

Siegwart “Zig” Reichwald

Westmont College

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EDUCATION

Florida State University. PhD in Musicology (1998).

Dissertation Topic: *The Musical Genesis of Felix Mendelssohn’s Paulus.*

Florida State University. MM in Orchestral Conducting (1993).

University of South Carolina. BM in Organ Performance (1991).

EMPLOYMENT

Westmont College. 2022-present. Adams Chair of Music and Worship.

Converse University. 2004-2022. Charles E. Daniel Distinguished Professor of Music History and Conductor of Converse University Symphony; Interim Department Chair (2012-13).

Brevard Music Center. 2013-present. Musicologist. Program notes for all major concerts; pre-concert lectures for orchestra concerts; music literature course to high school students.

Palm Beach Atlantic University. 1998-2004. Assistant/Associate Professor of Music History and Conductor of Palm Beach Atlantic Symphony (non-tenure institution); Interim Music Department Chair (1999-2000).

Florida State University. 1996-98. Graduate Teaching Assistant in Musicology.

Florida State University. 1995-96 and 1991-93. Graduate Assistant in Conducting.

Independent Presbyterian Church, Savannah, GA. 1993-95. Choir Master/Organist.

PUBLICATIONS

BOOKS

Mendelssohn and the Genesis of the Protestant A Cappella Movement. Music and Musicians, 1750-1850, edited by Simon P. Keefe. Cambridge: Cambridge University Press, forthcoming.

Mendelssohn in Performance. Book’s editor and contributor of two chapters. Bloomington: Indiana University Press, 2008.

The Musical Genesis of Felix Mendelssohn’s Paulus. Lanham, MD.: Scarecrow Press, 2001.

ARTICLES

“Redeeming Chamber Music: Experiencing Solace in Mendelssohn’s Piano Trio.” In *Sacred Contexts in Secular Music of the Long Nineteenth Century*, edited by Markus Rathey and Effie Papanikolaou. Lanham, MD: Lexington, 2022.

“Die Leiden der jungen Clara: Das Klaviertrio Opus 17 als Ausdruck einer Neu-Romantikerin.” In *Freie Beiträge zur Jahrestagung der Musikforschung. Musikwissenschaft: Aktuelle Perspektiven*, vol. 1, edited by Rebecca Grotjahn and Nina Jaeschke, 277-91. Paderborn and Detmold, Germany: Musikwissenschaftliches Seminar der Universität Paderborn und der Hochschule für Detmold, 2020.

“Making it in the Big Apple: Piazzolla’s 1980s New York Experience in the Words of *The New York Times*.” In *Music Criticism 1950-2000*, edited by Roberto Illiano and

- Massimilio Locanto, 296-311. Turnhout, Belgium: Brepols, 2019.
- “Op. 36 Paulus. Oratorium nach Worten der Heiligen Schrift” and “Op. 46 Der 95. Psalm für Chor und Orchester.” In *Mendelssohn-Interpretationen*, edited by Matthias Geuting and Wulf Konold. Laaber, Germany: Laaber-Verlag, 2016.
- “Mendelssohn and the Catholic Tradition: Roman Influences on Mendelssohn’s Opp. 23 and 39.” In *Mendelssohn, the Organ, and the Music of the Past*, edited by Jürgen Thym, 40-60. Rochester: University of Rochester Press, 2014.
- “Mendelssohn as Musical Ambassador: Bringing the World to a Concert Hall Near You.” In *“En Pèlerinage avec Liszt”: Virtuosos, Repertoire and Performing Venues in 19th-Century Europe*, edited by Fulvia Morabito, 339-56. *Speculum Musicae* 24, edited by Roberto Illiano. Turnhout, Belgium: Brepols, 2014.
- “Neu entdecktes Stimmenmaterial der Uraufführung von Mendelssohns *Paulus*.” In *Mendelssohn und das Rheinland: Bericht über das Internationale Symposium Koblenz 29.-31.10.2009*, edited by Petra Weber-Bockholdt, 40-54. Koblenz: Wilhelm Fink, 2011.
- “To Italy and Beyond: Mendelssohn's Concept of Transcendence in Music,” *Ars Lyrica* 19 (Fall 2010): 56-92.
- “The Revision Process of Felix Mendelssohn’s *Psalm 95*.” In “Felix Mendelssohn,” ed. Carroll L. Gonzo. Special issue. *Choral Journal* 49, no. 9 (March 2009): 28-48.
- “Mendelssohn as Composer/Conductor: Early Performances of *Paulus*.” In *Mendelssohn in Performance*, 100-14. Bloomington, IN: Indiana University Press, 2008.
- “Mendelssohn’s Tempo Indications.” In *Mendelssohn in Performance*, 189-206. Bloomington, IN: Indiana University Press, 2008.
- “Brumel’s *Missa ‘Et ecce terrae motus’--an Oddity?*” In *Seventh Yearbook of the Alamire Foundation*, 51-69. Leuven, Belgium: Alamire Foundation, 2008.
- “Mendelssohn ‘Unfinished’—Newly Discovered Performance Parts of the Premiere of *Paulus*.” In *Performance Practice: Issues and Approaches*, edited Timothy D. Watkins, 177-201. Ann Arbor, MI: Steglein, 2008.
- “Poulenc’s *Concerto pour Orgue*, Bach, Liszt, and Stravinsky.” *The American Organist* 33, no. 8 (August 1999): 34-36.

REVIEWS

- Felix Mendelssohn, *Concerto in E Minor, Op. 64*, Urtext, edited by R. Larry Todd, and Clive Brown. Kassel: Bärenreiter, 2005 /2018. In *Nineteenth-Century Music Review* 17, no. 2 (August 2020): 325-328.
- Grimes, Nicole and Angela R. Mace, eds. *Mendelssohn Perspectives*. Surrey, U.K.: Ashgate, 2012. In *German Studies Review* 37, no. 3 (October 2014): 659-61.
- G. F. Handel, *Acis and Galatea*, arranged by Felix Mendelssohn. Christ Church Cathedral Choir and Oxford Philomusica, Stephen Darlington conductor. Nimbus 6201, 2013 (1 CD: DDD: 76 minutes). In *19th-Century Music Review* 10, no. 2 (December 2013): 370-72.
- Rebecca Rosenthal, *Felix Mendelssohn Bartholdys Schauspielmusiken*. Frankfurt am Main: Peter Lang, 2009. In *Ars Lyrica* 19 (Fall 2010): 153-56.
- Cooper, John Michael. *Mendelssohn, Goethe, and the Walpurgis Night*. Rochester, NY: University of Rochester Press, 2007. In *Notes* 64, no. 3 (March 2008): 500-02.

José Antonio Bowen, ed. *The Cambridge Companion to Conducting*. Cambridge: Cambridge University Press, 2003. In *Journal of Musicological Research* 44, no. 1 (January-March 2005): 77-80.

Cooper, John Michael. *Felix Mendelssohn Bartholdy: A Guide to Research*. New York: Routledge, 2001. In *Notes* 58, no. 4 (June 2002): 825-8.

Seaton, Douglass, ed. *The Mendelssohn Companion*. Westport, CT: Greenwood Press, 2001. In *Notes* 58, 4 (June 2002): 825-8.

SELECTED PAPER PRESENTATIONS

“Mendelssohn the Progressive: Narrative Strategies in Fanny Mendelssohn Hensel’s Piano Trio op. 11 and Felix Mendelssohn’s String Quartet op. 80.” *Women Are Not Born to Compose: Female Musical Works from 1750 to 1950*, Centro Studi Opera Omnia Luigi Boccherini, Lucca and Centre de musique romantique française, Venice, virtual conference, 27-30 November 2020.

“St. Felix the ‘Philisterapost’: Finding Mendelssohn in the Revisions of *Paulus* from Premiere to Print.” Annual Meeting of the American Musicological Society, virtual conference, 7-8 and 14-15 November 2020.

“Die Leiden der jungen Clara: Das Klaviertrio Opus als Ausdruck einer Neu-Romantikerin.” Annual Meeting of the Gesellschaft für Musikforschung. Paderborn/Detmold, Germany, 23-26 September 2019.

“Making her Way in Dresden: New Paths in Clara Schumann’s Piano Trio, Op. 17.” The Second International Conference on Women’s Work in Music, Bangor University, Wales, 4-6 September 2019.

“Mendelssohn and the Reformed Tradition: Re-evaluating Important Sources.” Spring Meeting of the American Musicological Society—Southeast Chapter, The University of South Carolina, 2-3 March 2018.

“Making it in the Big Apple: Piazzolla’s 1980s New York Experience in the Words of the *New York Times*.” *Music Criticism 1950-2000*, organized by Centro Studi Opera Omnia Luigi Boccherini, Lucca and Societat Catalana de Musicologia, Barcelona; 9-11 October 2017, Institut d’Estudis Catalans, Barcelona.

“A Most Unwilling Reformer: Mendelssohn’s Domchor Composition as a Catalyst for the Restoration Movement in Prussian Church Music,” Annual Meeting of the Society for Christian Scholarship in Music, Scripps College, Claremont, CA, 9-11 February 2017.

“Created in Their Own Image: Arrangements and Performances of Piazzolla’s ‘Verano Porteño.’” *Second Conference of the International Musicological Society – Regional Association for Latin America and the Caribbean (ARLAC/IMS)*; Santiago de Chile, Universidad Alberto Hurtado, January 2016.

“The Gospel According to Mendelssohn: Spiritual Meaning and Liturgical Function in Mendelssohn’s *Three Motets*, Op. 39.” *Jewishness & The Arts: Music And Composers In Nineteenth-Century Europe*; Rome, Accademia Filarmonica Romana, October 2015.

“Eyes Wide Open: The Compositional Impact of Mendelssohn’s Artistic and Religious Grand Tour Experiences.” *Neoclassical Reverberations of Discovering Antiquity*; Twelfth Conference of the ICTM Study Group for the Iconography of the Performing Arts; Torino, Archivio di Stato, October 2014.

“An Emerging Credo of Absolute Music: The Evolution of Mendelssohn’s Piano Trio Op. 49.” Annual Meeting of the American Musicological Society; New Orleans, November 2012.

- “Mendelssohn as Musical Ambassador: Bringing the World to a Concert Hall Near You.” *The European Sound in the Era of Liszt: The Musical Tour in the Nineteenth Century*; An International Conference at the Villa Medice Giulini, Briosco, Italy, October 2011. Organized by Centro Studi Opera Omina Luigi Boccherini in association with Centre de Musique Romantique Française and under the auspices of Fondazione Istituto Liszt.
- “Felix Mendelssohn's First Piano Trio Opus 49: Laying a New Foundation.” *The Piano Trio: History, Technique, Performance*, An International Conference at the University of London (UK), 12 November 2010.
- “Mendelssohn in Italy: Coming to Terms With His Jewish/German Heritage.” *Lyrical Dialogues* at Harvard University, 30 April 2010.
- “Neu entdecktes Stimmenmaterial der Uraufführung von Mendelssohns *Paulus*.” Mendelssohn und das Rheinland – Internationales wissenschaftliches Symposium; University of Koblenz, October 2009.
- “‘Religious Kitsch or Meaningful Expression?’ New Paths in Mendelssohn’s Op. 66 and Schumann’s Op. 63.” Kongress Felix Mendelssohn Bartholdy – Kompositorisches Werk und künstlerisches Wirken – Internationaler musikwissenschaftlicher Kongress Leipzig, August 2009.
- “A Voice Calling in the Desert: Spiritual and Cultural Modes of Expression in Mendelssohn’s *Psalm 95*.” Annual meeting of the Forum on Music and Christian Scholarship at Notre Dame, 27-28 February 2009.
- “Mendelssohn’s Tempo Indications.” *Performing Romantic Music: Theory and Practice*, Centre for Nineteenth-Century Music and the Music Department, Durham University and Middlesex University, July 2008.
- “Two Days in the Workroom of a Composer; Schubert’s C Major Symphony, Mendelssohn’s Ruy Blas, and the Development of the Romantic Symphony.” Congress of the International Musicological Society, Zurich, July 2007.
- “‘Cheap Grace or True Revelations?’ New Paths in Schumann’s Op. 63 and Mendelssohn’s Op. 66.” International Symposium: “*New Paths*”: Robert Schumann, 1848-1856; McGill University, Montreal, September 2006.
- “The Cantor’s Last Lesson: ‘Color Outside the Lines!’ Fanny Hensel’s Piano Trio Op. 11 and Felix Mendelssohn’s String Quartet Op. 80.” Fourteenth International Conference on 19th-Century Music, Manchester, July 2006; International Fanny Mendelssohn Hensel Conference; Tallahassee, November 2005.
- “The Launching Of *Chambers* Music in the Piano Trios of the Schumanns and Mendelssohns.” Annual Meeting of the College Music Society; Quebec City, November 2005
- “The Tale of Four Cities, (at least) Three Premieres and No Great Performance: Early Performances of Mendelssohn’s *Paulus* and the Composer’s Ideals of the Right Performance.” International Symposium: *The Composers and Compositions of the Berlin Sing-Akademie*; Rhodes College, Memphis, TN, November 2003.
- “Felix Mendelssohn’s *Paulus*: Eine Antwort auf die Identitätskrise des Oratoriums.” International Symposium: Eine “namenlose Mittelgattung;” Gattungen und Formen des Oratoriums im 19. Jahrhundert; Weimar, Germany, November 2002.
- “Brumel’s *Missa ‘Et ecce terrae motus’*--an Oddity?” 17th Congress of the International Musicological Society, Leuven, Belgium, August 2002.