

ARSC 2023 ELECTION BIOGRAPHIES AND VISION STATEMENTS

Judge with expertise in Recorded Jazz

ROB BAMBERGER

BIOGRAPHY

For 40 years, Rob has produced and hosted a program on public radio WAMU (88.5 FM), “Hot Jazz Saturday Night,” devoted to vintage jazz, swing, and entertainers from the 1910s-1940s—as well as repertory bands and the repertory jazz movement. Over those same years, Rob has written liner notes and essays for more than two dozen CDs on such varied topics as the Boswell Sisters, World War II love songs, Duke Ellington, Ina Ray Hutton, boogie woogie, Benny Goodman and Ted Lewis. He’s given talks on an equally varied selection of topics before audiences at many venues, including the Library of Congress, the Cosmos Club and, on occasion, at ARSC. Rob was detailed to the National Recording Preservation Board to co-author with Sam Brylawski, a Congressionally-mandated study on recorded sound preservation, which was the subject of Rob’s keynote address presented at the 2008 ARSC conference in Palo Alto. The study was published in 2010 and was the basis for development of a National Plan for Recorded Sound Preservation released in 2013.

VISION STATEMENT

I could not be more pleased to be invited to run for another term. It is remarkable how, over the years of presenting jazz on public radio, jazz emerged as a legitimate field for scholarly study, bringing about a flood of books and monographs that have taken jazz history light years past the early accounts written by mainly by collectors and critics – not all of whom, but many – held preconceptions, biases and conflicts of interest. The past four decades of combing archives, transcribing interviews, providing musicological analysis, and carefully relying on memoir, have created such a larger frame for exploration, bringing lives and music out from shadow and neglected corners, not to mention a healthy revisionism by bringing interpretive social and cultural models to the interpretation of jazz styles and its evolution. Geez, I must sound stuffy and in critical need of an editor -- “Gag me with your talk of ‘interpretive social and cultural models!’” you say. Well, if you scan the spines of the books on jazz lining the shelves, the evidence is there. In producing my radio program over the years, I’ve quoted and cited from the growing library of books on jazz and developed an ability to distinguish between the great and good, those suited to specialized uses, or of little use at all in filling or furthering the work the ARSC awards are intended to recognize. I look forward, along with colleagues on the panel, in continuing to make designation of award status from ARSC a conferral of meaningful distinction. I hope you’ll endorse my continuing in this position.

MICHAEL FITZGERALD

BIOGRAPHY

Michael Fitzgerald, founding editor of the online open access journal *Current Research in Jazz*, www.crj-online.org, is a music researcher and educator. He is co-author with Noal Cohen of the ARSC award-winning *Rat Race Blues: The Musical Life of Gigi Gryce* (2002) and a contributor to *DC Jazz: Stories of Jazz in Washington, D.C.* (2018), Baker’s Biographical Dictionary of Music, and the Grove Dictionary of American Music. A pioneer in presenting jazz research on the Internet, he has been hosting jazz websites since 1996, including www.jazzdiscography.com. His discography work is featured in Bruce Epperson’s book *More Important Than the Music* and served as the foundation for the Map of Jazz, a National Endowment for the Humanities grant project. Michael holds two degrees in jazz studies from Rutgers University, where he studied piano with Kenny Barron, as well as a master’s degree in library science from the University of North Carolina at Chapel Hill which included a thesis on jazz archives in the United States. He spent ten years teaching instrumental music at the high school and elementary levels in the New Jersey public schools and has also taught at the collegiate level as an adjunct instructor at Westminster Conservatory and at Catholic University. Since 2009, he has been a faculty librarian at the University of the District of Columbia, where he works closely with the Felix E. Grant Jazz Archives at UDC on digital preservation, collection development, donor relations, and outreach programming. In addition to reviewing jazz books for ARSC Journal, he has written for Coda Magazine, Jazz Educators Journal, Washington History, and Signal to Noise, and has contributed liner notes to CDs on the Verve, Mosaic, and Uptown labels. Fitzgerald has lectured on jazz at many venues, including the Rutgers Institute of Jazz Studies and the Detroit Jazz Festival, and at conferences of the Music Library Association and the Washington Historical Society.

VISION STATEMENT

I am honored to stand as candidate for this position. My introduction to ARSC was as a recipient of the 2003 Award for Excellence, and over the years I have continued to support the association by contributing jazz book reviews for ARSC Journal. I feel that I have an unusual position and relationship with jazz books as a result of my background, education, and experience. I am a trained performer, composer, and arranger; an experienced music educator; a working librarian and archivist; and for more than thirty years, a jazz researcher, discographer, author, and editor. In my professional work and my own research, I have discovered, collected, evaluated, and made use of a huge number of jazz books of all kinds from a variety of sources. From my various perspectives, I have seen the good, the bad, and the ugly. As a result of my strong ties to the network of other jazz collectors, authors, and researchers, I am very familiar with what resources are out there, and I know how they can be used in producing a book. I understand the writing and publishing process. I can also see how a published book fits into the existing bibliographic universe as well as whether and in what way it contributes new information that can be used by future scholars. I am confident that the ARSC judging process can continue to identify the outstanding works of noteworthy authors and give them the recognition they deserve.