
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 Instructor, 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

2006-2020 Private Music Instructor

2005-2015 Bassist

TEACHING EXPERIENCE

University of California, Berkeley, sole instructor

Music and Language (Music 128), Fall 2022

Introduction to Western Music (Music 27), Fall Program for First Semester, Fall 2022

Introduction to Music Theory (Music 25), Spring 2022

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

Basic Musicianship (Music 20), Fall 2016, Spring and 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-present)

PUBLICATIONS

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

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

Translation:

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

CONFERENCE ACTIVITY

Presentations:

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