

philosophy came to underpin and define his adult life. From *All Things Must Pass* through *Brainwashed*, one can hear George Harrison's movement between the material and the spiritual realms. It's a movement that sets his work apart from the other major songwriters of his era. The human pathos that runs through "Isn't It A Pity" finds its release in "My Sweet Lord." This sense of balance informs not just these recordings from *All Things Must Pass* but the entirety of his catalogue. At the extreme, his post-Beatles songwriting blurs the line between music and prayer without ever sacrificing the pure melodic force for which he was known. Perhaps the best example of this is "Give Me Love (Give Me Peace On Earth)" from *Living In the Material World*. When released, it was an anomaly, quite unlike anything around it. The song crystallized George's vision. Acting as his own producer, the sonic spaces were made intimate, less grand and certainly more direct than on his first solo album. If *Living In the Material World* brought him into his own in new ways, that second studio outing also solidified the team that would orbit around him throughout his recording career.

In between the creative eruption of *All Things Must Pass* and the success of *Living In the Material World* came the release of *The Concert for Bangladesh*, featuring George's friends Eric Clapton, Bob Dylan, Ravi Shankar, Leon Russell, Ringo Starr, and others. The concert was George's personal response to a world crisis. As an event, it was unlike anything the music business had seen up to that point. The