

Zen Tadashi Kuriyama
Assistant Professor of Music
Bates College
(Lewiston, Maine, USA)

zkuriyama@bates.edu | | www.zenkuriyama.com

Education

Brandeis University

Ph.D. in Musicology

2024

Dissertation: “Englishness, Jewishness, and the English Sound: Gerald Finzi and the English Musical Renaissance”

Dissertation Committee: Emily Frey (Music); Susan Youens (Music); Laura Jockusch (Jewish & Holocaust Studies)

Awards: Provost Dissertation Fellowship; Graduate Research Award from the Tauber Institute for the Study of European Jewry; Doctoral Travel Grant; PhD Research Award from the Graduate School of Arts & Sciences

Brandeis University

M.F.A. in Musicology

2021

University of Notre Dame

M.S.M. in Choral Conducting

2019

Advisors: Carmen-Helena Téllez & Christopher Chowrimootoo

Awards: Rev. Michael Driscoll Award for Musical, Liturgical, and Pastoral Excellence; Graduate School Professional Development Award; Professional Development Grant Nanovic Institute for European Studies; Alice Martin Travel Scholarship; Research Grant from Nanovic Institute of European Studies

State University of New York at Stony Brook

M.Mus. in Voice Performance

2017

Advisor/Primary Teacher: Randall Scarlata

Awards: Belari Scholar Award

University of Hawaii at Mānoa
B.A. in Music (*magna cum laude*)

2015

Advisors: Maya Syptert (Hoover) & Kate McQuiston

Awards: Presser Scholar Award; Clarence and Doris Glick Classical Music Foundation Grant; Fritz Hart Memorial Scholarship; Orvis Vocal Scholar

Academic Employment

Bates College

Assistant Professor of Music (**tenure track**)

2024 - *present*

Courses Taught:

MUS 220: Performance in Western Classical Music (Fall '24)

MUS 290A: The College Choir (Fall '24, Winter '25, Fall '25)

MUS 110: Music Theory for Beginners (Winter '25)

MUS 210: Classical Music in Western Culture (Winter '25)

FYS 586: Musical Europe and the Jew (Fall '25) [**created course**]

Berklee College of Music

Assistant Professor of Music History (non-tenure track)

2024

Courses Taught:

MHIS-203: History of Music in the European Tradition (Spring '24)

LMAS-223: Nationalism, Cosmopolitanism, and Jewishness in 19th- and 20th-Century European Music (Spring '24) [**created course**]

Brandeis University

Public Programs & Engagement Manager, Dept of Music

2023 - 2024

Brandeis University/The Connected PhD (Mellon Foundation)

Higher Education Administrative Internship

Research and Instructional Services

2023 - 2024

Brandeis University

Teaching Fellow

2019 - 2024

Courses:

MUS 131a: Music History I: Ancient to Baroque

MUS 135a: Music in Western Culture: 19th Century to Today

MUS 35a: American Popular Music

MUS 37a: Community Engagement Through Music

Brandeis University
Graduate Writing Consultant 2019 - 2021

Brandeis University 2019 - 2021
Assistant Concert Manager, Music Dept

University of Notre Dame
Graduate Assistant Conductor - Program in Sacred Music 2017 - 2019

State University of New York at Stony Brook
Graduate Teaching Assistant 2015 – 2017

Courses:

MUS 101- Introduction to Western Music (Fall '15, Spring '16, & Fall '16)

MUS 307- Imaginative Worlds of Opera (Spring '17)

Graduate Assistant Conductor

Stony Brook University Chorale & Camerata Singers (Fall '16 & Spring '17)

Stony Brook University Department of Music Pre-College Program
Vocal Faculty- Substitute Instructor 2016

Publications

Ph.D. Diss

Kuriyama, Zen. “Englishness, Jewishness, and the English Sound: Gerald Finzi and the English Musical Renaissance.” PhD Diss, Brandeis University, Waltham, MA. ProQuest Dissertations & Theses, 2024. (ISBN: 9798384049999)

Book Chapters

“RESIGNATION and Virgil Thomson’s *Hymns from the Old South*.” *Christian Sacred Music in the Americas*. Ed. Andrew Shenton & Joanna Smolko. Rowman & Littlefield, 2021. (**peer reviewed**)

Articles and Essays

“Gerald Finzi and the English Musical Renaissance.” *The Finzi Journal*. Ed. Martin Bussey. The Chapel (UK), Cheshire, December 2019. (ISBN 978-0-9538288-7-6) **(peer reviewed)**

Critical Edition Work

Manuscript-to-software notation input and proofreading for critical editions of Sebastian Knüpfer’s vocal-orchestral works, published by the American Institute of Musicology. Editorial board for edition: Peter Wollny, Mary Frandsen, & Paul Walker. Summer, 2018 & 2019. **(peer reviewed)**

Invited Lectures & Talks

“*Considering Matthew Shepard*.” Department of Music, Rhodes College (Memphis, TN). Springfield Music Lecture Series. April 27, 2025.

“Too Cosmopolitan!: Anti-Alienism, Gerald Finzi, and the English Musical Renaissance.” Department of Music, Reed College (Portland, Oregon). March 20, 2025.

Keynote Address. Annual Fundraising Gala. Parker School (Kamuela, Hawaii). February 21, 2025.

“Fauré’s *Requiem*: Death in the Light of Eternity.” SUNY Schenectady School of Music, Schenectady, NY. November 20, 2024.

“Fauré’s *Requiem*: Death in the Light of Eternity.” Harvard Catholic Forum/Harvard Catholic Center, Harvard University, Cambridge, MA. November 7, 2024

“Englishness, Jewishness, and the English Sound: Gerald Finzi and the English Musical Renaissance.” Bates College, Lewiston, ME. March 19, 2024.

“Finzi, Thorpe Davie, and St Andrews.” University of St Andrews, Scotland, UK. February 11, 2023.

“Gerald Finzi and the Art of English Song.” School of Music at Tennessee Tech University, Cookeville, TN. Two-Day Residency (lecture, lecture recital, workshop, and masterclass). April 13 & 14, 2021.

“Dear Ceddie”: Discovering Gerald Finzi through his correspondence with St Andrews’ Master of Music, Cedric Thorpe Davie.” University of St Andrews, Scotland, UK. October 9, 2019.

“Gerald Finzi and the English Musical Renaissance.” St Mary’s College, Notre Dame, IN. February 4, 2019.

Papers Read at Conference (invited)

“The Primacy of Prime: Rachmaninoff’s *All-Night Vigil* and the Theology of the First Hour.” Individual Paper Presentation category. 2021 British Forum for Ethnomusicology and Royal Musical Association Research Students’ Conference. Hosted by the Faculty of Music at the University of Cambridge, UK. January 2021.

“Gerald Finzi and the English Musical Renaissance.” Individual Presentation category. The English Musical Renaissance and the Church conference at Durham University (UK), 5 November 2018. Co-sponsored by the Centre for Nineteenth-Century Study at Durham and the Royal Musical Association.

Service & Contribution to Bates College and to the College Community

Academic Year 2024–2025 (Year 1 at Bates)

Fall 2024

Received a Community-Engaged Learning Project Grant (\$500) from the Harvard Center for Community Partnerships at Bates (August 2024). This grant was given to bring Miki Sawada's Gather Hear Tour to Lewiston, which serves to bridge the gap between affluent institutions and the surrounding (often underserved) populations in which they exist. Integrated Sawada's *Gather Hear Lewiston* visit into my MUS 220 course.

Instituted the “Bates College Choral Scholars Program.” Created four student employment opportunities (approved by the Student Employment Office) for talented students to strengthen vocal sections in the Department of Music College Choir. As supervisor, initiated/completed hiring processes for all students (four) and primary approver of timesheets. August 2024.

Through intensive, self-initiated recruitment efforts, doubled the size of The College Choir (MUS 290A) from the previous year by the first rehearsal of the Fall semester. September 2024.

Received \$1,400 Learning Associates Grant to bring virtuoso violinist Julia Glenn to campus for a presentation in my class (MUS 220) and for a public violin masterclass. October 2024.

Taught a sample music history course for prospective Bates students. Fall 2024 Admissions Open House. October 2024.

Co-recipient of a Grant (\$4,644) from the Bates Faculty Development Fund (co-authored with Charles Nero [primary], Baltasar Fra-Molinero, & Catherine Saunders) to see the East Coast premiere of *The Comet/ Poppea* at Curtis Opera Theatre, Nov 1, 2024. Curricular development trip to integrate RPPC (Race, Power, Privilege, and Colonialism) into our respective courses.

Led the Bates community in a Communal Song for Peace at the One-Year Remembrance Service of the Lewiston mass shooting. Gomes Chapel, Friday, October 25, 2024.

Winter 2025

Received \$1,400 Learning Associates Grant to bring choral conductor Shohei Kobayashi to campus to guest rehearse the College Choir (MUS 290A) and to give a public talk titled, “*her mighty roar: responsive choral commissions and programming.*” January 2025.

Faculty facilitator/instructor for a semester-long, unofficial independent study in Byzantine chant with Luca Costea ‘25 (Biochemistry and Philosophy major).

Had a new, triple cross-listed course (Music, Religious Studies, European Studies) approved for Fall 2025 with a **W2** designation: *MUS 229—Nationalism, Cosmopolitanism, and Antisemitism in 19th- and 20th- Century European Music*

Faculty liaison for Men and Women’s Track & Field.

Participated in tenure-track Religious Studies faculty search (non-committee member).

Continued membership growth for The College Choir (30% increase from last term).

Faculty juror, Bates College Orchestra Concerto Competition.

New FYS course approved for Fall 2025 – *FYS 586: Musical Europe and the Jew.*

Member of search committee for Visiting Assistant Professor of Music position (sabbatical replacement for Asha Tamirisa).

Participated in Multifaith Chaplain search (non-committee member).

Invited to become a member of the European Studies program faculty (beginning AY ‘25-26).

Rehearsed and conducted in performance Owen Ferguson’s (‘25) senior thesis choral composition. May 9, 2025.

Digital Musicology Projects

The Finzi Song Project (**peer-reviewed entries**)

Project Manager

2020 – *present*

<https://www.zenkuriyama.com/finzi-song-project>

Measuring Polyphony (**peer-reviewed entries**)

Research Assistant

2020 – 2021

(*Project Director: Karen Desmond, Brandeis University. Funded by a grant from the NEH*)

<https://measuringpolyphony.org/>

Collegiate Guest Conducting/Masterclasses (for sake of space/relevance, beginning Fall 2024, to coincide with Bates appointment)

Reed College Collegium Musicum (Dir. Shohei Kobayashi), Vaughan Williams's *Dona nobis pacem* March 2025

SUNY Schenectady School of Music Chorus (dir. Joseph Han), Faure's *Requiem* November 2024

Guest Clinician (for sake of space/relevance, beginning Fall 2024, to coincide with Bates appointment)

Maine Gay Men's Chorus, annual retreat, November 16, 2024.

"It was a poem first: towards a more effective pedagogy in the teaching of art song." National Association of Teachers of Singing — Maine Chapter, Annual Festival. Bates College, Lewiston, ME. November 9, 2024.

Professional Singing Engagements (for sake of space/relevance, beginning Fall 2024, to coincide with Bates appointment)

Piano-vocal recital with Chiharu Naruse. OceanView at Falmouth. Falmouth, Maine. June 5, 2025.

Professional singer (invited), Department of Music, Rhodes College, Memphis, TN (Dir. Jason Bishop), April 2025.

Professional singer (invited), Cathedral Church of Saint Luke, Portland, Maine (Dir. Christian Clough), December 2024.

Professional singer (invited), Basilica of Saints Peter & Paul, Lewiston, Maine. Fall 2024;
Spring 2025.

Conducting (non-academic)

Chorus Master, Mahler Symphony #2
Midcoast Symphony Orchestra 2026

Conducting Apprentice to Kent Tritle (Mahler Symphony #8)
Conducting Apprentice to Tom Hall (Verdi Requiem)
Berkshire Choral International 2017

Active Professional Memberships (*paying annual dues & attending annual conferences*)

American Musicological Society
American Choral Directors Association
Association for Jewish Studies
North American Conference on British Studies