

Curriculum Vitae

Matthew J. Hall, PhD

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SUMMARY

- Roman Catholic lay minister, organist, and cantor with experience directing parish music ministry and campus faith formation programs
- Musicologist with experience editing multilingual music publications for scholars and the public
- Performer and educator with teaching experience at the undergraduate and graduate levels

EDUCATION

MA	St. Bernard's School of Theology and Ministry, Pastoral Studies	in progress
PhD	Cornell University, Musicology	2019
MM	Boston University, Historical Performance (harpsichord and organ)	2013
MMus	University of Leeds (UK), Musicology – Fulbright Scholar	2010
AB	Harvard University, Linguistics and Music <i>summa cum laude</i>	2009

EXPERIENCE

Ministry

Associate Director of Campus Ministry, Cornell Catholic Community, Ithaca, NY (since 2022)

- Coordinate RCIA and confirmation preparation programs
- Teach catechetical lessons and lead faith formation gatherings
- Liaison to diocesan marriage tribunal
- Liturgical ministry scheduling and training
- Recruit, hire, train, and supervise student interns
- Pastoral counseling

Director of Music, Immaculate Conception Church, Ithaca, NY (since 2020)

- Organist and choir director
- Supervise assistant organists and cantors
- Responsible for the maintenance of organ and pianos, including organ restoration in context of \$2.4 M church restoration

Campus Minister, Cornell Catholic Community, Ithaca, NY (2017–2022)

Director of Music, St. Charles Borromeo Church, Waltham, MA (2012–13)

Organist and Cantor, St. Therese Carmelite Chapel-in-the-Mall, Peabody, MA (2010–12)

Organist & Assistant Choirmaster, Church of Our Saviour, Brookline, MA (2010–12)

- Collaborated in the selection and acquisition of Hook & Hastings opus 1366 (1887) pipe organ

Organ Scholar & Associate Choirmaster, Cathedral Church of St. Anne, Leeds, UK (2009–10)

- Daily sung Mass and Vespers; organ recitals; broadcasts on BBC Radio 4; solemn pontifical liturgies

Teaching

Lecturer, School of Music, Ithaca College, Ithaca, NY (since 2019)

- Music theory and musicianship skills courses for undergraduates
- Graduate music history seminars
- Individual lessons in organ and harpsichord for undergraduate and graduate majors
- Introductory organ class for non-majors and beginners

Lecturer, Department of Music, Cornell University, Ithaca, NY (2014–19)

Instructor, The Cambridge Center for Adult Education, Cambridge, MA (2010–13)

- Taught continuing education courses for adults
- Organized and led cultural outings throughout Greater Boston

Publishing

Managing Editor, *Journal of Musicology*, University of California Press (since 2021)

- Oversee day-to-day operations of the journal
- Manage the peer review process, including database management
- Provide logistical support to editorial team and authors
- Oversee and coordinate the publication process (editing, fact checking, copy editing, and compositing)
- Oversee and coordinate multiple workflows
- Manage copyright and reproduction permissions
- Track data and produce quarterly and annual reports on submission rates and internal workflow efficiency

Copyeditor, *Keyboard Perspectives*, The Westfield Center for Historical Keyboards (2015–21)

Editorial Assistant, The Packard Humanities Institute, Cambridge, MA (2010–2013)

Editorial Assistant & Contributor, *Journal of the National Early Music Association* (UK) (2009–2013)

Freelance

Editor and Translator

- Developmental editor and copyeditor for numerous music publications and theses
- Translation into English and English-language editorial support for music scholars
- Layout and small-run publication (500–1500 copies) of program books combining text, images, and music

Harpsichord and Organ Technician

- Outside consultant on organ restoration and repair projects
- Selected clients: Boston Early Music Festival, New York State Baroque, Harvard University, Cornell University

Vocal Coach

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

PUBLICATIONS

- “‘Es fällt kein Meister vom Himmel’: W. F. Bach’s Juvenilia and the Methods of Creative Imitation,” in *Authorship and Authorial Identity in Historical Keyboard Music*, ed. Andrew Woolley, Ashgate Historical Keyboard Series (Aldershot: Ashgate, forthcoming 2022).
- Agostino Agazzari, *Eumelio* (1606), ed. Matthew J. Hall, Elizabeth Lyon, and Zoe Weiss. Middleton: A-R Editions. 2022.
- “Improvised Ensemble Counterpoint: On the Notation of the Bass in Agostino Agazzari’s *Eumelio* (1606),” *Early Music* 48, no. 2 (2020): 177–192.
- “Minor-Mode Sonata-Form Dynamics in Haydn’s String Quartets,” *HAYDN: Online Journal of the Haydn Society of North America* 9, no. 1 (2019), <https://www.rit.edu/affiliate/haydn/volume-91-spring-2019>.
- “Pierre Nicolas La Font’s Recently Recovered Harpsichord Music and Its New Critical Edition,” *Keyboard Perspectives* 11 (2019): 237–45.
- Review of John Sheeles, *Suites of Lessons for the Harpsichord or Spinnet, Book 1 (1724) and Book 2 (c.1730)*, 2 vols., ed. Michael Talbot, *Eighteenth-Century Music* 16, no. 1 (2019): 74–76.
- “Johann Sebastian Bach,” [textbook chapter] in *A-R Online Music Anthology* ed. Jonathan Rhodes Lee (Middleton, WI: A-R Editions, [2018]), https://www.armusicanthology.com/Anthology/ViewerPlus.aspx?music_id=920.
- “François Couperin on Touch, Movement, and the Soul,” *Keyboard Perspectives* 10 (2017): 19–37.
- Conference Report, “Cembalophilia: Hidden Histories of the Harpsichord. Berkeley City Club, 6–8 June 2016,” *Eighteenth-Century Music* 14, no. 2 (2017): 323–27.
- “Brumel’s *Laudate Dominum de caelis* and the ‘French-court’ Motet,” *Journal of the Alamire Foundation* 8, no. 1 (2016): 33–54.
- 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.
- “Keyboard Technique as Contrapuntal Structure in J. S. Bach’s Clavier Works,” *Understanding Bach* 10 (2015): 85–108.
- Review of Johann Sebastian Bach, *Complete Organ Works* vols. 1 and 2, ed. David Schulenberg, *Eighteenth-Century Music* 12, no. 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, no. 2 (2015): 266–69.
- Translations in *René Drouard de Bousset: Judith and other Sacred Cantatas*, Brandywine Baroque. Compact disc. Plectra Records PL21502, 2015.
- C. P. E. Bach: The Complete Piano Quartets*, with Sarah Darling and Sarah Paysnick. Compact disc. Ad Parnassum Records, 2013.
- “Charles Dieupart’s *Six suites* (1701–1702) and the *en concert* Performance Tradition,” *The Viola da Gamba Society Journal* 4 (2010): 6–35.

CONFERENCE PRESENTATIONS & INVITED LECTURES

- “Slow or Swift? Gulliver, Telemann, Bach and the Ironic *Stile Antico*,” Annual Meeting of the American Musicological Society, Boston, MA (November 3, 2019)
- “Telemann’s View of a Hybrid Modal-Tonal Space,” Modes, Church Tones, Tonality: Tonal Spaces, c. 1550–1720, The University of Ferrara (November 9, 2018)
- “Integrating LaTeX and Lilypond to Embed Music in Text Documents,” Department of Music, Cornell University (September 11, 2018)
- “Fixing Fantasy: Taste and Interpretation in Nineteenth-Century Receptions of Bach,” Department of Musicology, Herb Alpert School, UCLA (January 10, 2018)
- “Brumel’s *Missa L’homme armé*: Transmission and Style,” 44th Medieval and Renaissance Music Conference, Sheffield University, UK (July 6, 2016)
- “Molière’s French and Lully’s Music for *Le carnaval mascarade*,” Queen’s College Baroque Opera Workshop, Queens, NY (June 20, 2016)
- “Harpsichord Harmony and the Soul: François Couperin and *le bon goût*” Cembalophilia: Hidden Histories of the Harpsichord, University of California, Berkeley (June 7, 2016)
- “Anxieties over Bach: Nineteenth-Century Keyboards and ‘Authenticity’,” Keyboard Networks: Interrogating Technologies of Music, Cornell University (March 5, 2016)
- “The Age of Josquin: No Longer a Useful Fiction?,” Towards a Polycentric Model of Renaissance Music, Boston University (November 6, 2015)
- Masterclass and Lecture-Recital, Williamsport Chamber Music Festival, Lycoming College, Williamsport, PA (June 22, 2015)
- “Collective Improvisation as Composition” (lecture-demo with Benjamin Katz), Historical Keyboard Society of North America, McGill University (May 24, 2015)
- “History of the Orchestra in England” Tafelmusik Winter Institute, Toronto (January 6, 2015)
- “Contrapuntal Structure as Keyboard Technique in J. S. Bach’s Pedagogy,” 16th Biennial Conference on Baroque Music, Mozarteum, Salzburg (July 12, 2014)
- “Brumel Between Ferrara and France: Another Royal Composer Recovered,” 42nd Medieval and Renaissance Music Conference, Birmingham University, UK (July 6, 2014)
- “*Concerts Royaux*, 1670–1700: Genre, Style, Performance Practice,” Society for Seventeenth-Century Music, Trinity University, San Antonio (April 6, 2014)
- “C. P. E. Bach’s Legacy,” The Cambridge Center for Adult Education, Cambridge, MA (March 31, 2014)
- “Dr. Burney Goes to Naples,” International Baroque Institute at Longy, Cambridge, MA (July 22, 2012)
- “The Evolution of Keyboard Instruments from the Hydraulis to the Piano,” The Cambridge Center for Adult Education, Cambridge, MA (December 1, 2011)
- “Classic French for Singers: What You Need to Know,” International Baroque Institute at Longy, Cambridge, MA (July 25, 2011)

PROFESSIONAL DEVELOPMENT

“Cultivating and Engaging Student Leaders” webinar, Catholic Campus Ministry Association (January 20, 2022)

Diaconal Discernment and Formation, Roman Catholic Diocese of Rochester (ongoing since 2021)

“The Year-Round Catechuminate” workshop, Catechumeneon and the Roman Catholic Diocese of Rochester (January 30, 2021)

“C/D431: Sacraments of Initiation & RCIA” graduate seminar (audit), St. Bernard’s School of Theology and Ministry (Summer 2020)

Active Learning Initiative, Cornell University (AY 2019–20)

Intergroup Dialogue Project, Cornell University (July 10–26, 2018)

German language study, Herder-Institut der Universität Leipzig (Summer 2016)

“Best Practices for Teaching Across Abilities” workshop, Center for Teaching Excellence, Cornell University (March 23, 2016)

“Cultivating an Inclusive Classroom” workshop, Center for Teaching Excellence, Cornell University (March 16, 2016)

“Teaching Research Skills Using Library Resources” workshop, Center for Teaching Excellence, Cornell University (March 9, 2016)

“Enhance Your Teaching by Understanding Students’ Learning Styles” workshop, Center for Teaching Excellence, Cornell University (February 29, 2016)

“Developing a Teaching Philosophy” workshop, Center for Teaching Excellence, Cornell University (October 31, 2015)

“Designing Student Assessment to Evaluate Yourself as a Teacher” workshop, Center for Teaching Excellence, Cornell University (October 22, 2015)

COMMUNITY SERVICE

Building and Grounds Committee, Immaculate Conception Church, Ithaca, NY (since 2021)

Founder and Executive Director, Ad Parnassum, Inc., a 501(c)(3) charity (2012–20)

Treasurer, The Chennai Children Foundation, Inc., a 501(c)(3) charity (2012–18)

PRIZES & FELLOWSHIPS

Donald J. Grout Memorial Dissertation Prize (2020)
Don M. Randel Teaching and Research Fellowship (2019)
German Academic Exchange Service (DAAD) Fellowship (2018)
William H. Scheide Research Grant, American Bach Society (2017)
Ellen Gussman Adelson Prize, Cornell Music Department (2016)
Finalist, York (UK) Early Music Competition (2015)
Irene Alm Memorial Prize, Society for Seventeenth-Century Music (2014)
Fulbright Scholar (2009–10)
Thomas T. Hoopes Thesis Prize, Harvard Faculty of Arts and Sciences (2009)
Alex G. Booth Fellow (2008–09)
Detur Book Prize, Harvard Faculty of Arts and Sciences (2007)
John Harvard Scholarship, Dean of Harvard College (2006)
Pope St. Pius X Medal, His Excellency the Bishop of Fall River (2005)

PROFESSIONAL AFFILIATIONS

American Bach Society
American Guild of Organists
Catholic Campus Ministry Association
National Association of Pastoral Musicians
Neue Bachgesellschaft

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)