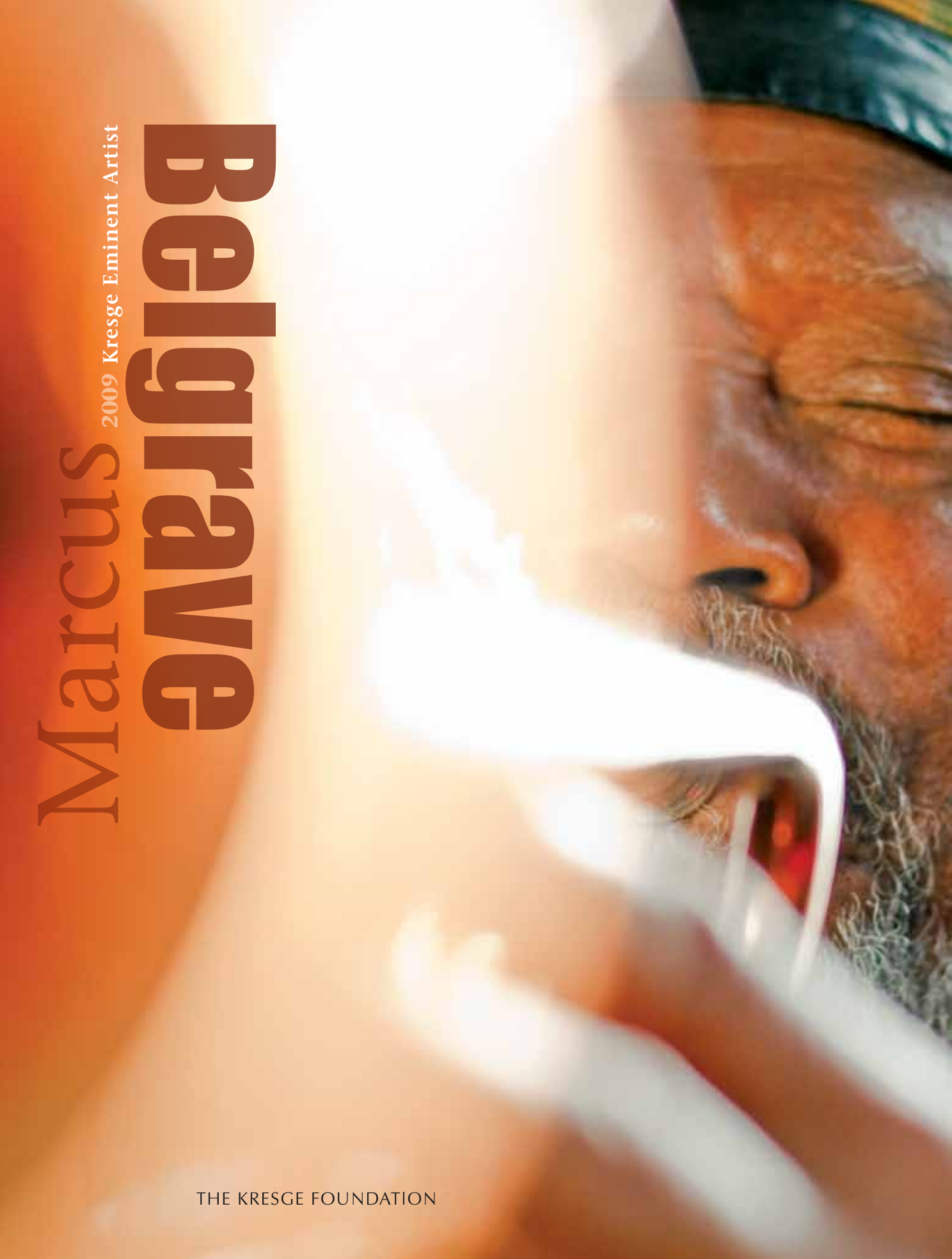


Marcus

2009 Kresge Eminent Artist

Belgrave

THE KRESGE FOUNDATION



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“I want to see the **music of America** continue. We have so much to give. Our music keeps coming, **bubbling** up from a reservoir. I’m happy to have been a **vital part of an era,** and I want to see it endure.”

– Marcus Belgrave

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LISTEN TO “**Marcus Belgrave: Master of the Music**” THE ACCOMPANYING CD INSERTED INTO THE BACK COVER.

I want to see the **music of America** continue. We have so much to give. Our music keeps coming, bubbling up from a reservoir. I’m happy to have been a **vital part of an era,** and I want to see it endure.”

Foreword

*“What we play is life.”
– Louis Armstrong*

Forty years ago, a rising star on the national jazz scene elected to make the city of Detroit his home. Marcus Belgrave, master trumpeter, has “played life,” to paraphrase his early inspiration Louis Armstrong, captivating Michiganders, untold audiences across the United States and around the world, and legions of cherished students. In recognition of his essential contributions to American Jazz, to the cultural fabric of Metropolitan Detroit, and to the careers of current and future jazz musicians, The Kresge Foundation is pleased and proud to name Marcus Belgrave the 2009 Kresge Eminent Artist.

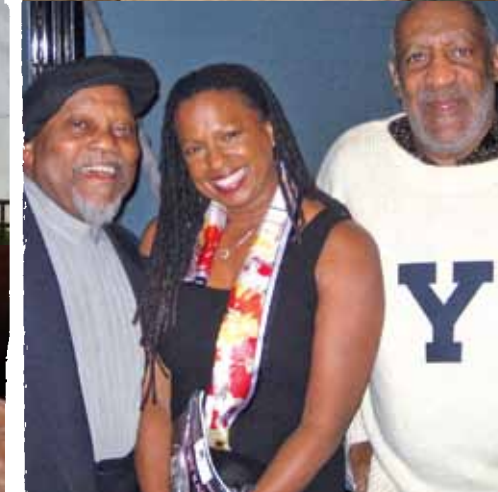
Between these covers, we attempt to capture the beat and virtuosity of the man we celebrate and showcase his influence on the ever-unfolding history of Detroit. Three chapters tell his story: Portrait of an Artist, Master of the Music, and Passing on the Tradition. Tucked into the back cover is a CD featuring Marcus on trumpet, playing nine of his favorite tunes. As you read these pages and listen to his CD, it is quickly evident that music is both the lifeblood and the voice of this remarkable man.

The Kresge Foundation established Kresge Arts in Detroit and its Eminent Artist Award to honor local artists of national acclaim who have chosen to pursue their careers as residents of Metropolitan Detroit. The benefits of their presence to our community are invaluable to us all.

On behalf of this community, we salute you, Marcus Belgrave, and thank you.



Rip Rapson
President and CEO
The Kresge Foundation



Portrait of an Artist



A Syncopated

Journey

for Detroit's Jazz Master Laureate

by Claudia Capos

“Music was all around me. I heard music and grew up in it. I was designed to be a musician. I can see no other way.”

With these words, master jazz trumpeter Marcus Belgrave reflects on how his lifelong immersion in and dedication to music has orchestrated each and every measure of his 73 years. Music, he says, instilled good values during his youth, opened doors of opportunity during his adult years, and shaped the legacy he leaves to the music world and the city of Detroit.

Audiences across America and around the globe have seen Belgrave perform on stage or listened to his recordings. His eclectic style spans several generations – from be-bop accented with avant-garde, which is captured in the original songs he wrote for his 1974 “Gemini II” album, to the traditional sounds of Louis Armstrong, which are showcased in his 1999 “In the Tradition” album.

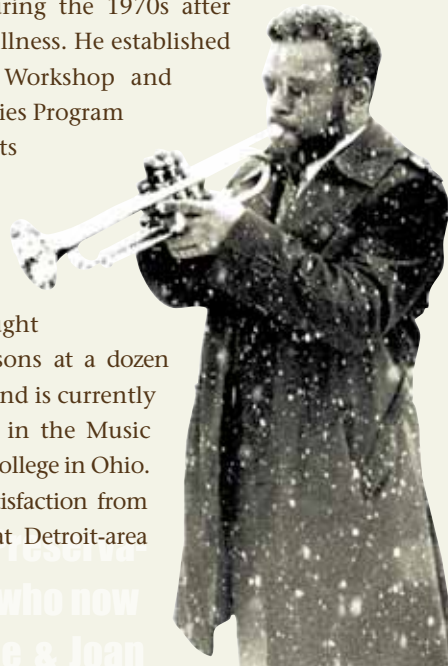
As a jazz ambassador, Belgrave has carried the sounds of American jazz to Latin America, Europe, Asia, Africa, and the Middle East. In 1995 he traveled with five other Michigan jazz masters to Egypt, Ivory Coast, Senegal, Syria, Tunisia, and Turkey as part of a six-nation cultural exchange sponsored by the U.S. Agency for International Development, a government agency providing economic and humanitarian assistance worldwide. “The people had already heard the jazz music before, so they were elated to see us in person,” he remembers. “Through the exchange, I gained a lot of knowledge about sound and rhythm from them.”

From 2000 to 2007, Belgrave took an eight-member ensemble to 50 cities across America, performing “Tribute to Louis Armstrong,” a musical observance of the legendary

trumpeter’s 100th birthday. “The response was tremendous,” he says. “Most people thought they were seeing and hearing Louis Armstrong again.”

Nowhere has Belgrave’s influence been stronger and more long-lasting than in Detroit. “I think I helped to re-establish the cause of music in the city and to continue the quality of music Detroit has had in the past,” he explains. “In the late 1950s, music became segmented, but Motown took the jazz musicians who remained and molded them into an entirely different industry in the 1960s. I kept the grassroots aspect of music together by working with youths in the schools and helped to rebuild Detroit’s music culture.”

Belgrave gravitated toward working with young musicians in Detroit during the 1970s after being sidelined with an illness. He established the Jazz Development Workshop and co-founded the Jazz Studies Program at the Detroit Metro Arts Complex. Many of his young protégés have carved out successful careers in the music industry. Belgrave has taught jazz workshops and lessons at a dozen colleges and universities, and is currently professor of jazz studies in the Music Department at Oberlin College in Ohio. He also derives great satisfaction from his work with students at Detroit-area



Malcolm has a lot of memories, says Rose on Hall tenor saxophonist Charlie Gabriel, a friend for 40 years who now plays with Belgrave in his Louis Armstrong and Marcus, Charlie & Joan



“I’m on a mission to make Detroit



“Marcus has a lot of genius,” says Preservation Hall tenor saxophonist Charlie Gabriel, a friend for 40 years, who currently plays with Belgrave. **“He can bring out the best in young musicians because he is an educator who can get into the depth of the music in its full form.”**



A beaming 18-year-old Marcus Belgrave poses as one of The 3 Esquires, a jazz combo from Chester, Pennsylvania high school days.

Belgrave left Ray Charles to join Gordy’s Motown Record Corp. at the Hitsville U.S.A. recording studio on West Grand Boulevard in 1963. When Gordy moved his multimillion-dollar production company to Los Angeles in 1972, Belgrave stayed in Detroit and co-founded Tribe Records two years later. He put down permanent roots in the Motor City, established a home for his family, and used Detroit as his springboard for musical outreach to countless communities and countries.

Playing the trumpet – now a copper-bell Zigmant Kanstul model – is still Belgrave’s passion, as it always has been. Over the years, he has performed and recorded with all

the mecca of the music world.”

– Marcus Belgrave

elementary, middle, and high schools, and is serving as the 2009-2010 Jazz Master Artist-in-Residence for the Virgil H. Carr Cultural Arts Center.

“I was trained in classical music and was always first chair or soloist in the band and orchestra at Chester High School,” recalls Belgrave, who grew up in a poor, but musically talented, family of 12 children in Chester, Pennsylvania, where his father worked in the steel mill. **“Taking private lessons and playing in different ensembles also helped me. This is what I try to do for the youngsters I see here in the city of Detroit. I’m not so much a teacher as I am a motivator.”**

Belgrave’s early memories are syncopated with musical firsts. His first bugle lessons at age three. His first trumpet, a used one, for Christmas at age six. His first infatuation with Louis Armstrong at age eight. His first encounter with Dizzy Gillespie at age 12 and his first opportunity to play with Gillespie at age 15. His first job on the jazz tour circuit with Ray Charles at age 21. His first introduction to Berry Gordy Jr., the Motown sound, and the city of Detroit at age 26.

the jazz greats, including trumpeters Doc Cheatham and Wynton Marsalis, bassist Charles Mingus, pianist McCoy Tyner, and many more. His musical collaborations have engaged singers and entertainers, such as Ella Fitzgerald, Aretha Franklin, Tony Bennett, Liza Minnelli, and Sammy Davis Jr.

The honors, awards and tributes Belgrave has received for his musical achievements are impressive. He was ushered into the Detroit Jazz Hall of Fame in 1987 and received the Louis Armstrong Award for Jazz Excellence from the Detroit Institute of Arts in 1992. In 2008, he was named Jazz Master Laureate of Detroit, and this year he received the 2009 Jazz Guardian Award for Artistry at the 30th Annual Detroit International Jazz Festival. Three projects are currently up for Grammy consideration: **“Marcus, Charlie & Joan...Once Again,”** featuring Belgrave, his wife, singer Joan Belgrave, and Charlie Gabriel on the tenor sax; **“Excitable,”** showcasing Joan as a jazz vocalist; and **“Tribe Rebirth,”** a contemporary jazz album.

“After 65 years of letting the music live through you,” Belgrave says, **“it just comes to you.”**

The



Hank Jones, Lawrence Williams, Ellis Marsalis, and Marcus Belgrave at Cobo Hall, 1999.

Be-Bop



Bringing New Orleans funk to The Detroit Institute of Arts, 2003.



Performing at the 28th Annual Detroit International Jazz Festival in 2007.

Life



Daughter Akua, Belgrave's inspiration for "Akué Ewie," his composition on "Gemini II," 1977.

Times

Jazzmaster and pianist Randy Weston with Marcus Belgrave in NYC, 2008.



and



of...

Marcus Belgrave

Born into a family of musicians on June 12, 1936 in Chester, Pennsylvania.



Tutored by the influential trumpeter **Clifford Brown**; begins playing professionally at age 12.

1936

1942

Learns bugle calls from his father, **Darnley Belgrave, Sr.**; receives his first exposure to **Dizzy Gillespie** through his cousin, baritone saxophonist **Cecil Payne**.



1948



Performs with post-bop modern jazz icons **Max Roach**, **Charles Mingus**, **Eric Dolphy**, **Lionel Hampton**.

1958-62

On the road with the **Ray Charles Band** and recording Charles' hits "Night Time Is The Right Time," "What'd I Say," "You Are My Sunshine," "Margie," "Ruby," "Georgia On My Mind," and "Stella By Starlight."



Arrives at **Hitsville USA studios** and becomes studio musician for Motown on songs such as "Dancing In the Streets," "The Way You Do The Things You Do," and "My Girl," among many, many others. Works with **Martha Reeves**, **The Temptations**, **Marvin Gaye**, and **The Four Tops**.



1963

1964-66

Tours with Ray Charles band alumnus **Hank Crawford**.



Settles in **Detroit**. Plays in performance with jazz and pop legends **Ella Fitzgerald**, **Lena Horne**, **Sammy Davis Jr.**, **Dizzy Gillespie**. Records with **Gene Krupa**.

1967-69

1971-74

Founds **Detroit Jazz Development Workshop**; co-founds **Jazz Studies Program** at the Detroit Metro Arts Complex; becomes a member of **Tribe**; self-produces and releases "Gemini II," seminal cutting edge recording of **Tribe members, a collective of Detroit jazz artists**.



Records with **McCoy Tyner**, **David Newman**, **Art Hodes**, **David Murray**, former student **Geri Allen**, **Franz Jackson**, and **Sammy Price Jr.**

1980-90

1987

Ushered into the **Detroit Jazz Hall of Fame**.

1988

Chosen as **original member of Lincoln Center Jazz Orchestra**.



Receives **Detroit Institute of Arts' Louis Armstrong Award for Jazz Excellence**.

1992

1999

Belgrave creates his "**Tribute to Louis Armstrong**" octet, playing in pops programs with **Detroit Symphony** and other major U.S. orchestras.



First Jazz Creative Director Chair for the **Detroit Symphony Orchestra**. Named **Professor of Jazz Trumpet at Oberlin College** in Ohio.

2001-02

2006

Featured at **Jazz at Lincoln Center's** presentation, **Detroit: Motor City Jazz**; later broadcast on **National Public Radio**.



Chosen **Jazz Master Laureate of Detroit**

Introduces new generation to avant-garde jazz with **reunion of Tribe** in a new recording produced by Detroit techno wizard **Carl Craig**.

2008

2009-10

Receives **Jazz Guardian Award for Artistry** at **30th Annual Detroit International Jazz Festival**. **Jazz Master Artist-in-Residence** for the **Virgil H. Carr Cultural Arts Center**.





Master *of* the Music

The Early Years: On The Road With Ray

by W. Kim Heron

Belgrave joined Ray Charles in 1958. Those were the years when Charles, arguably the original soul singer, barnstormed the chitlin' circuit and broke into the concert houses. Belgrave was an accomplice, off and on, until 1962. "That was really the beginning of my musical life," says Belgrave.

The one-nighters were grueling. Charles rode in a Caddy, the band in a limo outfitted with "leather seats – but no padding."

"Some days, you wouldn't see the bed. Sometimes you'd see the bed two or three times a week," Belgrave says. "You'd jump out of the car, go to the bathroom, throw some water on your face, get in your uniform and hit the stage."

But with tunes like "Drown In My Own Tears," and "Night Time Is The Right Time," says Belgrave, "the music was fantastic. That was a school in itself. He had such ears and such soul that it was like dealing with God," Belgrave says of Charles.

Charles also had a knack for writing arrangements superbly fit for musicians like David "Fathead" Newman and Hank Crawford – and Marcus Belgrave. A jaunty arrangement of Irving Berlin's "Alexander's Ragtime Band" included a solo spot for Belgrave that gave him his first big success on record. Since members of the Basie and Ellington bands – "all the guys I had been listening to for years" – had been recruited for that session, Belgrave assumed there'd been a mistake when he got the sheet music intended for the trumpet soloist. He gave the chart to veteran Clark Terry. As Belgrave remembers, Terry started to solo, Charles stopped the session and a discussion ensued.

Charles: "That's Marcus' solo. What's the matter? You don't want your solo?" **Belgrave: "I just thought it should be Clark Terry."**
Charles: "No, that's your solo."

"He said it like he knew what I was going to play. We did one take and it came out a classic. I've played that solo ever since," says Belgrave. "And that's the way he wrote. He knew exactly how you were going to play."

Excerpt from "Serious Bell" by W. Kim Heron. Reprinted with permission from Metro Times. First published on August 27th, 2003.

W. Kim Heron is the editor of Metro Times, a former Detroit jazz radio host, a longtime commentator on the city's cultural and political scene and a member of the Kresge Arts in Detroit Advisory Council.



"I was 22 when I recorded my solo for 'Alexander's Ragtime Band' with Ray Charles. I was part of Ray's original small band. It was Phil Gilbeau, me, Hank Crawford, David 'Fathead' Newman, Teagle Fleming, Edgar Willis, Leroy Cooper, and Ray himself. Here we are in 1971 on 'Saturday Night Live' at the NBC studios."

Jazzin' up Motown

by Sue Levytsky

“Berry used jazz musicians to create the
Motor City sound.”

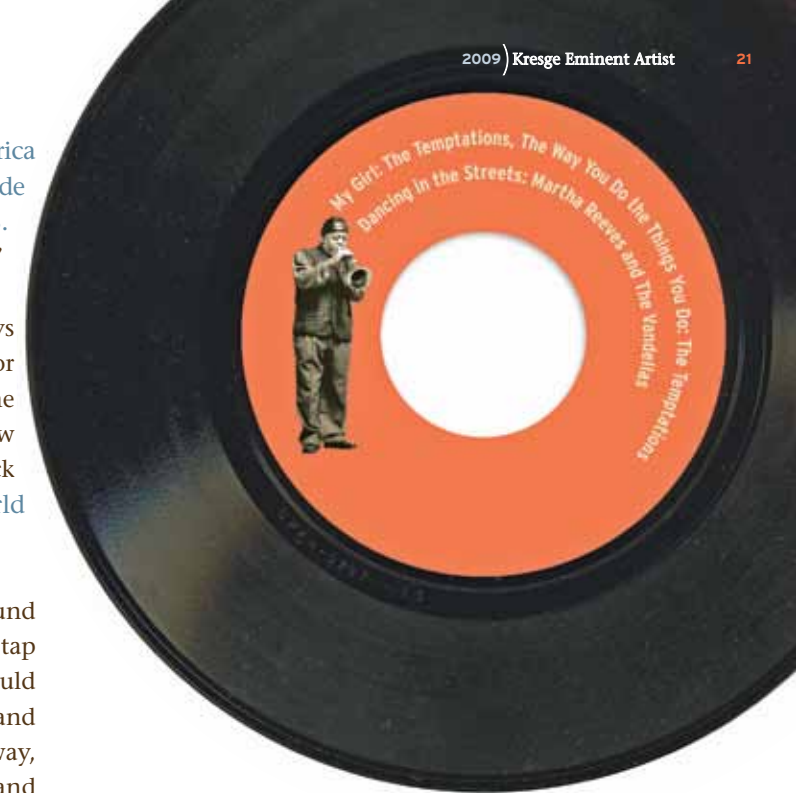


The Motown Museum on West Grand Boulevard in Detroit, 2009

Detroit was the fifth largest city in America (population 1,670,144) when Marcus Belgrave made his first move to the Motor City in January of 1963. He jumped into playing with Motown “right away.”

“This was just a natural place for me to come,” says Belgrave in an interview with W. Kim Heron for Metro Times. “This was probably the only place in the country where music was No. 1. Berry (Gordy) drew the greatest people in the industry, the greatest black people. This became the mecca of the music world as far as I was concerned.”

As a full time, professional musician Belgrave found himself among the first trumpeters Motown would tap to play for a session. “Herbie Williams, me – they would always call us first,” recalls Belgrave. Belgrave and Williams would join fellow trumpeters Russell Conway, Johnny Trudell, trombonists George Bohannon and Paul Riser along with tenor saxophonist Hank Crosby in Hitsville U.S.A.’s recording studios on West Grand



Jazz musicians were the only ones who could do it!”

– Marcus Belgrave

Boulevard. Belgrave fondly remembers the legendary production space as being “a great studio, very comfortable. You came in the front door and you stepped right down into it. The engineer was off to the left. The piano, organ, and three guitars right in front. Bass next to the guitars. Two sets of drums – one drummer behind the traps, the other on hand drums. A tambourine player. And the hand clappers.”

Motown assembled its smash hits of the 1960s much as General Motors built its popular cars – day and night, adding in one essential part after the other along its musical assembly line to deliver a uniquely American product with international appeal. As Belgrave reveals in a 2009 interview for International Trumpet Guild Journal, “The daily situation was that we’d be there for four or five hours doing three tunes. We’d come back and do those same tunes the next day. In the meantime the writers would take whatever ideas we had from the first session and then extract and add whatever ideas they had. So when we came back the next day we’d be playing

the ideas we had generated, but in a different way because the composers had worked on the music the previous night. It was a great situation because we musicians made up the music. *We were actually the creators of that music, which is why the Funk Brothers have now become so revered. We were the crux behind this music – the whole Motown sound.*”

Berry (Gordy) used jazz musicians to create the **Motor City sound. Jazz musicians were the only ones who could do it!**

Key Change: Evolution into the Avant-Garde

by W. Kim Heron

Belgrave's connections with Detroit were made stronger in the wake of a near tragedy in 1970. On tour with Buddy Lamp and the Lamp Sisters in Montreal he was hospitalized for a thyroid breakdown. "If it hadn't been for a fellow room partner I wouldn't be here," he says. "I expired and they called 'Code Blue' and they pumped me back to life."

Aretha Franklin sent a dozen yellow roses, making him a hospital celebrity. More importantly, Motown's music community put on a benefit and took him in when he came back to town after six weeks in the hospital.

It was a transitional time in the city when Belgrave returned. With Motown pulling out, musicians were increasingly turning to their own organizations and initiatives, and reaching out to the next generation.

Detroit Metro Arts Complex, Creative Profile, Strata, Tribe, Jazz Development Workshop, the Detroit Jazz Center, Musicians United to Save Indigenous Culture, Belgrave worked with all of them, and was the founder of the workshop.

"It was like a survival technique that all of us creative musicians were expressing ourselves back then," trombonist Phil Ranelin says of Tribe in particular, though that ethos applies to the scene in general.



Belgrave on his flugelhorn in 1974 during the recording of "Gemini II," his first album on the Tribe label.

"It gave us an opportunity to expand ourselves," says Belgrave. "We believed in what we had to do."

The impact on young musicians was immediate and profound, even if it would take years for its impact to be fully felt.

Excerpt from "Serious Bell" by W. Kim Heron. Reprinted with permission from Metro Times. First published on August 27th, 2003.



Tribal Power Tribe was a musicians' collective, a record label, and a magazine started in Detroit in the early 1970s. Carl Craig, the influential techno artist and producer, has reunited the original members of Marcus Belgrave, Wendell Harrison, and Phil Ranelin for new concerts and recordings. Praising their 2008 performance at the JVC Jazz Festival in New York, New York Times critic Ben Ratliff writes, "Tribe's sound was street and chic and spacey, but always concerned with straight ahead entertainment; these musicians had gotten their chops through Detroit hard bop and Motown and The Ray Charles Band. They were the local elite."

"In the early 70s, there were still jazz clubs all over Detroit. There were two major venues with live music I played at regularly - Cobbs Corner on Cass at Forest and The Circa, which was right across from Wayne State's music department at The Belcrest Hotel. I'm playing at the Circa here along with Bobby Battle on drums, George Braithwaite on his customized 'Braithophone' and Bill Johnson on bass." - Marcus Belgrave

"Detroit musicians came to my rescue," says Belgrave. "It was a renaissance for me to come back to Detroit."



Back to Big Time, Good Time, Old Time Jazz

by Sue Levytsky



Touring with the Lincoln Center Jazz Orchestra, 1991. Left to right: Wynton Marsalis, Joe Wilder, Lou Soloff, Marcus Belgrave.

By the time 1988 rolled around, Marcus Belgrave was on the road again, this time at the behest of Wynton Marsalis, who had invited Belgrave to join the new high-profile Lincoln Center Jazz Orchestra as an original member. Created to celebrate and preserve America's jazz heritage, the Lincoln Center Jazz Orchestra is comprised of 15 of the finest jazz soloists and ensemble players in America. Belgrave would eventually spend eight years in concert and touring with the landmark ensemble.

More recently, Belgrave represented Detroit's jazz legacy as part of the Lincoln Center Detroit: Motor City Jazz Masters, a tribute which also included Yusef Lateef, Curtis Fuller, Charles McPherson, and Ron Carter.

singing voice, considerable acting ability, and mercurial trumpet style to what is internationally acknowledged as a stunning interpretation of the great Satchmo.

Belgrave continues to convert new audiences to old style New Orleans jazz with his current band, The Louis Armstrong Tradition. In concert with his longtime friend and associate, saxophonist Charlie Gabriel and his wife, vocalist Joan Belgrave, Bill Meyer on piano, Marion Hayden on bass and Gayelynn McKinney on drums, the great trumpeter presents a rollicking show that brings new vigor to old standards, spreading his love of jazz, and inspiring new appreciation of this purely American art form with every performance.



Belgrave also performed with another well-known member of the Marsalis family, Branford, when he appeared on Jay Leno's "The Tonight Show" in 1992 as a special solo guest artist in the Branford Marsalis Band. He made a return appearance on "Tonight" in 1993 in a performance with the Lincoln Center Jazz Band.

Top left: Belgrave crooning "A Kiss to Build A Dream On" in one of his critically acclaimed "Tribute to Louis Armstrong" performances.

Top right: Charlie Gabriel and Belgrave playing "Tailgate Ramble" as a New Orleans secondline march to open the 28th Annual Detroit International Jazz Festival in 2007.

Belgrave's re-embrace of the more traditional forms of jazz eventually brought him full circle in 2001, back to his primary source of inspiration: Louis Armstrong. Belgrave created his "Tribute to Louis Armstrong," a musical review designed to bring Armstrong into the new millennium and has been playing to standing ovations ever since. "I never met Louis," says Belgrave in an interview with *Jazztimes*. "I had one opportunity in Paris when I was there with Ray, but I blew it. The guy who books over at the Masonic Auditorium always used to say to me, 'Man, if you did Louis Armstrong, I could book you every night.'" And so it came to pass when Belgrave turned his own raspy

Belgrave's latest musical brainchild unites the Preservation Hall saxophonist Charlie Gabriel and his wife, Grammy-nominated vocalist Joan Belgrave, in a popular performance honoring jazz greats Ella Fitzgerald, Ray Charles, and Louis Armstrong.



Selected Belgrave Discography

Marcus Belgrave's own recordings began in 1974, after he permanently settled in Detroit, and continue to the present day with the upcoming arrival of the reunited Tribe members new recording, "Tribe Rebirth," in 2010.

1958-63

Ray Charles: Ray Charles Presents, Atlantic

Ray Charles: Ray Charles at Newport, Atlantic

Ray Charles: Ray Charles at Herndon Stadium, Atlantic

Ray Charles: Jazz II, Tangerine Records

Ray Charles: Ray Charles Volume II, Tangerine Records

Ray Charles: The Genius of Ray Charles, Atlantic
Including "Alexander's Ragtime Band," Marcus Belgrave's first solo.

Charles Mingus: Mingus Revisited

1962, Limelight



Gemini II

1974, Tribe

Belgrave leads a collective of Detroit jazz greats including Roy Brooks, Harold McKinney, Billy Turner, and Wendell Harrison through their paces on what was internationally considered cutting edge jazz upon its release. Featuring Belgrave's masterful six-movement jazz suite: "Space Odyssey" the album became - and remains - a sought after collector's item.

Charles Mingus: Change II

1975, Limelight

David Newman: Resurgence

1980, Muse

Marcus Belgrave: The Children Cry

1982, Skin to Skin

Mickey Tucker: The Crawl

1985, Muse

McCoy Tyner: The Legend of the Hour

1985, Columbia

Kirk Lightsey: Kirk 'N Marcus

1986, Criss Cross

Featuring Eddie Gladden, Santi DeBriano, Jean Toussaint

Earl Van Riper: Detroit's Grand Piano Man

1987, Parkwoods Records

Paradise Valley Duets

1988, Parkwood Records

Marcus Belgrave with Sammy Price Jr.

Hot 'N Cool Blues

1988, Parkwood Records

Featuring Lawrence Williams, Art Hodes and Marcus Belgrave

Blending Forces

1989, New York Force

Featuring Marcus Belgrave, Lawrence Williams, Vincent York

The Nurturer

1990, Blue Note

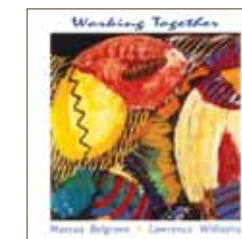
Featuring Geri Allen, Marcus Belgrave, Lawrence Williams

David Murray: Black and Black

1992, Red Baron

Geri Allen: Maroons

1992, Blue Note



Working Together

1992, Detroit Jazz Musicians Co-op Productions. Produced by Belgrave (on trumpet) in collaboration with Lawrence Williams, composer/drummer; Geri Allen, piano; Ralph Armstrong, bass; Kirk Lightsey, piano; Robert Pipho, vibraphone; Rodney Whitaker, bass; David Williams, bass; and Lawrence Williams, drums. Thom Jurek writing for allmusic.com, says "The title track and 'Home to Home' work best, showcasing Belgrave's intimate yet intricate style, one that has been developed over 40 years playing with everyone and everything from Ray Charles to Charles Mingus to Motown."

Robert Hurst: Robert Hurst presents Robert Hurst

1993, DIW

The Best of Ray Charles: The Atlantic Years

1994, Atlantic

Featuring Marcus Belgrave

Jazz at Lincoln Center

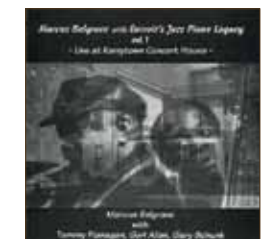
1994, Columbia

Featuring Lincoln Center Jazz Orchestra

Franz Jackson and Marcus Belgrave:

Live at Windsor Jazz Festival III

1993, Parkwood Records



Marcus Belgrave with Detroit's Jazz Piano Legacy Volume 1: Live At Kerrytown Concert House

1995, Detroit Jazz Musicians Co-op Productions. Belgrave's original composition, "All My Love," is showcased in this masterful live performance CD with Belgrave protégé pianist Geri Allen and two other Detroit piano masters - Tommy Flanagan and Gary Schunk. "All My Love" was written as a tribute to Belgrave's adopted city of Detroit and is the outcome of the 1983-84 National Endowment for the Arts creative artist grant award.

Junko Onishi: Piano Quintet Suite, Somethin' Else

1995, Toshiba, EMI

Atsushi Ikeda: Everybody's Music

1996, King Records

Horace Tapscott: Aiee! The Phantom

1996, Arabesque

Hub Art

1996, Hip Bop

Featuring Marcus Belgrave, Ron Carter, Eddie Henderson, Wallace Roney, Cedar Walton and Lenny White

Urban Griots: Michigan Jazz Masters

1998, MJM Management Inc.

Hope for the Holidays

1999, S&S Entertainment Group
Featuring Geri Allen, Marcus Belgrave, James Carter, Karen Newman, Larry Nozero, Naima Shamborquer, Straight Ahead, Donald Walden, Ursula Walker, Alexander Zonjic and Ervin Monroe

Ken Burns Jazz: The Story of America's Music

2000 Sony Music Entertainment
Featuring Marcus Belgrave on the video soundtrack for the PBS television special.

In the Tradition

2001, Jazzology Records
Featuring Marcus Belgrave with Doc Cheatham and Art Hodes

I'm Stickin with You, Baby

2001, The Steve Sandner Band
Featuring Marcus Belgrave

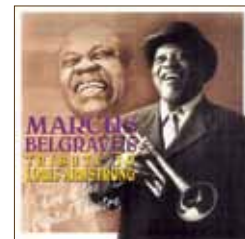
Gabriel Traditional Jazz Band

2002
Featuring Charlie Gabriel, Percy Gabriel, and Marcus Belgrave



Marcus and Charlie Detroit's New Orleans Connection Live at the Capitol Theatre

2002, Windsor, Ontario
Featuring Marcus Belgrave, Charles Gabriel, Keith Dewitt, Bill Meyer, Paul Keller, Peter Siers, and Hugh Leal



Marcus Belgrave's Tribute to Louis Armstrong Live at Capitol Theatre

2002, Windsor, Ontario
Belgrave and his Detroit band capture "Satchmo's" energy and musicality on this swinging, spirited CD. This personal tribute to another jazz master was accepted for inclusion as part of the official Louis Armstrong House and Archives at Queens College, Flushing, New York.

Gypsy Caravan 2003

Belgrave is featured on this recording by Detroit indie rockers, The Strange.

Detroit Experiment

2003, Ropeadope Records
Featuring Marcus Belgrave, Carl Craig, Aaron Levinson, Karriem Riggins, Geri Allen, Allan Barnes, Bennie Maupin, Ron Otis, Jaribu Shahid, Al Turner and Athletic Mic League



You Don't Know Me

2006, Detroit Jazz Musicians Co-op, Inc.
Marcus Belgrave presents "A Tribute to New Orleans, Ray Charles and the Great Ladies of Song" featuring Joan Belgrave and Charlie Gabriel. Backed by Bill Meyer (piano), Marion Hayden (bass), Gayelynn McKinney (drums), Cassius Richmond (alto sax), and trombonists Phil Ranelin, Keith Dewitt, and Steve Hunter.

A Tribute to Detroit

2006, recorded at Lincoln Center
Featuring Marcus Belgrave, Yusef Lateef, Geri Allen, Ron Carter, Ali Mohamed, Charles McPherson, and Curtis Fuller

Beauty Surrounds Us 2007

Marcus Belgrave and the Oberlin Jazz Faculty with Dave Brubeck, New York



This Song Is You: A Tribute to Lawrence Williams

2008, Moonboat Records
Michèle Ramo and Marcus Belgrave

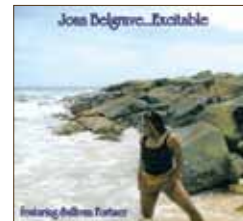
Tough Guys 2008

Featuring Marcus Belgrave, Ronnie Matthews, Andrew Speight, Eric Alexander; San Francisco State University, San Francisco, California



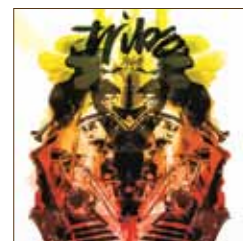
Marcus, Charlie and Joan... Once Again

Released in 2009 by the Detroit Jazz Musicians Co-op, Inc.
Featuring Marcus Belgrave, Joan Belgrave and Charlie Gabriel. Larry Gabriel writing for Metro Times notes "exquisite skills and emotions, moving seamlessly from be-bop to ballads to New Orleans funk."



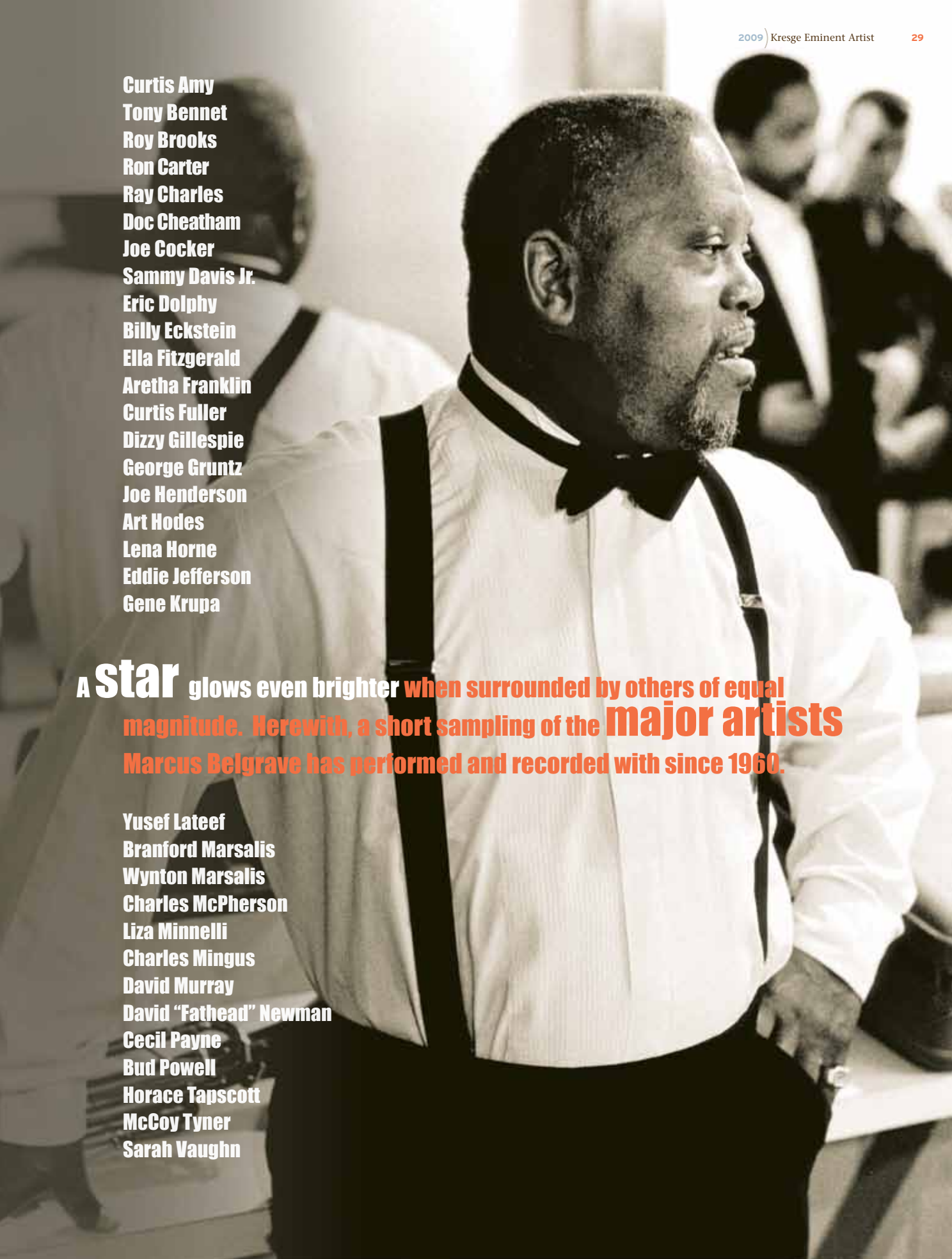
Excitable

2009, Detroit Jazz Musicians Co-op, Inc.
Featuring Joan Belgrave, Marcus Belgrave, Sullivan Fortner, Charlie Gabriel, Chris Smith, Jeff Halsey, Marion Hayden, Gayelynn McKinney, Sean Dobbins, Duncan McMillan, Tad Weed. Piotr Michalowski reviewing for SEMJA.org states "The main soloists, Belgrave and Gabriel, are simply superlative. The former shows once again that there are few mainstream trumpeters who can come close to him on a good day; he has an immediately recognizable sound and style, with an economy of expression that is all his own."



Tribe Rebirth

2010, Planet E Communications
Produced by Detroit's international techno star, Carl Craig, this new gathering of original Tribe members, trumpeter Marcus Belgrave, saxophonist Wendell Harrison, trombonist Phil Ranelin, and drummer Doug Hammond, features classic Tribe material, including a brand new arrangement of Tribe classic "Vibes from The Tribe."



A star glows even brighter when surrounded by others of equal magnitude. Herewith, a short sampling of the major artists Marcus Belgrave has performed and recorded with since 1960.

- Yusef Lateef**
- Branford Marsalis**
- Wynton Marsalis**
- Charles McPherson**
- Liza Minnelli**
- Charles Mingus**
- David Murray**
- David "Fathead" Newman**
- Cecil Payne**
- Bud Powell**
- Horace Tapscott**
- McCoy Tyner**
- Sarah Vaughn**



Passing on *the* Tradition:

Mentoring the next generation

Geri Allen, *pianist* / **Lorenzo Brown**, *percussionist*

James Carter, *saxophonist* / **Regina Carter**, *violinist*

Kenny Garrett, *saxophonist* / **Marion Hayden**, *bassist*

Bob Hurst, *bassist* / **Ali Jackson**, *drummer* / **De'Sean Jones**, *saxophonist*

Gayelynn McKinney, *drummer* / **Cassius Richmond**, *composer*

Karriem Riggins, *drummer* / **Rodney Whitaker**, *bassist*

Marcus – The Master Teacher

by Herb Boyd

Recently, via emails, I received the bookends of Marcus Belgrave's wonderfully productive musical career. For the early years I was notified that Michigan State University was in the process of digitizing a number of practically forgotten black-oriented television shows. One of them was called CPT (Colored People's Time) and aired on WTVS, Detroit's public television station.



Marcus Belgrave, Congressman John Conyers and Ali Muhammed filming a performance in downtown Detroit, 1973.

The musical ensemble was headed by the late pianist/composer Harold McKinney, featuring Marcus on trumpet. This was in the winter of 1969 but Marcus warmed the studio with a brilliant solo on "Freedom Jazz Dance."

From a close friend I received the more contemporary bracket of Marcus's odyssey. I was directed to YouTube and Marcus was in concert in Detroit at Bert's Place in May, 2009 with bassist Marion Hayden, drummer Gayelynn McKinney, and saxophonist Charlie Gabriel. Rather than the fiery passages exemplified on "Freedom Jazz Dance," here was the subdued Marcus, working gently through a melodically rich ballad "Violets for Your Furs."



One of the ensembles Belgrave performed with regularly during the 1970s was Harold McKinney's Creative Profile. Left to right: Harold McKinney, George Davidson, Marcus Belgrave, Roderick Hicks, Gwen McKinney, Leon Henderson.

Between these two milestones, and over this expanse of 40 years, Marcus has blazed an enviable path of accomplishments, and whether in the studio, on the stage, in the classroom, or diligently teasing out the notes of his next composition, he is clearly a master at work. Marcus is a multifaceted innovator, something his colleagues on the bandstand can readily attest to, and something his students have come to expect and to enjoy.

In other parts of the monograph, Marcus the performer will be discussed. The attention here will be devoted to his influence and impact as an educator, which doesn't for a moment obviate his reliance on improvisation. When he arrived in Detroit in 1963, his resume was replete with several recordings and big bands, including a most rewarding stint in Ray Charles' Orchestra. That experience, along with the rudiments Marcus had gathered from his father and hanging out with the immortal Clifford Brown, were all the lessons and nurturing needed for a budding instructor.

Despite being a "first call" trumpet and flugelhorn player for Motown and recording dates in New York City, Marcus was single-minded in his pursuit to teach and to participate in community development. **The Jazz Development Workshop, with its co-founder Harold McKinney, was Marcus's brainchild, and it was a concept mainly to educate and to inspire the city's younger musicians.**



Marcus Belgrave and the New Detroit Jazz Ensemble, December 1978, at the Music Hall in Detroit, Michigan, opening for Ray Charles; Geri Allen (piano), Greg Cook (bass), Sundiata Keita (bass), Roy Brooks (drums),

David Swain (bass sax), Elreta Dodds (bass clarinet), Lamont Hamilton (sax), Kenny Garrett (sax), Ernie Rogers (sax), Ronald Fairnot (sax), Ed Gooch (trombone), Ron Jackson (trumpet).

"The Workshop evolved out of a need to fulfill the aspirations of a number of students who demanded the same experience we had cultivated during our tenure at the Detroit Metro Arts Complex," Marcus explained. "When Metro Arts closed in 1973, several students approached me for lessons because they had missed what we did at Metro. After a while, there were hundreds requesting lessons and so, with the help of people like Harold, John Sinclair, and others, the Jazz Development Workshop was created."



Belgrave in the recording studio, early 1990s.

But the Workshop was also an indispensable training ground for emerging musicians too, and the always gregarious Marcus embraced hundreds of them, encouraging and pushing them to maximize all of their talents. The best of them never forgot their teacher, providing him performance opportunities as well as to accentuate their own fledgling careers.

Out of the Workshop's crucible in the 1970s blossomed countless number of stellar musicians, many of them now leading their own bands or carrying on their mentor's inspirational teaching. Another by-product of the Workshop was the New Detroit Jazz Ensemble and to some extent Tribe, a musical collective with publishing, producing, and performance elements. Other groups and organizations – Sam Sanders and his New Pioneer Orchestra, the Detroit Jazz Center, the Jazz Research Institute, M.U.S.I.C (Musicians United to Save Indigenous Culture), Griot Galaxy, and Strata Concert Gallery – also benefited from Marcus's inexhaustible stewardship.

As his classroom chops improved, Marcus was sought out by institutions of higher learning. Before long he was a conduit to Oakland University in Rochester, Michigan, where many of his Workshop associates assisted him in conducting the Jazz Studies program and a variety of student seminars and concerts. Marcus the community organizer was now the campus coordinator.



The Michigan Jazz Masters after their 1995 tour as U.S. Agency for International Development jazz ambassadors to Africa and the Middle East. Pictured at The Museum of African American History, left to right: Teddy Harris, Marcus Belgrave, Harold McKinney, Roy Brooks, and Wendell Harrison.

“The students here love him just as much as we did when he taught us at the Workshop,” said Ralph “Buzzy” Jones, an Oberlin faculty member, recalling Marcus’s mentoring. “Not only do they get a sound grounding in our musical traditions, but Marcus places the music in coherent political and historical context. But I think they love it most when they get a chance to perform with him.”

During a recent visit to Oberlin, I had an opportunity to experience first hand the Marcus “effect,” you might say. Several of his students, knowing of our relationship, expressed their admiration for his teaching technique, the energetic passion and warmth he exudes during his lectures.

“I’m really enjoying my stay at Oberlin where I teach twice a week,” Marcus said. “Much of what happens here is very similar to what I’ve done over the years in my workshops. In fact, my appointment here came as a result of presenting a workshop and concert here a few years ago.”

One evening I ventured over to the Virgil Carr building where Marcus was holding forth with his band. The lasting impression, beyond his signature sound and facility, was the way he teaches with his horn, particularly on the blues. Even so, when I reminded him of the moment, he was most interested in talking about his son, a clarinetist under the tutelage of Wendell Harrison, Marcus’s partner from Tribe.

“Wendell is working with him and helping him develop his control of the instrument,” Marcus said.

And all Wendell can’t impart will be left to the master teacher himself – and how lucky a son can you be?

Herb Boyd is a former Detroitier now living in Harlem who has authored 20 books, including “We Shall Overcome – A History of the Civil Rights Movement As It Happened.”

Later these impulses were joined and soon recognized by leading arts administrators both near and far, and in 1991 he was saluted with an Arts Midwest Jazz Master award. “I think the late Kenny Cox was largely responsible for me getting this award since he was on so many of the important music and arts commissions and boards,” Marcus recalled. “At first I was shocked to get such an award, and I was glad to see I was among some of the region’s best artists and musicians.”

A year later, he was offered charter membership in the Lincoln Center Jazz Orchestra, courtesy of its musical director, Wynton Marsalis. Adding to his cluster of commendations and citations was the Michigan Governor’s Arts Award in 1994. The honor and appreciation that such esteemed musicians as Charlie Mingus, Eric Dolphy, Hank Crawford, and David “Fathead” Newman had bestowed on him years before was gradually being equaled by awards from the various prestigious academies around the nation.

Nowadays, Marcus is as much in demand as a performer as he is as a lecturer or teacher. And some institutions, such as Oberlin College in Ohio, where he has been a visiting professor since 2001, are lucky to have him in both capacities.



Belgrave leading an early performance of the Detroit Symphony Orchestra Civic Jazz Orchestra.



Belgrave warming up to his new role as the Jazz Master Artist-in-Residence for the Virgil H. Carr Cultural Arts Center.



Belgrave in the company of fellow Generations Founding Arts-Mentors, San Francisco State University, 2008. Left to right: Andrew Speight, Ray Drummond, Jimmy Cobb, Eric Alexander, Ronnie Mathews.

Marcus was out of town when I arrived on the Oberlin campus, but I was with him later in the summer where, as always, he was a key performer at the Detroit International Jazz Festival. On the very first day of the festival, Marcus led a jamboree of musicians in a New Orleans-like parade that was followed by several giant puppets and a stilt walker. “Didn’t He Ramble” may have been the tune and Marcus’s trumpet echoed across downtown Detroit.

The Lesson Plan

by W. Kim Heron

The pre-teens and teens in the Detroit Symphony Orchestra Civic Jazz Orchestra are taking Duke Ellington and Billy Strayhorn’s “The Star-Crossed Lovers” from the top, then from this bar and that, when Marcus Belgrave bustles into the room. He’s wearing a Sun Ra T-shirt, khaki pants and a straw golf hat with the brim riding low on his forehead; there’s a toothpick rakishly angled in an engaging smile that’s rimmed by a salt-and-pepper moustache above and an all-salt goatee below. Under his arms are the tools of the day: A Kanstul brand trumpet in a leather traveling bag, a manila folder of sheet music, a personal CD player loaded with a disc by the rather obscure trumpeter Carmel Jones, headphones, a cell phone, and a clear flask of Inner Light Super Greens (a purportedly healthful concoction resembling pond water).

He nods to all, then strides away from the activity to the empty side of the rehearsal room in Wayne State University’s music building. He begins setting down his gear while obviously tuning into the sound of the orchestra. To a reporter, he explains softly in his growly voice that it’s a long day already – and it’s not yet 10 a.m. He dreamed about an old bandmate last night, a bass player from Belgrave’s days with Ray Charles. The guy died in the dream, which was a perplex because the guy’s been dead for years – and Belgrave’s narrow eyes widen as if bolting upright in bed all over again.

So there was Serious Bell – as one bandleader once referred to him – the trumpet king, talent scout and teacher, awake at 4 a.m., and unable to get back to sleep. He did some house cleaning, went searching for a tune that Kenny Garrett, one of his protégés, had called him about. And this Carmel Jones tune had been bugging him for a while, so he says he sat down and wrote out band parts for Jones’ take on “Deep Purple” – reborn as “Bleep Durple.”

On the other side of the room, the band’s collegiate saxophone instructor is trying to energize the reed section’s take on one passage; she bobs on the balls of her feet to



Left and above: Marcus Belgrave in his role as educator and band leader at rehearsals and in concert with the Detroit Symphony Orchestra’s Civic Jazz Orchestra, 1997-2001.

give a sense of how to articulate and emphasize the right points. Then Belgrave scat-sings the part from the back of the room, underscoring her point in what, with that simple little phrase, becomes his rehearsal. The buck stops here, with Marcus Belgrave. More importantly, the pluck starts here, with Marcus Belgrave.

Over the next couple hours, he’ll take the band through changes, pounding rhythms on a tabletop like a poor man’s conga drum and demonstrating parts by scat singing with Fred Flintstone’s “Yabba-dabba-do” enthusiasm. He’ll impart advice (“play soft, then the accent is going to stand out”...“keep your ears wide open, listen to everything”...“Duke swings, and that’s what we’re trying to do”). He’ll praise, scold and even mock the band (gently) when one stab at the tune peters out like a toy balloon losing air.

Excerpt from “Serious Bell” by W. Kim Heron. Reprinted with permission from Metro Times. First published on August 27th, 2003.



The Belgrave Method: Students Take Note



Take Heart: “As a teacher, I don’t feel like I am teaching, I just feel like I am opening a door and letting the students teach me. When you have a strong desire, you open a door to your heart. All we can do is put into your heart what we have experienced. Jazz is not a textbook kind of music, it’s a street type of music, and it has to come from the heart. If your heart is in it, you’ll be able to learn all there is to it.

Listen: “I tell students there are only four colors in music: major, minor, augmented and diminished – also twelve tones and eleven different kind of chords that relate to these four colors, so in expanding yourself, that should teach you how to listen. I can’t really teach you what I know, but I can play for you what I feel, so I want you to listen to all different kinds of things and you have to learn from that.”

Excerpts from “Take Five with Marcus Belgrave” by Paul J. Youngman, July 31, 2008 jazzreview.com



Keep An Open Mind: “Whenever I find students who are interested I just try to open up their minds to whatever it is musically they want to reach. I let them play with me and I share the experiences I’ve had. I try to open doors for students by turning them on to as much music as I can in the genres I play.



Have Desire: “I look for that desire in people, like Geri Allen and Kenny Garrett. I first saw it in them and was able to release the energy they had in themselves to create their own music. I asked Geri to write something that she felt was apropos to what we were playing together. That started her career. She had classical training, as all the best musicians have to have – classical, technical training. I wanted, however, for her to open her mind to be-bop. We’d listen to Charlie Parker, Bud Powell, Fats Navarro, Clifford Brown, Miles Davis, and Theolonious Monk. I teach my students all of those tunes and then they would come back with ideas of their own. I give them the opportunity to play by taking them on gigs with me. I took Geri on lots of gigs with me. She would say, “I can’t do this.” I would

say, “Come on Geri, you can do it.” We’d play Italian, Polish, and Jewish weddings; we’d do everything. My students were able to put themselves into their music. Kenny Garrett was the same way.

Be Dedicated: “By the time James (Carter) came along I had put together a workshop; I never did call it a big band. We started getting students from all over the state. We’d work two days a week, Monday and Wednesday, and I would dedicate those days to them. We put together a band, and I’d invite other established musicians to come do seminars with the students and talk to them about music and business. Then I had about five students in the group who started writing for the ensemble. It became a real live entity...they were teaching me as I was opening the door for them. The energy that they bring is so all encompassing.”

Excerpts from “Marcus Belgrave on Teaching and Playing by Honoring The Past” by Thomas Erdmann, June 2009, International Trumpet-Guild Journal

As a teacher, I don't feel like I am teaching, I just feel like I am opening a door and letting the students teach me.

A Letter in Tribute

On behalf of the Detroit Symphony Orchestra I would like to congratulate Marcus Belgrave on receiving the 2009 Kresge Eminent Artist Award. We are so proud to have been associated with such a talented musician, leader and dedicated mentor to so many young people in our region, and delighted that he has been recognized in this manner.

Jazz and Music Education are integral to the DSO’s mission. Orchestra Hall, home to The Paradise Theater in the 1940s, continues to honor that tradition by presenting jazz greats like Marcus Belgrave on the DSO’s Paradise Series. And while our Civic Music Education programs have been in existence for 40 years, it was not until 2000 that they were integrated into our jazz programming with the creation of our first Civic Jazz Orchestra. Marcus Belgrave was instrumental in forming and leading that initiative and became the first Fred A. and Barbara M. Erb Jazz Creative Director Chair in 2002. Today the Civic Jazz Orchestra continues to thrive, not only in musical talent, but with the addition of two more jazz bands.

Jazz is lucky to have such a talented advocate. Detroit is blessed to have such an ambassador representing us throughout the world. And the Detroit Symphony Orchestra is honored to have found such a friend. Thank you, Marcus, and congratulations. You have enriched the lives of so many.

Anne Parsons
President and CEO
The Detroit Symphony Orchestra



At left: Tuning up backstage with fellow maestros for the DSO’s Young People’s Concert “Double Trouble: Reeds & Jazz”; right: going note for note with a young Civic Jazz Orchestra saxophonist, 1999.

Teach Your Children Well

“It’s a truism of Detroit’s jazz legacy that the city would never have attained its legendary status without **world-class mentors to nurture the next generation.** From Barry Harris and Yusef Lateef in the 1950s through more recent heroes like Harold McKinney, Donald Walden, Ken Cox and Marcus Belgrave, these musicians are owed a debt none of us can truly repay. McKinney, Walden and Cox are all gone now, but **Belgrave remains a force of nature at 73**, playing the trumpet with undiminished vigor and continuing to teach as the **patriarch of Detroit jazz.**”

– Mark Stryker, music critic, Detroit Free Press, September 7, 2009



The Star Pupils

Geri Allen on Marcus: “Marcus Belgrave, Jazz Master, is a great trumpet artist, an authentic story teller, and a principal participant in the Detroit Jazz Legacy.

“Marcus loves children, and communicates with them in ways which really resonate. By combining special qualities which inspire, motivate, encourage, and inform young and old alike, Marcus shares his love of life, creativity and Jazz. As a student of Marcus Belgrave, I learned early on that I was welcome so long as I remained serious, and willing to work hard.

“I first met Marcus Belgrave through Marilyn Jones, the wonderful choral director and flutist, who took it upon herself to establish a Jazz Ensemble at Cass Technical High School in the 70s. Mrs. Jones also invited Donald Byrd the year before to work with the Jazz Ensemble, and her Madrigal Singers. Marcus came in the next year as artist-in-residence, and this is how the musical journey began.

“Because of Marcus, I learned to play Jazz the way he had. This honor connects me, and all of his students, to a legacy dating back to the very beginnings of Jazz itself.

“I am eternally grateful to Marcus for his willingness to allow me to grow under his direction. Marcus recognized, encouraged, and nurtured my talent. Marcus led the way in introducing me to the great musicians of Detroit, and a rich culture which loves and honors music, and musicians.”

– Geri Allen, pianist, educator

Marcus on Geri Allen: “Geri Allen was my first protégé. Bess Bonnier, the pianist, introduced me to her. Bess was an artist-in-residence at Cass Tech – she was the one who first took me around to the schools. Bess was very impressed by Geri. She told me, ‘I think this little girl is going to be something.’

“Geri was at Cass Tech with Marilyn Jones, the flutist. Marilyn was a great teacher. Back in about 1970, she had a class of young musicians who played in a jazz ensemble. The whole group turned into musical giants – Ralph Armstrong on bass, Greg Phillingame on piano, Geri Allen on piano, Elreta Dodds on bass clarinet and saxophone, and Mark Johnson on piano.”

Rodney Whitaker, bassist, educator



“I first met Marcus Belgrave when I was 15 years old. I was a student in his summer jazz workshop at Wayne State University. I later began to perform with him in groups led by Donald Walden, Harold McKinney and Roy Brooks. When I was 20 years old I began performing with Marcus at festivals in and around Detroit. I performed with Marcus at many jazz venues – Baker’s Keyboard Lounge, BoMacs, Dummy George’s, Bert’s Place, Donald Walden’s New World Stage, The Music Hall, Hart Plaza just to name a few.

“Marcus Belgrave always **promoted excellence in musicianship**, developing one’s sight reading, improvisation and a high level of performance. Marcus also inspired young musicians to be passionate about their craft. Whether it was the history of the music, live performance or the overall love of hearing other musicians perform, he was always positive about jazz.

“Marcus always **inspired everyone** to love the music first and foremost.”

Regina Carter, violinist



“He is like baby’s milk,” McArthur Award winner Regina Carter explains in JazzTimes. “He’s like a nutrient, like a parent. It was just so important to us as young people to really get a firm grasp on the music and come to it in a way that is fun and enjoyable.”

Goyelynn McKinney, drummer, educator



“My study with Marcus began with watching him and my dad (Harold McKinney) work together. Eventually, I started working with Marcus, and that’s when the real schooling began. There is nothing like on-the-job training. He always gave me good advice on things from a horn player’s perspective. My father and my uncle Ray McKinney (a bass player) taught me things from a rhythm section perspective. Over the past three years I have learned even more from Marcus. **I feel blessed to have him in my life.**”

“When I met Marcus, I was a tuba player who wanted to play the trumpet. Marcus came to our junior high school with a jazz band. After the performance I ran to him and asked him to tell my teacher, please let me play the trumpet. He laughed and said, ‘You’ll be alright.’

“Some years later my older brother Travis Biggs told me he would get me trumpet lessons. Yes!!! The teacher turned out to be – Marcus Belgrave! He looked at me and said, ‘Hey, you’re that little tuba player, aren’t you?’ From that moment on Marcus became my **musical father**. He took me to gigs and sessions. He did everything he could do to help my musical career.

“He has **planted so many seeds in the music community** until it seems everywhere you go his name is mentioned. When musicians come to town, they all ask, ‘Where is Marcus?’ He is One of A Kind. ‘Buzz and Pucker!’”

Rayse Biggs, trumpeter



Bravo!

Marion Hayden, bassist, educator



"Marcus Belgrave is one of the greatest trumpeters of our times. Thank you for the opportunity to pay tribute to someone who is a close friend and musical father.

"Even as a master of the trumpet, he embraces new repertoire and explores new performance frontiers. To hear Marcus is to **understand the power of jazz**. It pours out of his soul, through his trumpet and out to the world!!

"It has been a great honor to be mentored by Marcus Belgrave since I was 15. As a young musician, he not only taught me how to play jazz but instilled in me a deep appreciation for both the technical skill and the emotional expression necessary to be a great communicator through this music. One of my great joys in touring with Marcus is getting a hotel room next to his. I don't need an alarm clock because I am awoken each morning by the beautiful sounds of his trumpet wafting through the hotel walls!"

James Carter, trumpeter



"I've known Marcus Belgrave since the summer of 1983 and I'm happy to say that he's turned into a 'willow tree,' a continuous **source of musical wisdom** that never gets old. And just like the natural process of osmosis, he continues to keep giving back to musical community..."

Wynton Marsalis, trumpeter



"Marcus...is **the epitome of soul and of taste**. His sound is just so evocative, and he's a master of swing and blues. When he walks into a room, he brings a good time with him." – *Detroit Free Press, October 8, 2009*

De'Sean Jones, saxophonist



"Throughout my career there are a few musicians who took me under their wing and **allowed me to shine**. This type of selflessness is a hallmark in the tradition of jazz, being passed down by many generations from those who have been caretakers of the great art form to those who they have entrusted to do the same.

"Marcus is a wonderful example of one of the **patriarchs of our music** who has cultivated the minds and talents of many people young and old. Marcus, I love you and thank you for teaching me how to play and how to live!"

Tia Fuller, saxophonist



"Mr. Belgrave is a **living legend** whose **youthful spirit** and expertise continue to inspire generations. Thank you, Mr. Belgrave, for all that you have given to your musical children."

Kenny Garrett on Marcus: "Talking about Marcus is very emotional for me.

"You know, when you first meet someone you have no idea how important they are going to be in your career. Marcus exposed me to a lot of people, a lot of opportunities, and a whole lot of music. I mean, I met Freddie Hubbard through Marcus, Miles Davis, and Woody Shaw.

"Without Marcus, becoming a musician would have been an almost impossible task for me."
– *Kenny Garrett, alto saxophonist*

Marcus on Kenny Garrett:

"I took him down to the Renaissance Festival to meet Freddie Hubbard. I wanted Freddie to hear Kenny play. Hubbard let Garrett play and next thing you know Garrett went to play with Freddie Hubbard and Woody Shaw. Kenny went to New York after that and he played with Mercer Ellington, he played with Mulgrew Miller...so many greats.

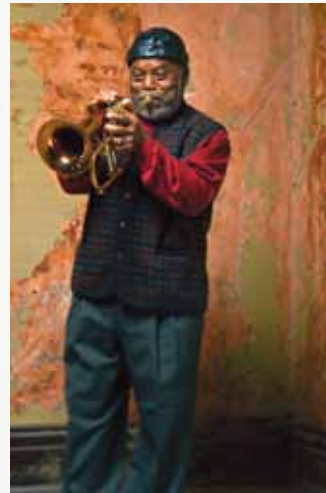
"Kenny has had a rich career. Miles Davis went crazy for Kenny when he heard him. Kenny would call me – out of all my protégés, Kenny asked the most questions, still does! – and ask me for some playing advice and I would say 'Are you kidding? You're playing with Miles Davis, man, what are you asking me for?'"



Belgrave as Educator

“If there are three key words to describe Detroit Jazz laureate and maestro, Marcus Belgrave, they will be committed, consummate and collaborative. Belgrave exemplifies the best in jazz and jazz education. Over the last five decades, he has entertained Detroit audiences to perfection and mentored and instructed hundreds to reach new realms. Those who know this talented and enchanting personality, often hear him say, ‘pass this music on, pass it on to the younger generations.’”

– Dr. Daphne W. Ntiri, Professor, Africana Studies, Wayne State University



1971 Jazz Development Workshop

Detroit, Michigan
 Founder, program director and artistic director

1971-1973 Detroit Metro Arts Complex – Jazz Studies

Detroit, Michigan
 Co-founder

1974-1975 Oakland University

Rochester, Michigan
 Visiting professor, jazz studies

1975-1976 Highland Park Community College

Highland Park, Michigan
 Visiting professor, program development

1980-2004 Omni Arts: Artists-in-School Program

Detroit, Michigan
 Instructor and visiting artist, various elementary schools

1992-1994 Michigan State University

School of Music
 East Lansing, Michigan
 Professor, jazz studies

1994-1995 Michigan Council for the Arts

Detroit, Michigan
 Cass Technical High School
 Martin Luther King Jr. Senior High School,
 Spain Middle School
 Artist-in-residence

1995 Boland University

Toronto, Canada
 Visiting professor, artist and clinician

1995 St. Mary's University

Fiesta Jazz Festival Workshop
 San Antonio, Texas
 Visiting artist, lecturer and clinician

1995 Lincoln Center Jazz Orchestra Workshop

Visiting artist and clinician

1995 U.S. Agency for International Development

Washington, D.C.
 Jazz Masters Workshops in six African and
 Middle Eastern countries

1996 Interlochen Jazz Workshop

Visiting professor and senior artist, jazz studies
 with Kenny Barron, Rufus Reid, Carmen Lundy
 and Danny Gottlieb

1996 Highland Park High School

Highland Park, Michigan
 Artist-in-residence, summer youth arts
 and music program



2000-2004 Detroit Symphony Orchestra

Civic Jazz Orchestra – Youth Program
 Detroit, Michigan
 Instructor, mentor, jazz studies

2002 Detroit Symphony Orchestra

Detroit, Michigan
 First Fred A. and Barbara M. Erb Jazz Creative Director Chair

2003 Grand Valley State University

Grand Rapids, Michigan
 Visiting professor, jazz studies,
 workshops and master class

2003 & 2006 Stanford University

Summer Series Jazz Workshops
 Stanford, California
 Visiting professor, with Branford Marsalis, Bob Hurst,
 and Geri Allen

2003-2004 Arts Consortium

Big Band Jazz Studies
 Mt. Clemens, Michigan
 Director

2003-2004 Wayne State University

Department of Music, Jazz Studies Program
 Detroit, Michigan
 Visiting professor

2004 University of Toledo

Toledo, Ohio
 Visiting professor, jazz workshops, private lessons

2005-2007 University of California

Young Musicians Program
 Berkeley, California
 Visiting professor, jazz studies

2003 & 2009 Hillsdale College

Jazz workshops and studies
 Hillsdale, Michigan
 Visiting professor

2001-2010 Oberlin College

Department of Music, Jazz Studies
 Oberlin, Ohio
 Professor

Selected Achievements, Awards, and Recognitions



1962-1967 Motown Records

Recording musician on label hits: "Dancing in the Street," "The Way You Do the Things You Do," and "My Girl."

1974 Tribe Records

Founding Member

1977-1979 Michigan Council for the Arts

Jazz Development Workshop

1982-1983 Detroit Council for the Arts

Individual Artist Grant

1983-1984 National Endowment for the Arts

Creative Artist Award

1983-1986 Michigan Council for the Arts

Artist-in-residence

1985 United Black Artists USA Inc.

Distinguished Award for Pioneering in the Arts

1987 Detroit Jazz Hall of Fame

Induction into the Jazz Hall of Fame

1987 Congress passage of Jazz Bill

Resolution 57 designating jazz as a rare and valuable national American treasure

Submitted by The Honorable John Conyers of Detroit with the collaboration of Marcus Belgrave; passed by the House of Representatives September 23, 1987; passed by the Senate December 4, 1987.

1988 Lincoln Center Jazz Orchestra

Original Member

1988 United States/Japan Exchange Fellowship for Creative Artists

Semi-finalist

1989 Graystone International Jazz Museum

Founding Member

1989-1990 Michigan Council for the Arts

Artist-in-residence

1990 Arts Foundation of Michigan

Jazz Musician Award

1990-1991 National Endowment for the Arts

Creative Artist Award

1991 Arts Midwest

Jazz Masters Award

1991 Publication of "The Marcus Belgrave Songbook"

Fifteen original compositions by Lawrence Williams and Marcus Belgrave.

1992 Detroit Institute for the Arts

Louis Armstrong Award for Jazz Excellence

1993 NBC's "Tonight Show with Jay Leno"

Special solo guest artist with Branford Marsalis Band

1993-1995 Michigan Council for the Arts

Jazz Development Workshop

1994 Concerned Citizens for the Arts in Michigan

Michigan Governor's Arts Award

1995 Louis Armstrong Award

1995 United Black Artists USA Inc.

Salute to Greatness: Detroit Honors Marcus Belgrave

1999 Wayne County Recognition Award

Artist Performer Award

2002 Documentary, "Standing in The Shadows of Motown" by Allen Slutsky

Belgrave is featured as one of the unheralded musicians who played with The Funk Brothers.

2002 Howard University Jazz Ensemble

Benny Golson Jazz Master Award

2002 Detroit Symphony Orchestra

First Fred A. and Barbara M. Erb Jazz Creative Director Chair

2003 Ford Motor Company

Grant for the Louis Armstrong Jazz Series

2008 Preservation Hall Jazz Band

Guest artist



2009 Video documentary, "Don't Give Up on Detroit" by Bret Primack

Belgrave speaks of his days as the last living member of the original Ray Charles "little band" and of his years living and teaching jazz in Detroit.

2009 BBC documentary "The Impact of the Car Industry on Detroit over the last 100 Years"

Marcus Belgrave is documented in this interview by Julian Temple, filmed on the roof of the Penobscot building.

2009 30th Annual Detroit International Jazz Festival

Jazz Guardian Award for Artistry

2009 The Kresge Foundation

Kresge Eminent Artist Award

The Kresge Eminent Artist Award

Beginning in 2008, The Kresge Foundation honors each year an exceptional artist living and working in Metropolitan Detroit whose influential body of work, contributions to their art form, and demonstrated commitment to the Detroit cultural community are widely recognized. The Eminent Artist Award, which includes a \$50,000 prize, acknowledges artistic innovation and rewards integrity, depth of vision, and singularity of purpose as judged by the Kresge Eminent Artist Panel.

The Eminent Artist Award together with the Kresge Artist Fellowships and Kresge Arts Support constitute Kresge Arts in Detroit, a coordinated effort to showcase and support Metropolitan Detroit's tri-county arts and cultural community, Macomb, Oakland and Wayne counties. Kresge Arts in Detroit is one facet of The Kresge Foundation's Detroit Program, a comprehensive five-part community-development framework intended to strengthen the long-term economic, social and cultural fabric of the City of Detroit and surrounding area. The College for Creative Studies administers the Kresge Eminent Artist Award on behalf of the Kresge Foundation.

Charles McGee: 2008 Kresge Eminent Artist



"Considered by his fellow artists, curators, collectors, teachers and students as the benchmark for artistic excellence, Charles McGee's distinguished visual arts career spans six decades and encompasses the kind of doing that astounds in its quality and volume. His work has been celebrated in hundreds of exhibitions from Detroit to New York to Bangkok; he has been a teacher and mentor to thousands of young artists; he has founded galleries and arts organizations, creating opportunities for others to share their work and ideas; his work has been commissioned and collected by institutions and individuals around the world; he has advised the State of Michigan, the City of Detroit and our arts institutions on countless cultural initiatives; and he has done it all with humility, reverence and a sense of wonder at the power and triumph of art.

'The creative mind,' McGee has written, 'continues always to test the parameters of conventional knowledge, forever in pursuit of new vistas.' His extraordinary life in art is a model of continuity and change; his unerring dedication to his practice and community serves as an example for all of us to mark our own trail, one that will awaken us to new vistas and the freedom that art bestows." – Michelle Perron, Director, Kresge Arts in Detroit

A Letter of Thanks

The College for Creative Studies (CCS) is proud to partner with The Kresge Foundation to administer the Kresge Eminent Artist Award. CCS shares with Kresge the view that artists are a critical force in the revitalization of the region. We salute Kresge for making the arts a part of its strategy to achieve a better Detroit. We thank Kresge for the opportunity to reinforce the College's mission of nurturing creativity by helping to recognize and support artists who create innovative work and demonstrate a strong commitment to their community.

Each year, the Kresge Eminent Artist Award reminds us of how much creative talent resides in the Detroit region and how high the level of that talent is. No one could be more deserving of the award than Marcus Belgrave, a great artist who has achieved acclaim on the world stage while making remarkable contributions to the cultural life of his hometown. His extraordinary career sets an example for all aspiring artists and for everyone who loves and celebrates Detroit. CCS congratulates him.

The 2009 Kresge Eminent Artist was selected by an independent panel of five influential members of Detroit's artistic community: Lynn Crawford, writer and editor of the Museum of Contemporary Art Detroit Journal; Ian Ding, percussionist and founding member of New Music Detroit; Aku Kadogo, faculty member and director of the Black Theatre Program at Wayne State University; Anne Parsons, president and CEO of the Detroit Symphony Orchestra; and poet and educator, George Tysh. Kresge Arts in Detroit is grateful to the panel for sharing their expertise and for selecting from among Detroit's talented cultural producers such a worthy candidate.

The Kresge Foundation established Kresge Arts in Detroit to support and encourage the artists who enrich our lives. Marcus Belgrave has entertained and enlightened us for decades while inspiring new generations of musicians. This award is a way of saying thanks to him.

Richard L. Rogers
President
College for Creative Studies

Michelle Perron
Director, Kresge Arts in Detroit
College for Creative Studies

Kresge Arts in Detroit – Advisory Council

KRESGE ARTS IN DETROIT Kresge Arts in Detroit is supported by the guidance and expertise of a 19-person volunteer advisory council, made up of members of the Metropolitan Detroit cultural community. The council selects review panels, nominates candidates for the Kresge Eminent Artist Award, and provides external oversight to Kresge Arts in Detroit.

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About The Kresge Foundation



The Kresge Foundation is a \$2.8 billion private, national foundation that supports communities by building the capacity of nonprofit organizations in six fields: health, the environment, arts and culture, education, human services and community development.

In partnership with grantees, Kresge seeks to influence the quality of life for future generations by creating access and opportunity in underserved communities, improving the health of low-income people, supporting artistic expression, assisting in the revitalization

of Detroit, and advancing methods for dealing with global climate change. In 2008, the foundation approved 342 grants totaling \$181 million.

In June 2007, the foundation embarked upon a multi-year expansion of its grantmaking to better address society's pressing issues. Central to this expansion are nine values, which now serve as the centerpiece of its grantmaking criteria. The values aim to advance low-income opportunity, promote community impact in ways most needed by residents, cultivate innovation and risk taking, support interdisciplinary solutions, foster environmental sustainability, and encourage diversity in board governance. For more information, visit www.kresge.org.

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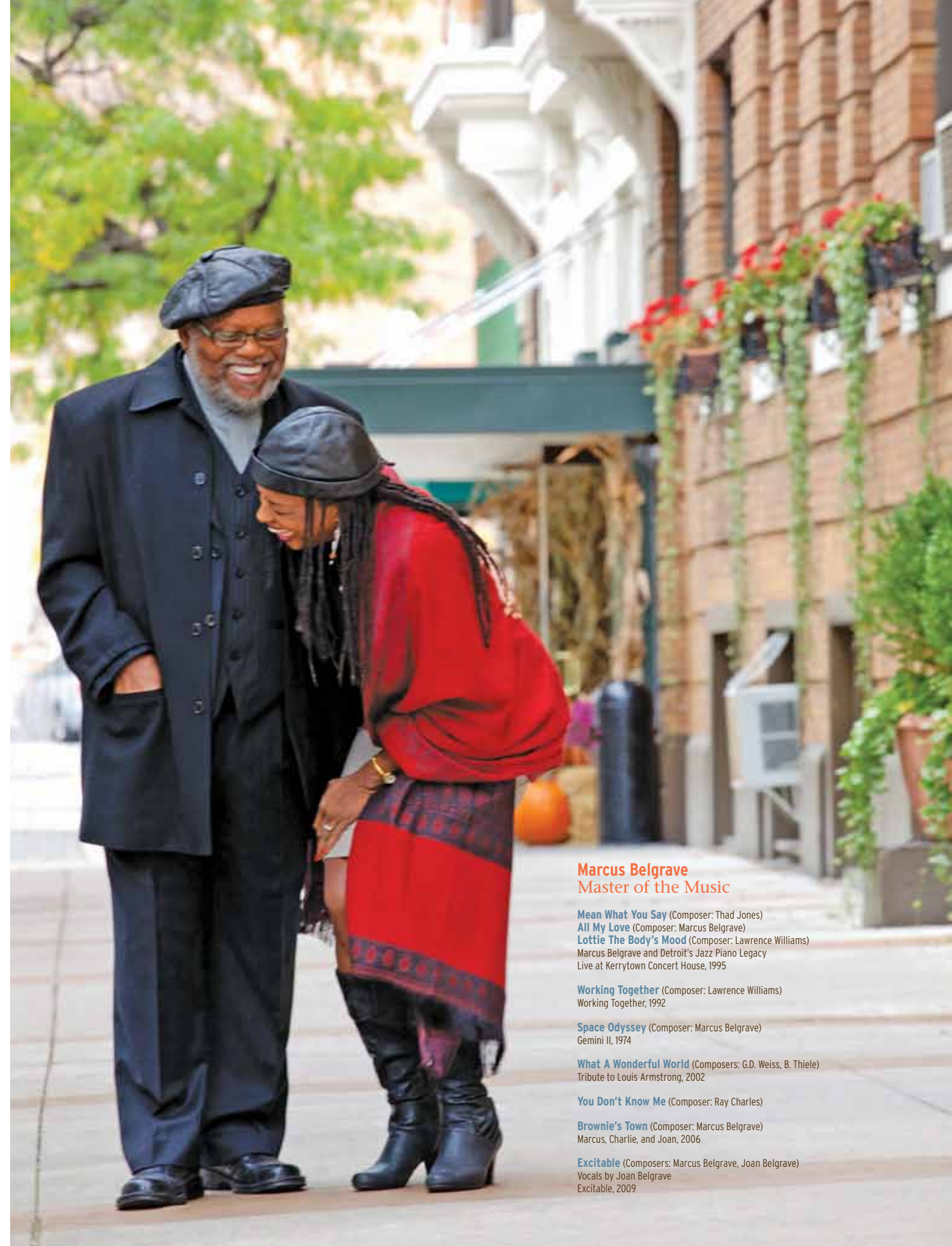
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Marcus Belgrave Master of the Music

Mean What You Say (Composer: Thad Jones)
All My Love (Composer: Marcus Belgrave)
Lottie The Body's Mood (Composer: Lawrence Williams)
Marcus Belgrave and Detroit's Jazz Piano Legacy
Live at Kerrytown Concert House, 1995

Working Together (Composer: Lawrence Williams)
Working Together, 1992

Space Odyssey (Composer: Marcus Belgrave)
Gemini II, 1974

What A Wonderful World (Composers: G.D. Weiss, B. Thiele)
Tribute to Louis Armstrong, 2002

You Don't Know Me (Composer: Ray Charles)

Brownie's Town (Composer: Marcus Belgrave)
Marcus, Charlie, and Joan, 2006

Excitable (Composers: Marcus Belgrave, Joan Belgrave)
Vocals by Joan Belgrave
Excitable, 2009



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