

*Curriculum Vitae*

**Matthew J. Hall, Ph.D.**  
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**SUMMARY**

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- Roman Catholic catechist, organist, and cantor with experience directing parish music programs and faith-formation programs on college campuses
- Musicologist with experience editing multilingual music publications for scholars and the public
- Performer and educator with teaching experience at the undergraduate and graduate levels
- Nonprofit leader with skills in student leadership development, strategic planning, and career counseling

**EDUCATION**

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

**EXPERIENCE**

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**Ministry**

Associate Director of Campus Ministry, Cornell Catholic Community, Ithaca, NY (since 2022)  
Campus Minister, Cornell Catholic Community, Ithaca, NY (2017–2022)  
Director of Music, Immaculate Conception Church, Ithaca, NY (2020–2022)  
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 and Assistant Choirmaster, Church of Our Saviour, Brookline, MA (2010–12)  
Organ Scholar and Associate Choirmaster, Cathedral Church of St. Anne, Leeds, UK (2009–10)  
Organist, St. John the Evangelist Church, Attleboro, MA (2000–05)

**Post-Secondary Education**

Lecturer, School of Music, Ithaca College, Ithaca, NY (since 2019)  
Lecturer, Department of Music, Cornell University, Ithaca, NY (2014–19)  
Instructor, The Cambridge Center for Adult Education, Cambridge, MA (2010–13)

**Publishing**

Managing Editor, *Journal of Musicology*, University of California Press (since 2021)  
Copy Editor, *Keyboard Perspectives*, The Westfield Center for Historical Keyboards (2015–21)  
Editorial Assistant, The Packard Humanities Institute, Cambridge, MA (2010–2013)  
Editorial Assistant and Contributor, *Journal of the National Early Music Association* (UK) (2009–2013)

**Consulting**

Advisor, Harvard Catholic Forum (since 2022)

Editor, translator, speaker, and music consultant:

- Church organ preservation, restoration, and design; fundraising
- Antique instrument conservancy and curation
- Sacred music
- Selected clients: Boston Early Music Festival, New York State Baroque, Harvard University, Cornell University, Harvard Catholic Forum

## PUBLICATIONS

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### Peer-reviewed Articles

- “‘Es fällt kein Meister vom Himmel’: W. F. Bach’s Juvenilia and the Methods of Creative Imitation,” in *Studies on Authorship in Historical Keyboard Music*, ed. Andrew Woolley, Ashgate Historical Keyboard Series (Aldershot: Ashgate, 2023), 147–66.
- “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>.
- “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* 8, no. 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.

### Critical Editions

*Letter Concerning Music* (1680), by Jean Gallois (1634–1707) [translation and commentary; in preparation]

Wolfgang Amadeus Mozart, Andantino Fragment for Cello and Piano, K. 374g [edition with completion; in preparation]

Wilhelm Friedemann Bach, Praeludium in E Minor, BWV 932 [completion]

Carl Philipp Emanuel Bach, “Reißt euch loß, bekränkte Sinnen,” BWV 224 [reconstruction]

Agostino Agazzari, *Eumelio* (1606), ed. Matthew J. Hall, Elizabeth Lyon, and Zoe Weiss. Middleton: A-R Editions. 2022.

### Reviews and Reports

Review of François Charles Dieupart, *Six Suittes de Clavessin*, ed. Jon Baxendale, in *Notes: Quarterly Journal of the Music Library Association* (forthcoming).

“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.

Conference Report, “Cembalophilia: Hidden Histories of the Harpsichord. Berkeley City Club, 6–8 June 2016,” *Eighteenth-Century Music* 14, no. 2 (2017): 323–27.

Review of Johann Sebastian Bach, *Complete Organ Works* vols. 1 and 2, ed. David Schulenberg, in *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.

### **Creative**

*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.

“Benedict XVI on Bach,” [essay] (24 November 2020),  
<http://www.matthewjhall.com/2020/11/24/benedict-xvi-on-bach/>.

“Contemplating with Raphael,” [essay] *Fragments: Journal of Art and Thought* 1 (2019),  
<https://fragmentsjournal.org/2019/02/12/contemplating-with-raphael/>.

“Matter and Substance (Prose Poem),” *Fragments: Journal of Art and Thought* 1 (2019),  
<https://fragmentsjournal.org/2019/02/15/matter-and-substance-prose-poem/>.

“Dialogue,” [poem] *Claritas* 7 (2019): 23.

“Vision (Diptych),” [poem] *Claritas* 7 (2019): 24.

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

### **Other Contributions**

“Corrections and Amplifications to Robin A. Leaver’s Inventory of *Catholisches Gesang-Buch*, Leipzig, 1724.”

“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](https://www.armusicanthology.com/Anthology/ViewerPlus.aspx?music_id=920).

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.

### **TALKS**

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2024 “Music as a Sacramental of Prayer: Psalm 51 and the Dialogue of Repentance”  
March 7, Harvard Catholic Forum

2019 “Slow or Swift? Gulliver, Telemann, Bach and the Ironic *Stile Antico*”  
Annual Meeting of the American Musicological Society, Boston, MA

- “Learning in the Bach Household”  
January 20, Pennsylvania State University
- 2018 “Telemann’s View of a Hybrid Modal-Tonal Space”  
Modes, Church Tones, Tonality: Tonal Spaces, c. 1550–1720,  
The University of Ferrara
- “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
- 2017 Polyphony Reconstruction Workshop  
Gaspar van Weerbeke and Contexts, Paris Lodron Universität Salzburg
- 2016 “Brumel’s *Missa L’homme armé*: Transmission and Style”  
44th Medieval and Renaissance Music Conference, Sheffield University (UK)
- “Harpsichord Harmony and the Soul: François Couperin and *le bon goût*”  
Cembalophilia: Hidden Histories of the Harpsichord, The Westfield Center
- “Anxieties over Bach: Nineteenth-Century Keyboards and ‘Authenticity’”  
Keyboard Networks: Interrogating Technologies of Music, Cornell University
- “Molière’s French and Lully’s Music for *Le carnaval mascarade*”  
June 20, Queen’s College Baroque Opera Workshop, Queens, NY
- The Instruments of the Well-Tempered Clavier Round Table  
J. S. Bach and Keyboard Pluralism, 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
- 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 “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

“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

## **PROFESSIONAL DEVELOPMENT**

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“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 Catechumenate” 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**

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Building and Grounds Committee, Immaculate Conception Church, Ithaca, NY (2021–23)

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**

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Donald J. Grout Memorial Dissertation Prize, Cornell (2020)  
Don M. Randel Teaching and Research Fellowship, Cornell (2019)  
German Academic Exchange Service (DAAD) Fellowship (2018)  
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)  
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**

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

## **LANGUAGES**

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English (native)  
French (C1 = advanced)  
German (B2 = excellent reading and writing, intermediate speaking)  
Latin, Italian, Dutch (reading)  
Portuguese (heritage language)