

**Marco Katz, PhD**  
English Composition and Literature / Music and Literature  
Email: marco@sydmusic.com  
Website: marcokatz.com

## **Education**

Ph.D. in English, University of Alberta, 2006-2011. Dissertation: *Not India: In Which Alejo Carpentier and Zora Neale Hurston Finally Discover America*. Supervisor: Michael O'Driscoll. External examiners: Richard Young and Timothy Brennan (University of Minnesota).

M.A. in English, Humboldt State University, 2006. MA Thesis: *Forgive Me for Staining this Sacred Land with My Blood: Nikkei Writing from the United States, Canada, and Peru*. Supervisor: Barbara Brinson Curiel.

B.A. *cum laude* in English, Humboldt State University, 2003.

Certificate Program in Short Story Writing, La Escuela de Escritura, Universidad de Alcalá, Spain, Spring 2018

School of Criticism and Theory, Cornell University, Summer 2010. Seminars with Timothy Brennan, Katherine Hayles, Saidiya Hartmann, Michael Warner, Jonathan Culler, and Stanley Fish.

Literature Studies at the Universidad Complutense de Madrid, 2001-2002.

Gamelan Studies with Made Puja and Ketut Koyok in Gunung Petulu, Bali, Indonesia, 1992.

Performing-Artist-in-the-Schools Certification, Teachers College, Columbia University, 1986.

Private music studies with Americole Biasini, Fred Braverman, Jerome Callet, Vince Penzarella, Eph Resnick, Roy Stevens, and Bobby Woodlen.

## **Teaching Experience**

Courses include Music in North American Literature; Language, Literature, and Culture; Literature in a Global Context; Texts and Contexts; Introduction to Literature; Analysis and Argument (Writing Course); British Literature; Latino Narrative in the United States; and American Literature.

Visiting Professor, Facultad de Letras. Pontificia Universidad Católica, Santiago, Chile. 2014-present.

Sessional Instructor, Grant MacEwan University, 2012-present.

Visiting Research Professor, Franklin Institute for American Studies, Universidad de Alcalá, Spain, Spring 2018.

Guest artist and lecturer, Nyumburu Cultural Center, University of Maryland, 23 April 2012.

Master Class for trombone students at the Conservatory of Trujillo, Peru. February, 2012.

Sessional Instructor, University of Alberta, 2011.

Graduate Student Instructor, University of Alberta, 2006-2010.

Principal Instructor, Humboldt State University, Fall Semester 2005.

Student Assistant, Humboldt State University Learning Center. 2002-2006. Duties included working with students to develop learning skills in English and Spanish, Academic Probation advising, and presenting study skills and writing workshops.

Trombone Instructor, Humboldt State University Music Academy. 1997-2006.

Facilitator, Faculty Mid-Semester evaluations at Humboldt State University. 2003-2006. Duties included interviewing instructors, facilitating classroom evaluations and follow-up planning sessions with instructors.

Instructor, Humboldt State University Extension Division. 1997-1998. Latin American Music History.

Teaching Artist, Marquis Studios, New York City. 1992-2000. Developed school performances and workshop series in collaboration with classroom teachers in New York City public schools. Also taught in-service sessions for classroom teachers and at after-school sessions for Project Read.

Students who have won awards for work done in my classes include Meital Zeenat Siva (Sydney Singh Memorial Award), Sam Darlington (Student Contest for the MacEwan University Book of the Year), Marysia Wojcik (Pearson Education Canada Essay Prize), and Maité Cruz Tleugabulova (Bertha Glass Award).

At the request of their professors, external advising of students at University of Alberta (Canada), Denver University (United States), Universidad Nacional Mayor de San Marcos (Peru), and Western University (Canada).

## **Research Fields**

Creative Nonfiction; US Literature; Latin American Literature; Music and Literature; Postcolonial Studies in the Americas; Cultural Studies in Spain and the Americas; Inter-American Studies; Music Reception; New York Salsa; Japanese Peruvian Literature; Japanese American Internment Literature

## **Current Project**

*Critical Notes: Musical Reviews of Literary Novels.* This book-length research project develops both musical and literary critiques in order to examine differences and similarities in the two forms of criticism. Following these examinations, I will have a better understanding of how music functions as a critique of written narrative.

## **Monograph**

*Music and Identity in Twentieth-Century Literature from Our America: Noteworthy Protagonists.* Literatures of the Americas Series. New York: Palgrave Macmillan, 2014. Offering a one-of-a-kind approach to music and literature of the Americas, this book examines the relationships between musical protagonists from Colombia, Cuba, and the United States in novels by writers such as Gabriel García Márquez, Alejo Carpentier, Zora Neale Hurston, and John Okada.

## Refereed Articles and Essays in Academic Anthologies

“Chilean English as a Mother Tongue.” *English Studies in Canada – A Journal of Cultural and Literary Criticism*. English Studies in Canada – A Journal of Cultural and Literary Criticism, no. 18 (January 2020) ISSN: 0719-9139.

“The Heavens Look Down Upon Us: José Enrique Rodó and the Spirit of América,” *History, Imperialism, Critique: New Essays in World Literature*. Asher Ghaffar, ed. New York: Routledge, 2018. 167-182.

“Popular Music Genres.” *A Companion to Popular Culture*. Gary Burns, ed. Hoboken: Wiley-Blackwell, 2016. 123-143.

“As the Sun Set on Europe: Marvelous Realism and a New Place for America.” *Atlantic Studies Journal: Literary, Cultural and Historical Perspectives*. 9.2 (2012): 127-41.

“Sounds from Nowhere: Musical Protagonists by Alejo Carpentier and Zora Neale Hurston.” *Comparative American Studies*. 10.1 (2012): 30-44.

“Whose Diaspora is This Anyway?: Peruvians, Japanese Perhaps, and *Dekasegi*.” *Narratives of Citizenship: Indigenous and Diasporic Communities Unsettle the Nation-State*. Aloys Fleischmann, Nancy Van Styvendale, and Cody McCarroll, eds. Edmonton: U of Alberta P, 2011. 293-321.

“Hearing through Our Eyes: Musical Archives and Authentic Performance.” *Popular Music and Society*. Special Issue: Popular Music as Cultural Heritage. 31.4 (October 2008): 511-527.

“Tiras, timbres y estereotipos: el negro Memín Pinguín y la manipulación de la cultura popular con representaciones étnicas.” [“Comic Strips, Stamps, and Stereotypes: Black Memín Pinguín and the Manipulation of Popular Culture with Ethnic Representations.”] *Culturas Populares [Popular Cultures]* No. 5. Universidad de Alcalá de Henares (July-December 2007) ISSN: 1886-5623.

“Che y Teddy: el desarrollo de imágenes populares en la pantalla grande.” [“Che and Teddy: The Development of Popular Images on the Big Screen.”] *Espéculo: Revista de Estudios Literarios*. [Speculum: Journal of Literary Studies.] Universidad Complutense de Madrid. No. 32 (March 2006) ISSN: 1139-3637.

“Salsa Criticism at the Turn of the Century: Identity Politics and Authenticity.” *Popular Music and Society*. 28:1 (2005): 35-54.

## Book Reviews and Scholarly Forum Articles

Book Review of *A Latin American Music Reader: Views from the South, Pensar la música desde América Latina: Problemas e interrogantes*, and *Thinking about Music from Latin America: Issues and Questions*. *Popular Music and Society*, 42:2 (2019): 253-56.

Art Exhibition Review of *Transpacific Borderlands: The Art of Japanese Diaspora in Lima, Los Angeles, Mexico City, and São Paulo*, Japanese American National Museum, Los Angeles. *Panorama: Journal of the Association of Historians of American Art* 4.1 (Spring 2018), <http://journalpanorama.org/transpacific-borderlands>

Book Review of *Music in Disney's Animated Features: Snow White and the Seven Dwarfs to The Jungle Book* by James Bohn. *Popular Music and Society*, 41.3 (2018): 339-41.

Book Review of “Mark Laver. 2015. *Jazz Sells: Music, Marketing, and Meaning.*” *Intersections: Canadian Journal of Music/Revue canadienne de musique*. 35.2 (2 March 2018).

“Review of *Depression Folk: Grassroots Music and Left-wing Politics in 1930s America*, by Ronald D. Cohen.” *Popular Music and Society*, 41.1 (2018): 94-96.

“Aspiring to True Multilingualism.” *PMLA*. Modern Language Association 130.1 (January 2015): 167-9.

“Milton and Religious Violence.” *PMLA*. Modern Language Association (March 2006): 546.

### **Refereed Conferences and Invited Talks**

Plenary Talk: “Chilean English: The Place of Chilean Students in the History of Language and Literature.” 9 August 2019, Third Colloquium in Applied Linguistics and Language Education. Pontificia Universidad Católica de Chile, Santiago, Chile.

“Latent Latin Americanism.” 4 January 2019, Modern Language Association (MLA), Chicago.

“Tierra Prometida – Spain as Jewish Past and Future.” 18 March 2016, American Comparative Literature Association (ACLA). Harvard University, Cambridge, Massachusetts.

“Canciones que critican” [Songs that Critique]. 6 January 2014, Alexander von Humboldt International and Interdisciplinary Conference, Pontificia Universidad Católica, Santiago, Chile.

“De la vallenata-bachata a la two-beat repeat: un discurso rítmico sobre la música americana.” 30 May 2013, Latin American Studies Association (LASA), Washington DC.

“José Watanabe y la palabra del huso.” 5 April 2013, Romance Languages and Literatures Conference (RLL), University of Cincinnati, Ohio.

“Con palabras y notas: Zora Neale Hurston y las orillas norteñas del Caribe.” [With Words and Notes: Zora Neale Hurston and the Northern Shores fo the Caribbean] 1 August 2012. Jornadas Andinas de Literatura Latino Americana (JALLA), Universidad del Valle, Cali, Colombia.

“Seers and Seraphim: A Journalistic Explanation of Zora Neale Hurston’s Final Novel.” 9 January 2011, Modern Language Association (MLA), Los Angeles.

“What Happened: los idiomas de salsa.” 29 December 2006, Modern Language Association (MLA), Philadelphia.

“From Cuzco to California: José Watanabe and Naomi Quiñones in the Nikkei Diaspora.” 30 March 2006, National Association of Ethnic Studies, San Francisco.

“Forgive Me for Staining This Sacred Land with My Blood: Peruvian Nikkei Literature.” 8 April 2005, (dis)junctions: theory reloaded, University of California at Riverside.

“Whirled Music While U Wait.” 5 March 2005, Northern California Chapter of the Society of Ethnomusicology, University of California at Berkeley.

## Fiction

“El disco 45.” *Cartas de desamor y otras adicciones*, Julia Barella, ed., Universidad de Alcalá de Henares, 2019: 125-131.

“Correo electrónico entre Eduardo Oso y Sancho Panza.” *White Rabbit: English Studies in Latin America*, ISSN: 0719-0921 7.10 (July 2014) <https://repositorio.uc.cl/handle/11534/21170>

## Creative Nonfiction – A Selection

“Assimilation is Great, but shouldn't cost an immigrant his or her native language.” *Desert Sun* (Part of the USA Today Network), 27 January 2019.

“A sign that something isn't quite right in the neighborhood.” *Desert Sun* (Part of the USA Today Network), 16 December 2018.

“El jazz latino no existe.” [Latin Jazz Does Not Exist] Diálogo Atlántico – El Blog del Instituto Franklin – UAH, 14 June 2018.

“Whirled Music While U Wait.” Forum. *Popular Music and Society*. 30:5 (2007): 631-38.

“José Watanabe y la palabra del huso.” [José Watanabe and the Word of the Spindle] *Kaikan*. 78. Lima, Peru. June 2013. 20-22.

“Buscando a Watanabe.” [Searching for Watanabe] *Diario la Industria de Chiclayo*. Chiclayo, Peru. 1 March 2012. 2.

“El porque del idioma.” [The Why of Language] *La Guagua*. (Cultural Journal) Alberta, September 2009.

“Nada del Tango.” [Nothing Tango] *La Guagua*. Alberta, July 2009.

“Un rinconcito musical.” [A Small Musical Corner] *La Guagua*. Alberta, June 2009.

“Contenidos canadienses.” [Canadian Content] *La Guagua*. Alberta, March 2009.

“Manifiesto de La Guagua.” [La Guagua Manifesto] *La Guagua*. Alberta, January 2009.

“A Dia-sporadic Jew.” *Arcata Eye*. California, 28 March 2006.

“La Censura's Legacy Lingers at KHSU.” *Arcata Eye*. California, 20 September 2005.

“Unwhite and Unwelcome.” *Arcata Eye*. California, 23 August 2005.

“Naughty Words.” *Arcata Eye*. California, 6 July 2004.

“Día de la Independencia.” [Independence Day] *El Hispano*. California, July 2003.

“Party Station.” *Arcata Eye*. California, 28 January 2003.

“Top 40 College Towns.” *Outside Magazine*. Santa Fe, New Mexico. September 2003.

## Interviews

*In Search of Professor Precarious*. Featured in this full length documentary film by Gerry Potter. Red Heeler Films, 2020. Official Selection of The Workers Unite Film Festival 2020.

“Interview with American Writer and Musician, Marco Katz,” journal interview with Geosi Gyasi. *Geosi Reads: A World of Literary Pieces*. Reprinted in *Geosi Interviews Fifty Writers Worldwide*, Beaumont, Texas: Lamar University Literary Press, 2017.

“Un encuentro con Marco Katz” [Getting Together with Marco Katz], journal interview with Jairo Grijalba Ruiz. *Herencia Latina*. San Juan, Puerto Rico. December 2012-January 2013. <<http://www.herencialatina.com>>

*Informe Cultural*, television interview with Andrea Arboleda. *Mundo Universitario UV*. Cali, Colombia. 21 August 2012. <<https://youtu.be/l1y4hdM9lIk>>

“Marco Katz, el último gran trombonist de Mon Rivera” [Marco Katz, Last Great Trombonist with Mon Rivera], radio interview with Eduardo Roa and Diego Velázquez. *Radio Mil40*. Popayán, Colombia. 28 July 2012. <<https://youtu.be/HS1ZEehTBSk>>

## **Awards and Scholarships**

Travel Grant, Modern Language Association (MLA), 2019

NEH Summer Institute, National Endowment for the Humanities, Granada, Spain. 2015

Conference, Exhibition and Performance Travel Fund, MacEwan University. 2013 & 2014

Research, Scholarly Activity and Creative Achievement Fund, MacEwan. 2013 & 2014

Queen Elizabeth II Graduate Scholarship Competition. 2009-2010

Sarah Nettie Christie Travel Bursary. University of Alberta. 2006 & 2010

Graduate Student Association Travel Award, University of Alberta. 2010

Sarah Nettie Christie Graduate Award. University of Alberta. 2009 & 2010

Graduate Student Teaching Award. University of Alberta. 2008

William Rea Scholarship. University of Alberta. September 2008

Andrew Stewart Memorial Graduate Prize. University of Alberta. May 2008

## **Musical-Literary Performances**

“Whose Streets?” Duet with Performance artist and SSHRC and Trudeau Scholar Lucas Crawford. Opening for Kenyon Farrow of NYC’s Queers for Economic Justice. Edmonton: Jubilee Auditorium Rehearsal Space, 14 May 2010.

Presentation on Public Intellectuals and Community Activism with Mexican filmmaker Adonay Guerrero. *Justice Beyond Prisons*. Humanities Centre, University of Alberta. 10 May 2010.

Poetry and music performance with Nigerian journalist and poet Nduka Otiono. Canadian Literature Centre-Centre de Littérature Canadienne, University of Alberta. 28 January 2009.

Poetry and music performance with Lucas Crawford. *The Roar Spoken Word Festival*. Naked Cyber Café, Edmonton. 21 September 2007.

## **Music Preparation**

Music transcriber and copyist for Barbara Streisand, Diana Ross, Frank Sinatra, Aretha Franklin, National Broadcasting Company (NBC), Metropolitan Opera premiere of *X* (an opera by Anthony Davis), Frank Foster, Ashford & Simpson, Stephen Schwartz, Robert Wright & George Forrest, and Stephen Sondheim.

## **Music Editions (composed, arranged, orchestrated, and edited)**

*Danzas* by Juan Morel Campos for Brass Quintet. New York: International, 2001.

*And the Glory of the Lord (Messiah)* for Four Trombones. New York: International, 2000.

*Renaissance Music* for Four Trombones. New York: International, 1999.

*Renaissance Music* for Three Trombones. New York: International, 1998.

*Lassus Trombone* for Brass Quintet. New York: Carl Fischer, 1996.

*Sally Trombone Trombone* for Brass Quintet. New York: Carl Fischer, 1996.

*Bull Trombone Trombone* for Brass Quintet. New York: Carl Fischer, 1996.

*Miss Trombone* for Brass Quintet. New York: Carl Fischer, 1996.

*Shoutin' Liza Trombone* for Brass Quintet. New York: Carl Fischer, 1996.

*Montuno* for Brass Quintet. Delevan NY: Kendor Almitra, 1996.

*Refresco* for Concert Band. New York: Bourne Co., 1993.

Numerous compositions and arrangements published by Sneaky Yellow Dog Music and distributed by J.W. Pepper. 1996-present. Several of these trombone duets form part of doctoral thesis by Nathan Chad Horsley at the University of Cincinnati (April 2008).

## **Music Recordings**

### ***Recording as composer and trombonist***

*In New Orleans*. EP. Dan Andersen Music. 2012.

*Zoey's Zoo*, soundtrack and theme song for Nickelodeon's *Oh Yeah! Cartoons*, Winner, 31st Annual ASIFA (Association Internationale du Film d'Animation) Festival. 1999.

### ***Recording as a composer***

*Las piedras del cielo*, songs for voice and piano based on poetry by Pablo Neruda. Centaur Records. CRC 3232. 2012.

*Bundee Brothers Bone Band Featuring the Music of Marco Katz*, Dragon Lady DL2501. 2005.

*Miscellanea*, Quintessential Brass Quintet, Con Queso Productions CQP-0221. 2001.

### ***Recording as a trombonist***

*Play It Happy* with Meredith Vieira, Koch Records. 2006.

*Mass for Mass Trombones* by Wendy Mae Chambers, Centaur Records. 1996.

*Tubby the Tuba and Friends* with Paquito D'Rivera and Jimmy Owens, Angel Records. 1996.

Multiple salsa and Caribbean recordings released and distributed by the Lasonic and Fania recording labels, including disks by Wily "El Baby" Rodríguez, Orquesta Kubavana, Lebrón Brothers, and Charlie Palmieri.

## **Live Musical Performances on trombone**

Featured soloist with Mon Rivera. Regular trombonist with Orquesta Kubavana, Lebrón Brothers, and Charlie Palmieri.

Freelance trombonist for shows with Vicki Carr, Cab Calloway, Desi Arnaz, Bob Hope, Don Rickles, Trini López, Steve Lawrence and Eydie Gormé, Ringling Brothers Barnum and Bailey Circus, Stetson World's Toughest Rodeo, Larry Elgart Big Band.

Featured jazz performances in New York City venues, including Birdland, Blue Note, Knitting Factory, Village Gate, and Five Spot.

## **University Service**

Humanities Editor. MUSe (MacEwan University Student eJournal). 2015-2018.

Sessional Caucus, MacEwan University. 2015-2017.

Faculty Association Negotiating Committee (FANC) member, MacEwan University. 2015-2016.

School programs for Faculty of Graduate Studies and Research, University of Alberta. 2006-2010.

## **Other Professional and Academic Service**

Co-editor of the Palgrave Studies in Music and Literature. Founded 2017. Publications include *The Organist in Victorian Literature*, *Echo and Meaning on Early Modern English Stages*, *Rock and Romanticism*, and *Polyvocal Dylan*. 2017-present.

Board Member "II Seminari Internacional D'Investigació en Educaió Musical" y "I Congreso Internacional de Creatividad a L'Educació Artística." [Seminar on Research of Music Education] La Naves Centre D'Innovació, Valencia, Spain. 27-29 June 2018.

Editorial Board Member *Popular Music and Society* (Routledge). 2015-present.

Editorial Board Member. *Rock Music Studies* (Routledge). 2014-present.

Advisory Board Member. LEEME (Lista Electrónica Europea de Música en la Educación), peer-reviewed journal of Music Education, University of La Rioja, Logroño, Spain. 2006-present.

## **Community Activities**

Organized Día de la Hispanidad celebrations at Grandin School, Edmonton. 2006-2010.

Musician for Artists on the Wards, University of Alberta Hospital, Edmonton. 2008-2009.

Membership in rank and file committees at Local 802 of the American Federation of Musicians (AFM) in New York City, 1990-1996.

President, Hudson Harbor Preservation Association, Live-Aboard Boating Community, 79<sup>th</sup> Street Boat Basin, New York City. 1989-1990.

Organizer and Steering Committee Member for the Coalition of Hotel Apartment Tenant Associations. New York City. 1985-1986.

Founding President, Bretton Hall Tenants Association, 2350 Broadway, New York City. 1984-1986.

**Languages** English (fluent), Spanish (fluent)