

George Harrison – Wonderwall Music (1968)

Written by bluesever

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01. *Microbes* – 3:40
02. *Red Lady Too* – 1:54
03. *Tabla And Pakavaj* – 1:05
04. *In The Park* – 4:07
05. *Drilling A Home* – 3:07
06. *Guru Vandana* – 1:04
07. *Greasy Legs* – 1:26
08. *Ski-Ing* – 1:50
09. *Gat Kirwani* – 1:15
10. *Dream Scene* – 5:25
11. *Party Seacombe* – 4:33
12. *Love Scene* – 4:16
13. *Crying* – 1:13
14. *Cowboy Music* – 1:27
15. *Fantasy Sequins* – 1:49
16. *On The Bed* – 1:03
17. *Glass Box* – 2:20
18. *Wonderwall To Be Here* – 1:24
19. *Singing Om* – 1:54

*Tracks 2, 5, 8, 10, 11, 14, 17 and 18 were recorded in England,
while tracks 1, 3, 4, 6, 7, 9, 12, 13, 15, 16 and 19 were recorded in India.*

Personnel:

England (December 1967)

- John Barham – piano and flügelhorn
- Colin Manley – guitar and steel guitar
- Tony Ashton – jangle piano and organ
- Philip Rogers – bass
- Roy Dyke – drums
- Tommy Reilly – harmonica
- * Peter Tork – banjo (uncredited)
- * Eddie Clayton (Eric Clapton) – guitar (rumoured)
- * Richie Snare (Ringo Starr) – drums (rumoured)

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India (January 1968)

- Aashish Khan – sarod
- Mahapurush Misra – tabla and pakavaj
- Sharad Jadev – shehnai
- Hanuman Jadev – shehnai
- Shambu-Das – sitar
- Indril Bhattacharya – sitar
- Shankar Ghosh – sitar
- Chandra Shekhar – surbahar
- Shivkumar Sharma – santoor
- S.R. Kenkare – flute
- Vinaik Vora – thar-shehnai
- Rij Ram Desad – harmonium and tabla-tarang

The first Beatle solo album -- as well as the first Apple album -- was a minor eruption of the pent-up energies of George Harrison, who was busy composing this offbeat score to the film *Wonderwall* as *Magical Mystery Tour* raced up the charts. With the subcontinental influence now firmly in the driver's seat, the score is mostly given over to the solemn, atmospheric drones of Indian music. Yet, as a whole, it's a fascinating if musically slender mishmash of sounds from East and West, everything casually juxtaposed or superimposed without a care in the world. Harrison himself does not appear as a player or singer; rather, he presides over the groups of Indian and British musicians, with half of the cues recorded in London, the other half in Bombay. The Indian tracks are professionally executed selections cut into film cue-sized bites, sometimes mixed up with a rock beat, never permitted to develop much. Touches of Harrison's whimsical side can be heard in the jaunty, honky tonk, tack piano-dominated "Drilling a Home" and happy-trails lope of "Cowboy Museum," as well as a title like "Wonderwall to Be Here." Occasionally, the overt footsteps of a Beatle can be heard: "Party Secombe" is a medium-tempo rock track that should remind the connoisseur of "Flying"; "Dream Scene" has Indian vocals moving back and forth between the loudspeakers over backwards electronic loops. As this and Harrison's second experimental release, *Electronic Sound*, undoubtedly proved, pigeonholing this Beatle was a dangerous thing. ---Richard S. Ginell, AllMusic Review

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