

Curriculum Vitae

Matthew J. Hall, PhD

Ithaca College School of Music
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EMPLOYMENT

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|-----------|---|
| 2019– | Lecturer, Ithaca College School of Music Music Theory and History Performance Studies (organ and harpsichord) |
| Fall 2019 | Visiting Lecturer, Cornell University Department of Music |
| 2018–19 | Don M. Randel Teaching Fellow, Cornell University Department of Music |
| 2014–18 | Teaching Assistant, Cornell University Department of Music |
| 2010–13 | Instructor, Cambridge Center for Adult Education |
| 2010–13 | Editorial Assistant, Packard Humanities Institute |

EDUCATION

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| 2019 | Cornell University PhD Musicology Dissertation: “Copying Bach: Compositional Emulation and Originality in Apprenticeships with J. S. Bach, 1720–1750” |
| 2016 | Cornell University MA Music |
| 2013 | Boston University MM Historical Performance (harpsichord and organ) |
| 2010 | University of Leeds (England) MMus Musicology with Distinction Fulbright Scholar Thesis: “Charles Dieupart and the Concert Performance Tradition” |
| 2010 | Leeds Cathedral (England) Organ Scholar |
| 2009 | Harvard University AB Linguistics and Music <i>summa cum laude</i> |

PUBLICATIONS

Peer-Reviewed Articles

- “Improvised Ensemble Counterpoint: On the Notation of the Bass in Agostino Agazzari’s *Eumelio* (1606),” *Early Music* (forthcoming, May 2020).
- “Minor-Mode Sonata-Form Dynamics in Haydn’s String Quartets,” *HAYDN: Online Journal of the Haydn Society of North America* 9/1 (2019), <<https://www.rit.edu/affiliate/haydn/volume-91-spring-2019>>.

“Johann Sebastian Bach,” [textbook chapter] in *A-R Online Music Anthology* ed. Jonathan Rhodes Lee (Middleton, WI: A-R Editions, 2016–), <https://www.armusicanthology.com/Anthology/ViewerPlus.aspx?music_id=920>.

“François Couperin on Touch, Movement, and the Soul,” *Keyboard Perspectives* 10 (2017): 19–37.

“Brumel’s *Laudate Dominum de caelis* and the ‘French-court’ Motet,” *Journal of the Alamire Foundation* 18/1 (2016): 33–54.

“Keyboard Technique as Contrapuntal Structure in J. S. Bach’s Clavier Works,” *Understanding Bach* 10 (2015): 85–108.

“Charles Dieupart’s *Six suittes* (1701–1702) and the *en concert* Performance Tradition,” *The Viola da Gamba Society Journal* 4 (2010): 6–35.

Review Essays

“Leonhardt’s Transcriptions and the Work Concept,” *Keyboard Perspectives* 13 (forthcoming, 2020).

“Pierre Nicolas La Font’s Recently Recovered Harpsichord Music and Its New Critical Edition,” *Keyboard Perspectives* 11 (2019): 237–45.

Critical Edition

Agostino Agazzari, *Eumelio* (1606), ed. Matthew J. Hall, Elizabeth Lyon, and Zoe Weiss. A-R Editions, forthcoming.

Reviews and Reports

Review of John Sheeles, *Suites of Lessons for the Harpsichord or Spinet, Book 1* (1724) and *Book 2* (c.1730), 2 vols., ed. Michael Talbot, *Eighteenth-Century Music* 16/1 (2019): 74–76.

Conference Report, “Cembalophilia: Hidden Histories of the Harpsichord. Berkeley City Club, 6–8 June 2016,” *Eighteenth-Century Music* 14/2 (2017): 323–27.

Review of Johann Sebastian Bach, *Complete Organ Works* vols. 1 and 2, ed. David Schulenberg, *Eighteenth-Century Music* 12/2 (2015): 246–47.

Conference Report, “Sensation and Sensibility at the Keyboard in the Late Eighteenth Century: Celebrating the Tercentenary of C. P. E. Bach. Cornell University, 2–4 October 2014,” *Eighteenth-Century Music* 12/2 (2015): 266–69.

Recordings

Melothesia. Complete keyboard works of Matthew Locke from *Melothesia* (1673), *Musick’s Hand-Maid* (1663, 1678), and ms. sources. Compact disc. Ad Parnassum Records, forthcoming.

C. P. E. Bach: The Complete Piano Quartets, with Sarah Darling and Sarah Paysnick. Compact disc. Ad Parnassum Records, 2013.

Other Contributions

Poems, *Claritas* 7 (2019): 23–24.

Audio examples in Roger Moseley, *Keys to Play: Music as a Ludic Medium from Apollo to Nintendo* (Oakland: University of California Press, 2016), 131–2, 135, 184, 186.

Translations in *René Drouard de Bousset: Judith and other Sacred Cantatas*, Brandywine Baroque. Compact disc. Plectra Records PL21502, 2015.

In Preparation

Copying, Emulation, and Plagiarism in the Shadow of J. S. Bach [monograph].

Letter Concerning Music (1680), by Jean Gallois (1634–1707) [translation and commentary].

“Notizen über das Leipziger katholische Gesangbuch der Bachischen Zeit” [article].

“Brumel’s Borrowings” [invited Festschrift chapter].

TEACHING

Ithaca College School of Music, 2019–

Courses taught: Theory II (for majors)
Introduction to the Organ (for piano majors)
Organ Studio
Harpsichord Studio

Cornell University Department of Music, 2014–2019

Instructor of record: Theory I (for majors)
Tonal Counterpoint (elective for majors)
Music Notation (for non-majors)
Organ Studio
Harpsichord Studio
Baroque Orchestra

Teaching assistant: Music History II (for majors)
History of Rock (for non-majors)
Elements of Music (music/sound studies for non-majors)
Theory I (for majors)
Introduction to Music Theory (for non-majors)

The Cambridge Center for Adult Education, 2010–13

Courses taught: Russian Ballet Music
Chamber Music of Brahms
The Music of C. P. E. Bach and Haydn
Medieval Music

PRESENTATIONS

Conference Papers

- 2019 “Slow or Swift? Gulliver, Telemann, Bach and the Ironic *Stile Antico*”
Annual Meeting of the American Musicological Society, Boston, MA
- 2018 “Telemann’s View of a Hybrid Modal-Tonal Space”
Modes, Church Tones, Tonality: Tonal Spaces, c. 1550–1720, The University of Ferrara
- 2016 “Brumel’s *Missa L’homme armé*: Transmission and Style”
44th Medieval and Renaissance Music Conference, Sheffield University (UK)
- “Harpichord Harmony and the Soul: François Couperin and *le bon goût*”
Cembalophilia: Hidden Histories of the Harpichord, The Westfield Center
- “Anxieties over Bach: Nineteenth-Century Keyboards and ‘Authenticity’”
Keyboard Networks: Interrogating Technologies of Music, Cornell University
- 2015 “The Age of Josquin: No Longer a Useful Fiction?”
Towards a Polycentric Model of Renaissance Music, Boston University
- “Collective Improvisation as Composition” (lecture-demo with Benjamin Katz)
Historical Keyboard Society of North America, McGill University, Montreal
- 2014 “Antoine Brumel Between Ferrara and France: Another Royal Composer Recovered”
42nd Medieval and Renaissance Music Conference, Birmingham University (UK)
- “Contrapuntal Structure as Keyboard Technique in J. S. Bach’s Pedagogy”
16th Biennial Conference on Baroque Music, Mozarteum, Salzburg
- “*Concerts Royaux*, 1670–1700: Genre, Style, Performance Practice”
Society for Seventeenth-Century Music, Trinity University, San Antonio
Irene Alm Memorial Prize

Invited Talks

- 2019 “Medieval Liturgical Codices and Fragments at Cornell”
August 6, Kroch Library, Cornell University
- “Learning in the Bach Household”
January 20, Pennsylvania State University
- 2018 “Integrating LaTeX and Lilypond to Embed Music in Text Documents”
September 11, Department of Music, Cornell University
- “Fixing Fantasy: Taste and Interpretation in Nineteenth-Century Receptions of Bach”
January 10, Department of Musicology, Herb Alpert School, UCLA
- 2016 “Molière’s French and Lully’s Music for *Le carnaval mascarade*”
June 20, Queen’s College Baroque Opera Workshop, Queens, NY

- 2015 Masterclass and Lecture-Recital
June 22, Williamsport Chamber Music Festival, Lycoming College, Williamsport, PA
“History of the Orchestra in England”
January 6, Tafelmusik Winter Institute, Toronto
- 2014 “C. P. E. Bach’s Legacy”
March 31, The Cambridge Center for Adult Education, Cambridge, MA
- 2012 “Dr. Burney Goes to Naples”
July 22, International Baroque Institute at Longy, Cambridge, MA
- 2011 “The Evolution of Keyboard Instruments from the Hydraulis to the Piano”
December 1, The Cambridge Center for Adult Education, Cambridge, MA
“Classic French for Singers: What You Need to Know”
July 25, International Baroque Institute at Longy, Cambridge, MA

Panels

- 2017 Polyphony Reconstruction Workshop
Gaspar van Weerbeke and Contexts, Paris Lodron Universität Salzburg
Principles and methods of completion of fragmentary fifteenth-century polyphony
- 2016 The Instruments of the Well-Tempered Clavier Round Table
J. S. Bach and Keyboard Pluralism, Cornell University

CONFERENCES AND EVENTS ORGANIZED

- 2019 Administrative support, “Keyboard Conversations” Festival
September 6–8, Cornell University
- 2015–17 Co-organizer, Improvisation in Theory and Practice, Central NY Mellon Corridor
Year-long symposium series at Eastman School of Music, Syracuse, and Cornell
- 2017 Director, “Yield Troubled Shadows’: Bach and Modern American Society”
March 17, Barnes Hall, Cornell
Performances of Bach cantatas and lectures on current events by members of the Law and Humanities Faculties. Supported by the Cornell Council for the Arts, German Cultural Studies, the Einaudi Center for European Studies.
- 2014 Co-organizer, C. P. E. Bach Tercentenary Conference-Festival
October 2–4, Cornell University

PERFORMANCE

Collaborations

- 2019– Director, Anabel Taylor Chapel Choir
Weekly choral compline service
- 2018– Forest Home Friends of Chamber Music
Village concerts
- 2014– Linden Players
Trio with Claire Raphaelson (soprano) and David Miller (viola da gamba)
- 2009– Katz & Hall
Harpsichord improvisational duo with Benjamin Katz
- 2012–2017 Director, Cambridge Chamber Singers
Renaissance choir with annual residency at the Phoenicia Festival of the Voice, Phoenicia, NY
- 2010–2016 Founding Member, Musical Offering Chamber Ensemble
- 2009–11 Music Director, Harvard Early Music Society

Selected Repertoire

- Harpsichord Complete concertos: J. S. Bach, C. P. E. Bach
Complete solo works: Byrd, Buxtehude, Froberger, Matthew Locke,
J. S. Bach, L. Couperin, F. Couperin, Rameau, Louis Marchand,
Élisabeth-Claude Jacquet de la Guerre
- Organ Selected works: Sweelinck, J. S. Bach, C. P. E. Bach, Buxtehude, Franck, Dupré
Complete works: L. Couperin, F. Couperin, Purcell, Mendelssohn, Brahms
Organ music before 1600
- Chamber music J. S. Bach, *Musical Offering*, Violin Sonatas, Gamba Sonatas (complete)
C. P. E. Bach, Keyboard Trios, Quartets (complete)
Rameau, *Pièces de clavessin en concerts* (complete)

Improvisations and Transcriptions

- New Bach: Organ arrangements and improvisations in the style of J. S. Bach
- Improvised French Organ Mass: Liturgical reconstruction with schola
- The Art of Coloration: Improvised organ polyphony in the style of Paumann and Hofhaimer, ca. 1500
- Concerti grossi: Original transcriptions of works by Corelli, Vivaldi, and Handel
- Pas de deux*: Duo harpsichord improvisations in the French style with Benjamin Katz
- Improvised concerts of harpsichord suites, toccatas, and fugues

PROFESSIONAL DEVELOPMENT

- 2019 **Active Learning Initiative** | Cornell University
- 2018 **Intergroup Dialogue Project** | Cornell University
18-hour workshop in developing productive dialogue about identity and difference
- 2016 **German Language Study** | Herder-Institut der Universität Leipzig
85 hours classroom instruction plus 20 hours region-specific cultural exchange
- 2015–2016 **Center for Teaching Excellence Workshops** | Cornell University
5 hours of classroom time over a series of four workshops:
Teaching research skills using library resources
Understanding student's learning styles
Designing student assessments to evaluate yourself as a teacher
Developing a teaching philosophy

SERVICE

Professional and Scholarly

- 2019– Reviewer of manuscripts for MLA Index and Bibliography series
- 2019–20 Committee for the Active Learning Initiative, Cornell Music Dept.
Advisory Board, Cornell Center for Historical Keyboards
- 2016–17 Chair, Cornell Music Colloquium Committee

Community

- 2012– Founder and Executive Director, Ad Parnassum, Inc.
- 2012–2018 Treasurer, The Chennai Children Foundation, Inc.

OTHER PROFESSIONAL EXPERIENCE

Publishing

- 2019– Copyeditor
Keyboard Perspectives, The Westfield Center for Historical Keyboard Studies
- 2010–13 Editorial Assistant
C. P. E. Bach: The Complete Works, The Packard Humanities Institute
- 2009–13 Editorial Assistant & Contributor
Early Music Performer, Journal of the National Early Music Association (UK)

Freelance**Vocal Repetiteur**

Selected clients: Boston Baroque, Julianne Baird, Amherst Early Music Festival, Brandywine Baroque (Wilmington, DE), Queens College Baroque Opera Workshop (NYC)

Harpichord and Organ Technician

Selected clients: Boston Early Music Festival, New York State Baroque, Harvard, Cornell

GRANTS, FELLOWSHIPS, & HONORS

- 2019 Don M. Randel Teaching and Research Fellowship
- 2018 German Academic Exchange Service (DAAD) Fellowship
- 2017 William H. Scheide Research Grant, American Bach Society
Project Grant, Cornell Council for the Arts (with David Yearsley and Elizabeth Lyon)
“Bach in Modern American Society”
- 2016 Language Study Grant, Cornell Graduate School
Herder-Institut, Universität Leipzig
Ellen Gussman Adelson Prize, Cornell Music Department
For contributions to the department in teaching and performance
Project Grant, The Westfield Center for Historical Keyboard Studies
“Collective Improvisation”
- 2015 Finalist, York (UK) Early Music Competition
- 2014 Irene Alm Memorial Prize, Society for Seventeenth-Century Music
- 2009 Fulbright Scholarship
Thomas T. Hoopes Prize, Harvard Faculty of Arts and Sciences
- 2008 Alex G. Booth '30 Fellowship, Booth Foundation
Harvard College Research Grant
- 2007 Detur Book Prize, Harvard Faculty of Arts and Sciences
Artist Development Fellowship, Harvard Office for the Arts
- 2006 John Harvard Scholarship, Dean of Harvard College
- 2005 Pope St. Pius X Medal, His Excellency the Bishop of Fall River

PROFESSIONAL AFFILIATIONS

American Musicology Society

Society for Music Theory

American Bach Society

Neue Bachgesellschaft

Haydn Society of North America

Society for Eighteenth-Century Music

Society for Seventeenth-Century Music

American Guild of Organists

Boston Musicians' Association (American Federation of Musicians Local 9-535)

LANGUAGES

English (native)

French (C1 = advanced); Renaissance and Classical French (reading and declamation)

German (B2 = excellent reading and writing, intermediate speaking)

Latin, Italian (reading)

Portuguese (heritage language)