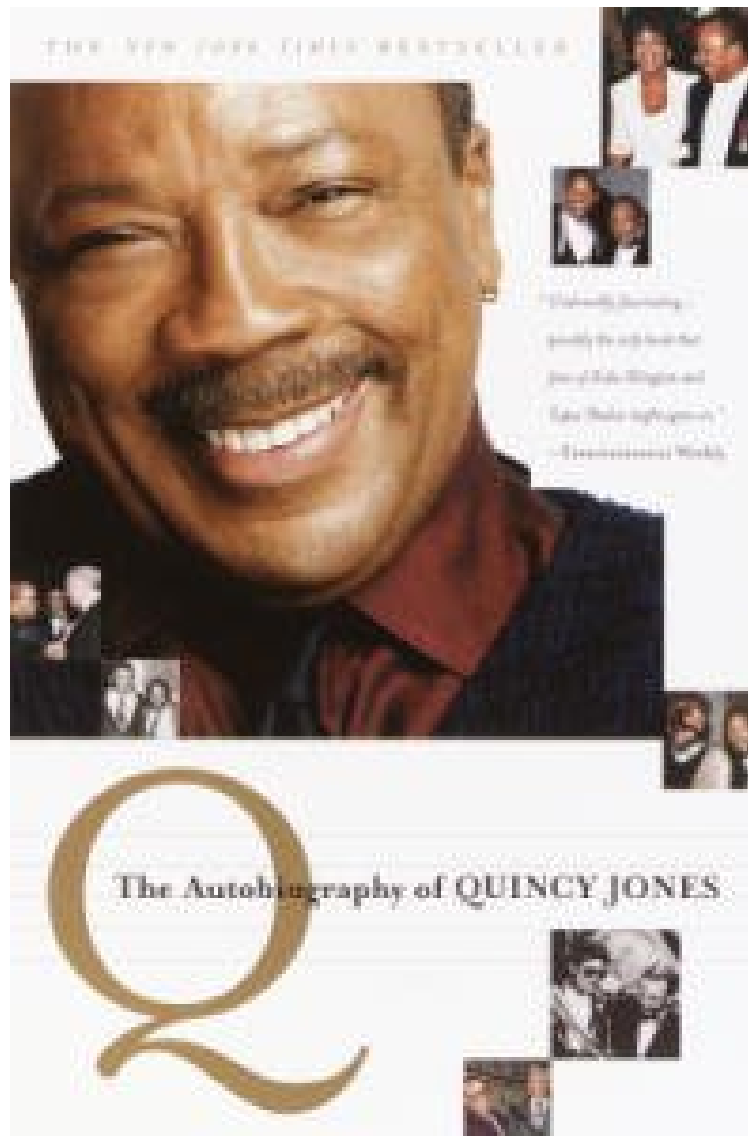


[Ebook free] Q: The Autobiography of Quincy Jones

Q: The Autobiography of Quincy Jones

Von Quincy Jones

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Von Quincy Jones : Q: The Autobiography of Quincy Jones before purchasing it in order to gage whether or not it would be worth my time, and all praised Q: The Autobiography of Quincy Jones:

KundenrezensionenHilfreichste Kundenrezensionen7 von 7 Kunden fanden die folgende Rezension hilfreich. Faszinierend, bewegend und inspirierendVon cmEine sehr authentisch wirkende Wiedergabe von der Welt des Jazz, der Bigbands, des Swing, des Bebop, ber den Soul, RB, Funk, Pop, Soundtracks bis zum heutigen Rap und Hip-Hop:Detailliert und reichhaltig vermittelt Quincy Jones Eindrcke von der Szene und dem Umfeld aus seinen frhen

Anfangen, als er das erste Mal auf einem Piano klimperte, später die Trompete für sich entdeckte und dann zum Komponieren und Arrangieren fand. Sehr kurzweilig zu lesen, beispielsweise seine Erlebnisse mit den Großen dieses musikalischen Zeitabschnitts, wie Count Basie, Charlie Parker, Dizzy Gillespie, Art Blakey, Ray Charles, Frank Sinatra, Billie Holiday, Dinah Washington, Henry Mancini, Miles Davis, Michael Jackson, Steven Spielberg, 2Pac, Melle Mel, um wirklich nur eine kleine Anzahl zu nennen. Viel mehr und Emotionen vermittelt er, wenn er - angefangen bei seiner Kindheit und Jugend - schreibt, welche Verhaltensmuster er damals entwickelte und wie sie ihn später als Mensch, Mann und Musiker prägten. Wie er Musik für sich entdeckte und daraus Liebe und Leidenschaft wurde. Phasenweise bis zur Besessenheit, bei der er der Musik nahezu alles unterordnete, bzw. alles andere aus seinem Leben ausblendete: schmerzliche Aspekte wie z.B. seine psychisch kaputte Mutter, aber auch seine Verantwortung als Vater gegenüber seinen Kindern. Man spürt die starke Befriedigung, die Quincy Jones aus der Musik und seiner späteren musikalischen Arbeit immer wieder erfährt. Aber auch den Druck: Als er z.B. bei einer gescheiterten Europatournee mit seiner Big Band so viel Schulden anhäuft, dass er die Musikrechte seiner Kompositionen verkaufen muss und sieben Jahre braucht um diese Schulden wieder auszugleichen. Oder wenn er schreibt, wie Alfred Hitchcock einmal den Filmkomponisten Bernie Hermann gleich bei der ersten Scoring Session nach 20 Minuten feuerte. Und das nach mehrjähriger Zusammenarbeit mit Soundtracks zu Filmklassikern wie Psycho und Citizen Kane. Wie ein Puzzle fgt sich alles zu einem Gesamtbild, das zeigt, was Quincy Jones alles dazu treibt, immer das Letzte aus sich herauszuholen, und diese herausragende Professionalität zu erlangen. "Some part of me will always wonder if I've done enough to make myself ready to get the call." Quincy Jones. 1 von 1 Kunden fanden die folgende Rezension hilfreich. Unterhaltsam, spannend, persönlich und trotzdem auch eine Geschichte über die Musik seit dem 2. Weltkrieg. Von Telejazz. Dieser Mann ist die personifizierte Geschichte der Musik nach dem zweiten Weltkrieg. In bitterer Armut aufgewachsen, als Bebop-Größe geworden und danach als Musiker, Arrangeur, Produzent und Geschäftsmann so ziemlich kein Chancenausgelassen (außer Metal vielleicht). Er erzählt sehr offen und persönlich von seiner schweren Kindheit, seinen vielen gescheiterten Ehen und seiner Flucht in die Musik. Ein Mensch, der fast sein ganzes Leben getrieben von seiner Vergangenheit zum Workaholic wird, aber dabei unglaubliche Geschichten zu erzählen hat (z.B. eine abenteuerliche, 10 Monate lange Big Band Tour mit Topbesetzung unter seiner Leitung in den 50er Jahren durch Europa. Geprüft wurde in Paris. Aufgrund der Algerien-Krise ließen die Produzenten die Band aber sitzen und so entschied man sich ohne Management und ohne vorher festgelegten Tourplan auf Tour zu gehen, am Ende er hoch verschuldet in die USA zurück kommt). Es fällt wirklich schwer, dieses Buch am Abend wegzulegen.

Kurzbeschreibung Musician, composer, producer, arranger, and pioneering entrepreneur Quincy Jones has lived large and worked for five decades alongside the superstars of music and entertainment -- including Frank Sinatra, Michael Jackson, Steven Spielberg, Oprah Winfrey, Ray Charles, Will Smith, and dozens of others. Quincy Jones grew up poor on the mean streets of Chicago's South Side, brushing against the law and feeling the pain of his mother's descent into madness. But when his father moved the family west to Seattle, he took up the trumpet and was literally saved by music. A prodigy, he played backup for Billie Holiday and toured the world with the Lionel Hampton Band before leaving his teens. Soon, though, he found his true calling, inaugurating a career whose highlights have included arranging albums for Frank Sinatra, Ray Charles, Dinah Washington, Sarah Vaughan, and Count Basie; composing the scores of such films as *The Pawnbroker*, *In Cold Blood*, *In the Heat of the Night*, and *The Color Purple*, and the theme songs for the television shows *Ironside*, *Sanford and Son*, and *The Cosby Show*; producing the bestselling album of all time, Michael Jackson's *Thriller*, and the bestselling single *We Are the World*; and producing and arranging his own highly praised albums, including the Grammy Award-winning *Back on the Block*, a striking blend of jazz, African, urban, gospel, and hip-hop. His musical achievements, in a career that spans every style of American popular music, have yielded an incredible seventy-seven Grammy nominations, and are matched by his record as a pioneering music executive, film and television producer, tireless social activist, and business entrepreneur. One of the most successful black business figures in America. This string of unbroken triumphs in the entertainment industry has been shadowed by a turbulent personal life, a story he shares with eloquence and candor. Quincy Jones is an impressive self-portrait by one of the master makers of American culture, a complex, many-faceted man with far more than his share of talents and an unparalleled vision, as well as some entirely human flaws. It also features vivid testimony from key witnesses to his journey: family, friends, and musical and business associates. His life encompasses an astonishing cast of show business giants, and provides the raw material for one of the great African American success stories of this century. From the Hardcover edition. He reached an apogee of fame in the mid-1980s as the producer-arranger of Michael Jackson's blockbuster album *Thriller* and the charity single "We Are the World," but Quincy Jones has been a force in American music since he was a teenager. He swung hard enough to play with beboppers like Dizzy Gillespie; he studied composition with the legendary Nadia Boulanger; he scored dozens of films and TV shows; he arranged and/or produced albums for everyone from Frank Sinatra to Leslie Gore, and rappers like Melle Mel don't disdain the old man

either. Looking back at age 68 in a good-natured autobiography supplemented with brief chapters by such friends as Ray Charles and ex-wife Peggy Lipton, Jones asserts, "I've been driven all my life by a spirit of adventure and a criminal level of optimism." Given his beginnings, growing up poor in Chicago and Seattle with a mentally ill mother lurking in the background, that's quite an achievement. Jones never stood still long enough to let sorrow catch him, and though his treatment of his personal life is standard Hollywood glib ("Though Nastassja [Kinski]'s and my relationship as a couple was not destined to last, she is a great friend"), his prose catches fire when it touches on music: Dinah Washington "could take the melody in her hand, hold it like an egg, crack it open, fry it, let it sizzle, reconstruct it, put the egg back in the box and back in the refrigerator, and you would've still understood every single syllable." His furious energy may have been fueled by personal demons, but his joyous sweep through a half century of American pop convinces you that Jones was right to keep moving: "Nothing is ever wrong if it's going someplace," he asserts. "Music is about ever-changing." --Wendy Smith.com

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