024), a review essay of Fuoco B. Fann’s *This Self We Deserve: A Quest After Modernity* (Berkeley: Philosophy & Art Collaboratory, 2020).

2025 Review of Brian Kane, *Hearing Double: Jazz, Ontology, Auditory Culture* (Oxford University Press, 2024) in *Twentieth Century Music*.

Translation:

2024 “God the Father; Dao the Mother: Western and Chinese Dualisms” by John Lagerwey, *Philosophy East and West: A Quarterly of Comparative Philosophy* (Jan. 2024); originally published as “Dieu-Père/Dao-Mère: dualismes occidentaux et chinois,” *Extrême-Orient Extrême-Occident*, Hors-série (January 2012), 137-158.

CONFERENCE ACTIVITY

2024 Session Chair for “Critical Examinations of Minimalism: Focusing on Gender and Race” at the annual meeting of the American Musicological Society, Chicago, 14-17 November (planned).

- 2022 “A Typology of Musical Kitsch.” Conference paper delivered at the Northern California chapter meeting of the American Musicological Society, UC Berkeley, 14 May 2022.
- 2021 “Deconstructing the West: André Schaeffner’s Origin.” Conference paper delivered at the annual meeting of the American Musicological Society, November 2021 (virtual) and at the Northern California and Pacific Southwest joint regional meeting of the American Musicological Society (May 8, 2021).
- 2020 “Ontological Imperialism: Boulez and Artaud.” Conference paper delivered February 8, 2020 at the Northern California regional meeting of the American Musicological Society, Stockton, CA.
- 2019 “The Ontology of the Ineffable: Bergson, Satie, and Music of the Cubist Decade.” Conference paper delivered November 2, 2019 at the annual meeting of the American Musicological Society, Boston, MA.
- 2018 “Sonic Purity Between Breton and Varèse.” Conference paper delivered June 2018 at “Surrealism and Music in France 1924-1953: Interdisciplinary and International Contexts,” Institute of Modern Languages Research, University of London.

OTHER PROFESSIONAL EXPERIENCE

Music Performance

Jazz Bass Performance (2005-2015)

Performances with John Abercrombie, Ambrose Akinmusire, and Eric Alexander at the Blue Note, Dizzy’s Club Coca-Cola, and other venues (New York, 2010-2012)

Performances with Joe Gilman, Jeff Clayton, Mike McMullen, Rick Lotter, Brian Kendrick, Jeff Alkire, and others (Sacramento, 2012-2014)

Conservatory Training

Ensembles and private lessons with Scott Colley, Todd Coolman, Hal Galper, and Doug Weiss (Bass Performance, SUNY Purchase, 2010-2012)

Ensembles and private lessons with Hal Crook, Joe Lovano, George Garzone, Jim Stinnett, and Whit Browne (Bass Performance, Berklee College of Music, 2006-2008)

LANGUAGES

French: Advanced reading, intermediate writing and speaking

German: Intermediate reading, beginning writing and speaking