



## 25 YEARS OF REAL WORLD RECORDS

The magic was there from the off: an old mill building, transformed into state-of-the-art studios, on the edge of a pond fringed with bulrushes, in landscaped gardens bordered by a river, in the village of Box in the southwest of England. Nearby, the ancient standing stones of Avebury and Stonehenge. About the grounds, in cottages built from wood and warm Bath stone, a team of music enthusiasts with vision and know how.

*“We’ve always been vibrant, alive and kicking,”* says Peter Gabriel of Real World Records, the label he launched in 1989, a few years after establishing the WOMAD (World of Music Arts and Dance) Festival. *“We worked hard to create an environment where the artists felt respected and supported, so that they were able to deliver extraordinary performances.”*

Into this place of freedom and possibility, this mix of the handmade and the high-tech, came musicians from elsewhere. Jewels from around the edges of music-making; artists from across the globe who’d stunned the crowds at those early WOMAD Festivals but who struggled to find recording deals in the west, let alone gain access to the best quality sound equipment.

Remmy Ongala and Orchestre Supr Maitilia



Artists such as Sufi devotional singer Nusrat Fateh Ali Khan, the Pakistani Pavarotti, whose otherworldly voice and improvisational skills moved millions on the Subcontinent; Tabu Ley Rochereau, a Congolese vocalist and bandleader who was then one of Africa’s most popular entertainers; and Elio Revé and his popular Orquesta Revé, a son-changui outfit from Guantanamo, Cuba that boasted some of the island’s biggest musical names.

*“I’d been resisting the idea of a record company as it’s hard to be a poacher and a gamekeeper simultaneously,”* says Gabriel. *“But I was thinking about this sort of music when we designed the studios”* - where a large interactive space called The Big Room puts artists on a par with engineers and producers - *“and eventually Thomas Brooman, WOMAD’s former artistic director, convinced me of the need to try a label.”*

Armed with a philosophy that variously involved openness, interconnectedness and



Nusrat Fateh Ali Khan, the great qawwali master

the right to fail, and buoyed by a distribution deal with Virgin (“They were willing to help as long we kept each of those initial projects within a total budget of ten grand”), Real World Records was born. Gabriel happened to be recording the soundtrack to the Martin Scorsese film *The Last Temptation of Christ* at the same time; the ensuing album, *Passion*, was the first Real World Records release.

“*Passion* had the most extraordinary critical reaction,” says label manager Amanda Jones of a Grammy-winning work based

on Middle Eastern and Northern African rhythms and melodies and featuring cross-continental artists including Youssou N’Dour and L.Shankar, along with future Real World Records acts such as The Musicians of the Nile and Nusrat Fateh Ali Khan, the man Jeff Buckley called his ‘Elvis’.

*Passion’s* follow up, *Passion - Sources*, was a companion album that acknowledged the raft of world class but lesser known artists who inspired and contributed to the soundtrack. Which gave them a platform, and let them shine.

“We started out as a label driven by Peter’s passion for music other than rock and pop,” says Jones. “In the 80s it was a big revelation for him to discover he could be just as excited about a pipa player from China or a singer from Algeria as he was about a blues guitarist from America.”

The term ‘world music’ had only just been invented: a catch all term conjured to help record shops classify music that defied categorisation. But Real World Records had no agenda. It wasn’t a worthy ethnographic label. It certainly never set out to be comprehensive. Perhaps the closest it came to a template was the maverick aesthetic of BBC DJ John Peel, who would follow a track by The Fall with a song by a Siberian throat singer – along with that of its unconventional elder sibling, the WOMAD Festival.

“We just knew we wanted to work with music that has real passion, atmosphere and grooves,” says Gabriel. “Music that, whether it connects via the body, heart or head, can truly touch those open enough to listen.”

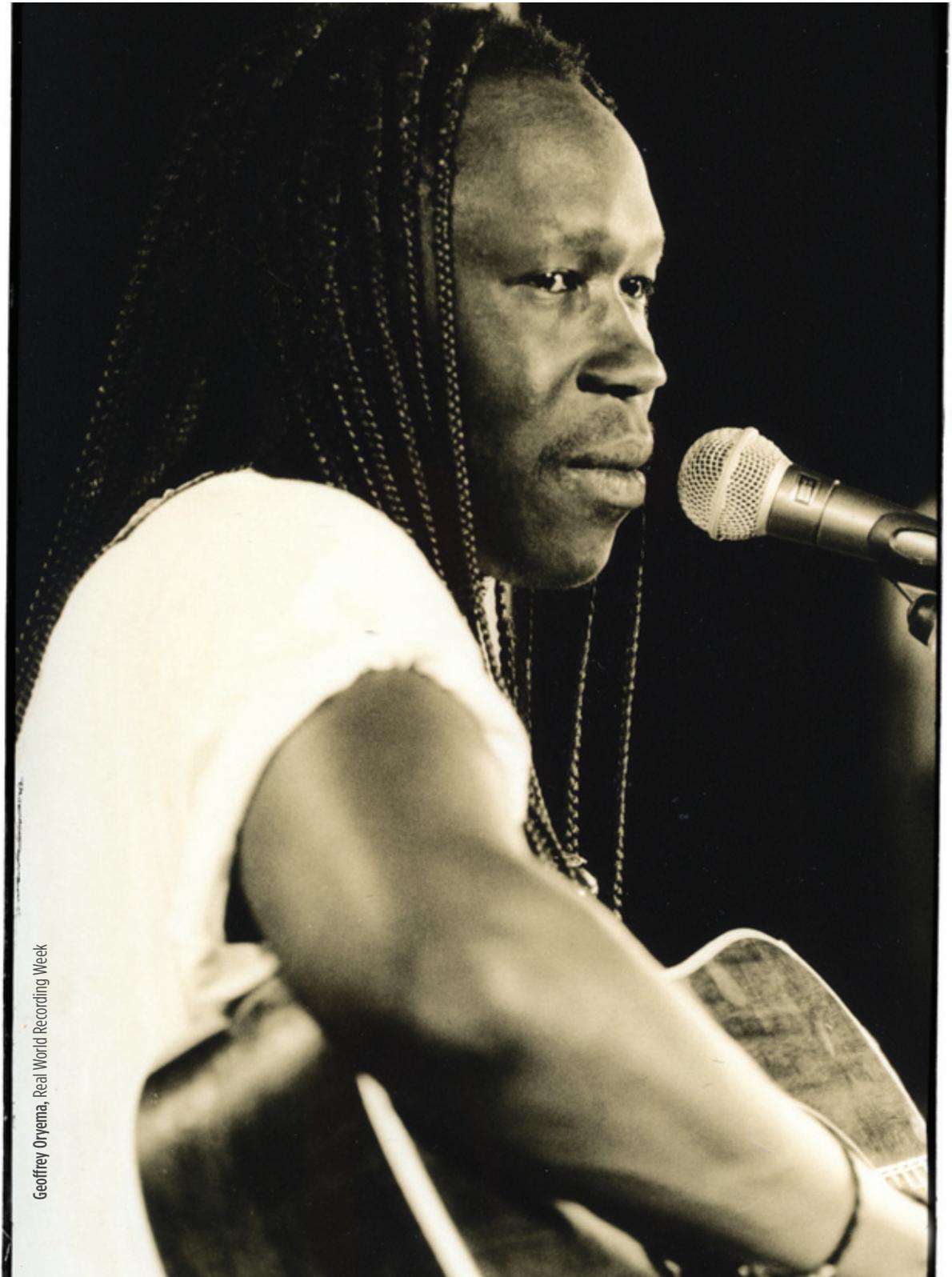
Real World Studios were perfectly suited to capturing the energy of live performance, which was then the main expression of many WOMAD artists including the venerable Nusrat. Who, after a cup of tea and a chat with Real World engineer Dave Bottrill, sat down with his qawwali ensemble and delivered *Shahen-Shah*, an album with all the on-the-fly, in-the-moment brilliance of a Blue Note session.

The party vibe is almost palpable in Tabu Ley Rochereau's *Babeti Soukous*, a live best-of recorded in The Wood Room before a small but upbeat audience of staff and friends including Brian Eno, who was recording on his camcorder.

*"Those were the days when multitrack tapes only lasted fifteen minutes,"* says Jones. *"Dave Bottrill was working in a room upstairs and we didn't have intercom so I spent much of the evening running downstairs and signalling to let the MC, Modero Mekanisi, know how much time was left. He was so in control of the arrangements he would stop the band on the dot."*

Orquestra Revé came to Real World Records via Havana's Egrem Studios and some very badly packed reel-to-reel masters: *"When we opened the box they all fell out on the floor and I remember the absolute horror of having to respool them back onto the reel,"* laughs Jones. *"We released the album La Explosion Del Momento! and then introduced Revé to WOMAD afterwards, which was the other way around; the record company and the festival have always fed one another."*

With this first batch of five releases encased in stylised sleeves bearing the Real World logo - a millwheel/circle with a square in the middle - and those now distinctive colour bar spines (*"We wanted them to be easily recognisable from across a room,"* says Gabriel), Real World Records was officially launched in June, 1989 at a press conference in Paris. The response was overwhelmingly positive.



Geoffrey Oryema, Real World Recording Week

'Good vibes apart,' wrote Robert Sandall of the Sunday Times, 'the most impressive aspect of the Real World sound as conveyed on record is its hair-trigger sensitivity to ethnic percussive nuances...'

In exploring the relationship between western producers and non-western artists (and indeed, ethnic percussive nuances), Real World Records set a whole new precedent. Nowhere was this more in evidence than during the three extraordinary Recording Weeks that took place in the summers of 1991, 1992 and 1995, when artists from all over the world, some of who had played at WOMAD, converged on the village of Box to collaborate, create, investigate.

*"It was a giant playpen, a bring-your-own studio party,"* remembers Gabriel with a smile. *"There'd be a studio set up on the lawn, in the garage, in someone's bedroom as well as in the seven rooms we had available. We were curators of this sort of living mass."*

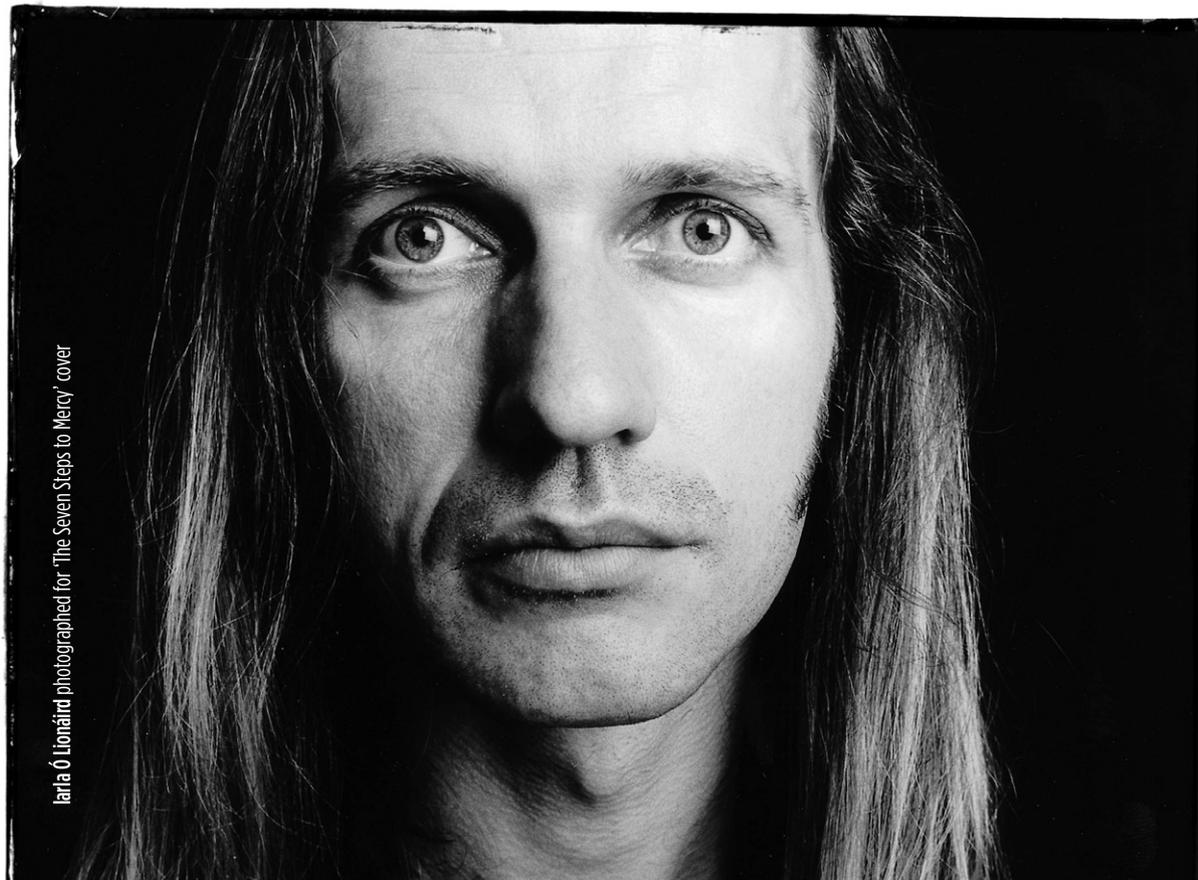
While the likes of Tanzanian singer-guitarist Remmy Ongala, Sardinian vocal quartet Tenores di Bitti and Totó la Momposina, the Grande Dame of Colombian roots music, recorded stand-alone albums in The Wood Room, myriad collaborations went on elsewhere - with al fresco recordings timed to take place between the trains that go shooting past Real World on Isambard Kingdom Brunel's Great Western Railway.

In other places Real World put accomplished producers such as Michael Brook, Daniel Lanois and John Leckie. Each had their own ideas, and their own domains; each would gather together seemingly disparate artists - a percussionist from Japan, a ney flute player from Turkey, a bass guitarist from the UK - and start a cross-cultural dialogue that sometimes sparked brilliance.

Meanwhile Peter Gabriel and Karl Wallinger [of World Party and The Waterboys] were up in their room creating what would eventually become *Big Blue Ball*, a compilation built from all three Recording

Weeks. Many of the musicians had no idea who Gabriel and Wallinger were; there was no hierarchy of fame. No musician was any more or any less equal.

A glance at *Big Blue Ball's* track listing reveals contributions by numerous artists who would go on to record albums for Real World Records: Japanese taiko drummer Joji Hirota. Congolese soukous star Papa Wemba. American singer-songwriter Joseph Arthur. Tanzanian vocalist Hukwe Zawose. Chinese bamboo flautist Guo Yue. A traditional Irish *sean nós* singer named Iarla Ó Lionáird ...



Iarla Ó Lionáird photographed for 'The Seven Steps to Mercy' cover

Armenia's **Djivan Gasparyan** and Canada's **Michael Brook** - an intriguing collaboration



There was a time when Real World received hundreds of demo tapes each month. Sifting through them was never easy, but when an artist stood out, they really stood out. It was through International Mail Services that Real World discovered the glorious likes of Uzbek folk singer Sevara Nazarkhan and Mauritanian singer-songwriter Daby Touré. When they listened to Ó Lionáird - who, with the declining popularity of *sean nós* in Ireland, was on the cusp of giving up music - they dropped everything to get him.

Real World worked its magic: when producer/musician Simon Emmerson (who'd produced the RWR album *Trance* for Moroccan artist Hassan Hakmoun and would later found acclaimed folk collective The Imagined Village) told Jones about his idea for a project that would explore the musical synergy between Africa and Ireland, she put him in touch with Ó Lionáird. The Irishman became voice of the Afro Celt Sound System, and remains a key solo Real World artist.

Says Jones: "*We recorded the first Afro Celts album in one of the Nissen Huts*" - two enormous World War II storage bunkers at the back of Real World, on the other side of the river - "*and for the first song we had larla inside this little vocal booth that looked like a telephone box. The moment he started singing, everybody's jaws just dropped. It was unbelievable, spine tingling.*"



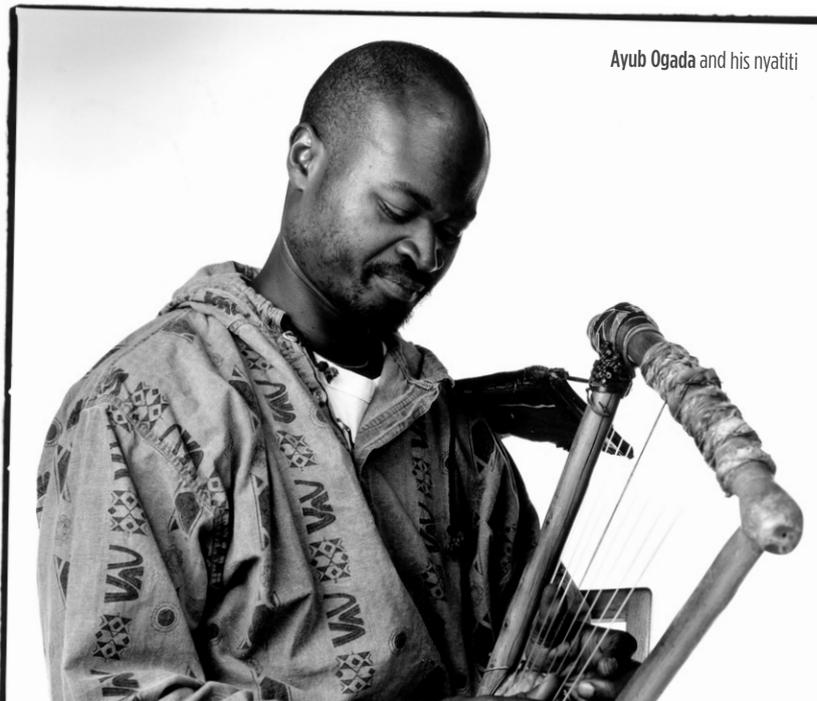
Afro Celt Sound System  
photographed in New York by Kevin Westenber

With more than one million albums sold, Afro Celt Sound System is one of the most successful world fusion acts, ever. The Blind Boys of Alabama are close behind, having racked up three quarters of a million albums (and four consecutive Grammys for each of their four RWR releases); other Real World Records bestsellers include Kenyan artist Ayub Ogada, Ugandan musician Geoffrey Oryema, singer Sheila Chandra and those Mercury-nominated East London minimalists, Portico Quartet.

Whenever Real World released an album with great commercial potential, they would release a record by a lesser-known artist: Afro-Brazilian diva Daúde, say, or Senegalese vocal duo Pape & Cheikh. This notion of inclusivity is long shared by Real World Multimedia, whose team of innovators were among the first to build a website that not only looked good (early posts included the favourite scone recipe of Panamanian American jazz drummer Billy Cobham) but featured the sort of cutting edge technology that has become a Real World trademark.



The Blind Boys of Alabama recording 'Spirit of the Century' at Capitol Studio B, Los Angeles



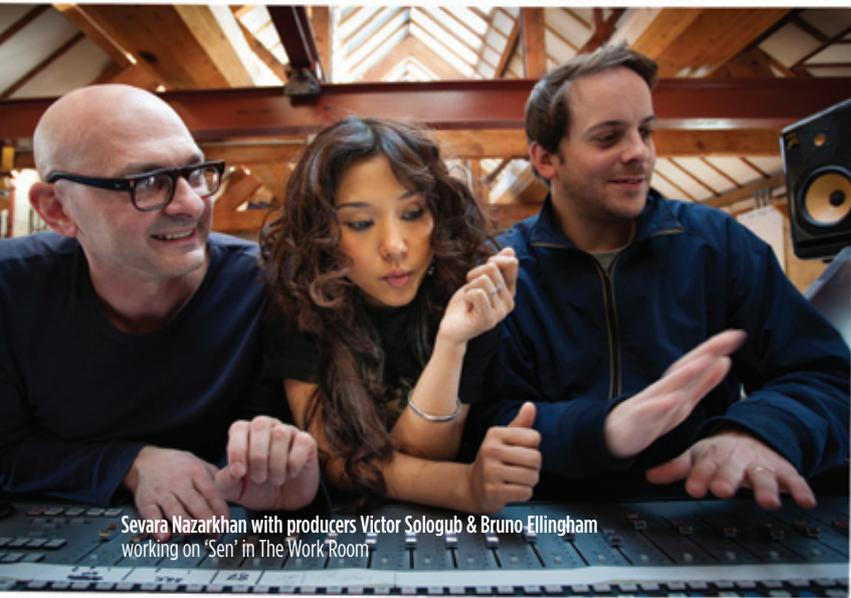
Ayub Ogada and his nyatiti



Sheila Chandra photographed for 'Moonsung'



Hukwe Zawose & Charles Zawose in The Wood Room



Sevara Nazarkhan with producers Victor Sologub & Bruno Ellingham working on 'Sen' in The Work Room



Portico Quartet's Jack Wyllie in The Wood Room

*"We've always had designers, photographers and filmmakers on staff at Real World," Jones says. "For years we had a little company based here called Muscle Films who made many of Peter's music videos, which meant that we could pool our resources and have them make videos for the amazingly talented artists we knew weren't going to sell millions of records, such as [British Asian experimentalists] Joi or [Tibetan chanteuse] Yungchen Lhamo."*

Real World Records has released over 200 albums since 1989. Each record still sounds freshly pressed, crystal clear. Every artist feels relevant and exciting.

*"Looking back we realise how lucky we were to be working with so many extraordinary artists from all over the world," says Gabriel. "We have a rich, vibrant and varied catalogue of authentic and soulful music."*

25 years ago, artists from far-flung corners of the world needed a label like Real World Records to get their music out there. Today, with much traditional music accessible in a click, and with artists increasingly taking control of their own presentation, the proselytising zeal with which RWR ensured the glorious voice of Hukwe Zawose was heard is perhaps less important. Just as the term 'world music' achieved its aim and was duly shrugged off, so has Real World Records adapted accordingly.

But the drive to discover, record and deliver quality music - music that is entertaining, demanding, exciting, obscure - remains the same.

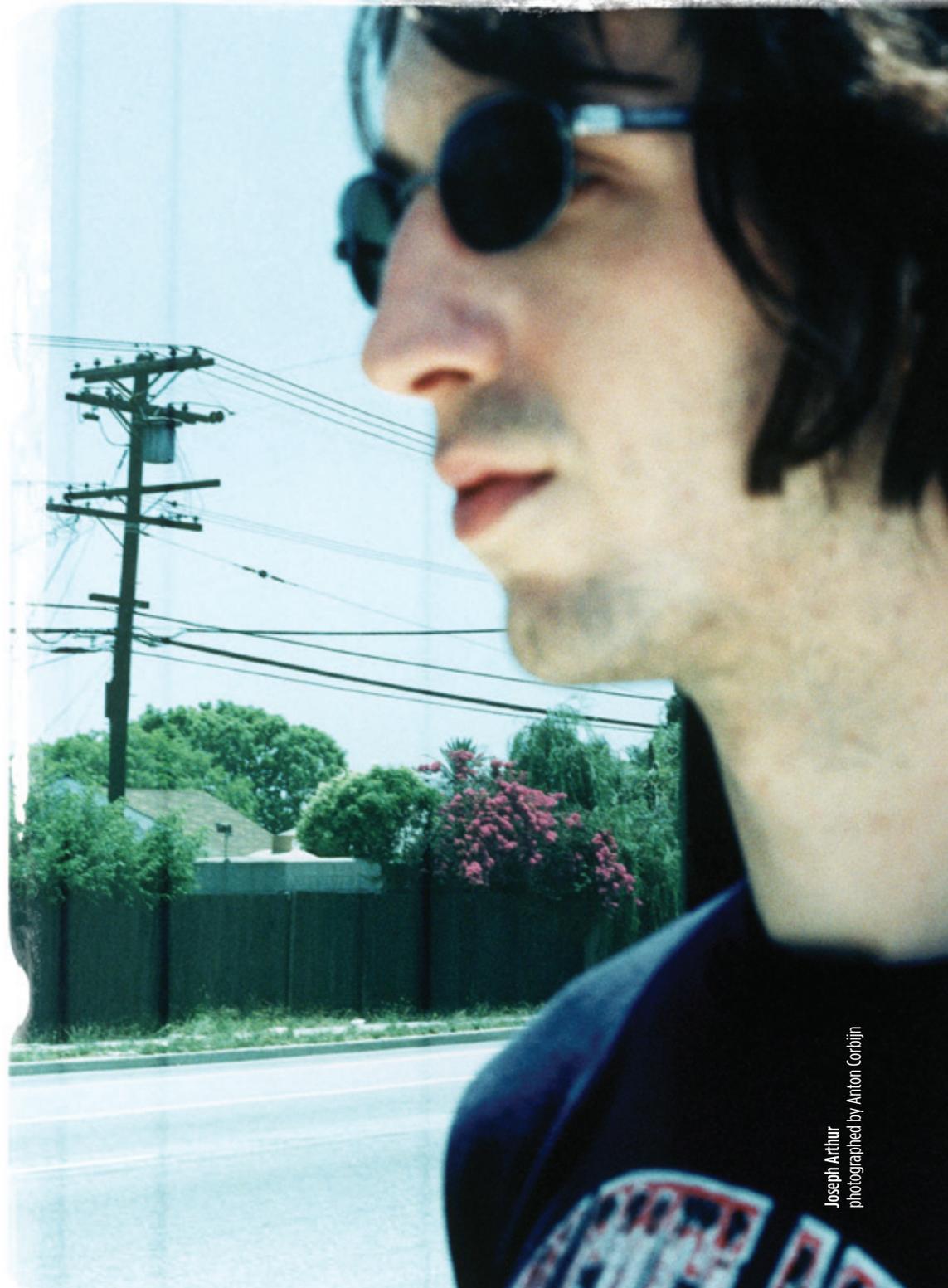
New releases by acts such as Irish-American outfit The Gloaming and Welsh-language moodists 9Bach are a case in point:

*“The Gloaming project is becoming very successful,” says Jones. “They’re a group that includes young American pianist Thomas Bartlett, and traditional Irish greats, Martin Hayes and Iarla Ó Lionáird. They are again transforming the idea of what a traditional Irish sound could be, right now.*

*“9Bach are a bright, very contemporary Welsh language band we’re nurturing a new relationship with,” she continues. “What we have now at Real World Records is the equivalent of a joint venture with artists. Together we make decisions about what is recorded, what money is invested and how we promote and market the music and then we reap and share the benefits.”*

Real World Records are committed to getting music out wherever they can: *“Whether it’s on vinyl, download, digital, cross-platform mobile apps or beaming in from outer space.”*

Or by magic. Real World has always had that.



Joseph Arthur  
photographed by Anton Corbijn

Condensing 25 years of history into 48 tracks was always going to be an impossible task; we knew we would only ever skim the surface of the extensive range of wonderful music we have been so lucky to encounter. But here goes >



**01 - 16** - bring together tracks that have been significant highlights or 'classic' points in the label's history.

**17 - 33** - delve deeper into the catalogue, shining a light on some tracks that beg rediscovery; the buried treasures.

**34 - 48** - are your choice, your favourites. Thanks for letting us know.

01 **Nusrat Fateh Ali Khan** (Pakistan)

**Mustt Mustt**

From the album **Mustt Mustt**

Written by Nusrat Fateh Ali Khan

Published by WOMAD Music Ltd/EMI Music Publishing Ltd

© 1990 Real World Records Ltd

This 1990 classic was the record that turned many people on to the zero-gravity voice of one of Real World's most emblematic artists - the Pakistani singer Nusrat Fateh Ali Khan. Nusrat unlocked the door to the beguiling sound of Qawwali, the devotional music of the Sufis.

02 **Maryam Mursal** (Somalia)

**Kufilaw**

From the album **The Journey**

Music Abdi Kader Hassan/Søren Kjær Jensen;

lyrics Yusuf Maradon

Published by Arrow Publishing Ltd/Real World Works Ltd/EMI

Music Publishing Ltd © 1998 Real World Records Ltd

The journey of this 1998 record's title is a very literal one, as experienced by Maryam Mursal and her five children when they underwent a seven-month odyssey - on foot, by donkey, by truck - to escape their native Somalia. This harrowing journey is recounted in such an uplifting, positive manner; a diamond-hard rhythm section and chunky horns lay the foundation for Maryam's passionate, soul-dripping voice.

03 **Joi** (UK)

**Fingers**

From the album **One and One is One**

Written by Farook Shamsheer/Haroon Shamsheer

/Susheela Raman

Published by Tairona Songs Ltd/Wardlaw Music

© 1999 Real World Records Ltd

Original Asian breakbeat fusionists Joi have always sought to illuminate, to push boundaries, and to pique interest in other cultures while boldly bringing such cultures together. 'Set yourself free with the spirit of Joi' read the T-shirts of clubbers who were among the first to dance to Farook and his late elder brother Haroon's banging bhangra fusion in East London clubs in the late 90s.

04 **Little Axe** (USA)

**If I Had My Way**

From the album **Stone Cold Ohio**

Written by Bernard Alexander/Mark Stewart

Published by Real World Works Ltd/EMI Music Publishing Ltd/

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Future blues - dubbed-out, dark and smoky, tracing a line from African chants, Afro-American field songs, blues, gospel, soul, and dub, courtesy of Skip 'Little Axe' McDonald. Stone Cold Ohio features Skip's ex-Sugarhill Gang and Tackhead colleagues Doug Wimbish and Keith LeBlanc, and is produced by longtime collaborator Adrian Sherwood.

05 **The Blind Boys of Alabama** (USA)

**Run on for a Long Time**

From the album **Spirit of the Century**

Traditional arranged by The Blind Boys of Alabama

/John Chelew/Chris Goldsmith

Published by Righteous Tone Music/BMI, Mystic Mill Music/BMI,

Sam Wilson Publishing/BMI, all administered by Bug Music Inc

© 2001 Solid Productions, LLC and The Blind Boys of Alabama

Since 1939, The Blind Boys of Alabama have thrilled audiences with irresistible, inspirational Gospel songs. Spirit of the Century - the group's Real World debut - finds these venerable vocalists in undiminished peak form, celebrating the beginnings of both the new millennium and their eighth professional decade.

06 **Peter Gabriel** (UK)

**The Feeling Begins**

From the album **Passion**

Written by Peter Gabriel

Published by Real World Music Ltd/EMI Music Publishing Ltd

© 2002 Peter Gabriel Ltd

Built on a foundation of Middle Eastern and North African rhythms and melodies, *Passion* is the soundtrack to Martin Scorsese's controversy-laden film, *The Last Temptation of Christ*, and was Real World Records' first release in 1989. Featuring some of the finest singers and musicians from Pakistan, Turkey, India, Ivory Coast, Bahrain, Egypt, New Guinea, Morocco, Senegal and Ghana.

07 **Ayub Ogada** (Kenya)

**Kothbiro**

From the album **En Mana Kuoyo**

Written by Mbarak Achieng and the Black Savage Band,  
arranged by Ayub Ogada

Published by WOMAD Music Ltd/EMI Music Publishing Ltd

© 1993 Real World Records Ltd

Kenyan singer-songwriter Ayub Ogada's disarmingly simple arrangements make a lasting impression. Simply backing himself (albeit with virtuosic ease) on an East African lyre called a nyatiti, this record introduced Ayub as a performer of great charm, his warm vocals never leaving centre stage.

08 **Jocelyn Pook** (UK)

**Dionysus**

From the album **Untold Things**

Written by Jocelyn Pook

Published by Chester Music

© 2001 Real World Records Ltd

*Untold Things* was a natural progression from Jocelyn Pook's long association with Real World, where she'd been a participant in the Recording Weeks and worked as a string player and arranger for Peter Gabriel. Combining classicism and innovation Pook forms a mysterious and beautiful soundworld.

09 **Hukwe Zawose** (Tanzania)

**Sisitizo La Amani Duniani**

From the album **Chibite**

Written by Hukwe Zawose

Published by WOMAD Music Ltd/EMI Music Publishing Ltd

© 1996 Real World Records Ltd

Possessing an extraordinary voice with a five-octave range, Hukwe Zawose was a consummate musician and a charismatic performer. *Chibite* features Hukwe and his nephew Charles playing the vital tools of their musical ancestors: thumb piano, violin, flute and voice.

10 **Remmy Ongala  
& Orchestre Super Matimila** (Tanzania)

**Kipenda Roho**

From the album **Songs for the Poor Man**

Written by Remmy Ongala

Published by WOMAD Music Ltd/EMI Music Publishing Ltd

© 1989 Real World Records Ltd

The steady, melodic drive of Zaïrean-style soukous is at the root of Matimila's music, lifted by the fluid East African guitar style and infectious Tanzanian rhythms. Above this soar the rich, soulful vocals of Remmy Ongala. *Songs for the Poor Man* was the first album recorded by Orchestre Super Matimila in a western environment.

11 **Adrian Sherwood** (UK)

**No Dog Jazz**

From the album **Never Trust a Hippy**

Written by Adrian Maxwell

Published by Real World Works Ltd/EMI Music Publishing Ltd

© 2003 Real World Records Ltd

After a rich life supplementing and reshaping the music of others through remixing and live mixes, in 2003 dub pioneer Adrian Sherwood finally sat down to record his first album under his own name. "*It's my version of a kind of world music-sci-fi-dub-dancehall record,*" Adrian offered at the time. With *Never Trust A Hippy*, one man pretty much invented his own genre.

12 **Dub Colossus** (Ethiopia/UK)

**Guragigna**

From the album **Addis Through the Looking Glass**

Written by Sintayehu Zenebe/Feleke Hailu

/Samuel Yirga/Dubulah

Published by Real World Works Ltd/EMI Music Publishing Ltd

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The British/Ethiopian collective with their distinctive fusion of jazz-dub, deep, dark reggae, 70s Ethiojazz. 'Guragigna' is a ferociously funky Ethiopian song which sounds like a blue taxi going at full speed with no brakes during rush hour in Addis.

13 **Totó La Momposina**  
**y Sus Tambores** (Colombia)  
La Sombra Negra

From the album **La Candela Viva**  
Written by Paulino Salgado, arranged by Rafael Ramos,  
Avelino Sanchez and Totó La Momposina y Sus Tambores  
Published by WOMAD Music Ltd/EMI Music Publishing Ltd  
© 1993 Real World Records Ltd

From Colombia's Caribbean coast Totó's powerful voice communicates the heritage of generations with song, dance and percussion, inspired by a rich cultural mix that combines elements from African, Native Indian and Spanish traditions.

14 **The Imagined Village** (UK)  
Cold Hailey Rainy Night

From the album **The Imagined Village**  
Traditional arranged by Eliza Carthy,  
Trans-Global Underground, Martin Carthy, Chris Wood  
Published by Topic Records Ltd/copyright control  
© 2007 Real World Records Ltd

An ambitious reworking of the English folk tradition spearheaded by producer and musician, Simon Emmerson. Gathering together an array of brilliant and challenging voices, and setting them in a musical framework that honours the past while updating it with breathtaking confidence, this song features Chris Wood, Eliza Carthy, Martin Carthy, The Young Coppers and Trans-Global Underground.

15 **Iarla Ó Lionáird** (Ireland)  
Glistening Fields

From the album **Foxlight**  
Words by Iarla Ó Lionáird  
Music by Iarla Ó Lionáird, Jon Hopkins & Leo Abrahams  
Published by Real World Works Ltd/EMI Music Publishing Ltd/  
Peace Frog Music/Domino Publishing Company Ltd  
© 2011 Real World Productions Ltd

From his early days as a sean-nós singer to Afro Celt Sound System, and his collaborative and solo work, Ó Lionáird has always ploughed his own artistic furrow. *Foxlight* is one of his most organic, naturalistic records. Instrumentation and layers are embedded, but ultimately it's about Ó Lionáird's exquisite voice.

16 **Lama Gyurme**  
**& Jean-Philippe Rykiel** (Bhutan/France)  
Offering Chant (Unplugged)

From the album **Rain of Blessings: Vajra Chants**  
Traditional arranged by Jean-Philippe Rykiel  
Published by Tactic Music/Strictly Confidential (UK) Ltd  
© 2000 Real World Records Ltd

The unlikely pairing of a Buddhist monk from the Kingdom of Bhutan in south Asia and a French pianist, this is an album of powerful chants with lush textures that capture the serenity of the Tibetan monasteries.

17 **Pape & Cheikh** (Senegal)  
Mariama

From the album **Mariama**  
Lyrics by Papa Amadou Fall  
Music composed by Papa Amadou Fall and Cheikhou Coulibaly,  
arranged by Mac Fallows  
Published by Bug Music © 2002 Jololi Productions licensed  
exclusively to Real World Records Ltd

Pape & Cheikh grew up listening to Senegal's traditional music and to western singer-songwriters like Bob Dylan, Cat Stevens and Simon and Garfunkel. *Mariama* is a powerful and extraordinarily coherent slice of Africa - traditional and modern - with authentic rhythms, vibrant voices, acoustic guitars, tama and kora.

18 **Daúde** (Brazil)  
Muito Quente

From the album **Neguinha Te Amo**  
Written by Jeni Alvarez/Gilberto Cruz/Eugênio C  
Published by FAF Publishing - Sonido Inc/Charly Publ Ltd  
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Though this may come as a surprise to those unfamiliar with Brazil's music scene, Daúde is a rare find: a black woman in Brazil's eclectic pop-roots music, known as Música Popular Brasileira (MPB), and the first to fuse MPB with African roots and modern production values, setting the whole thing alight with sensual, driving dance beats.

19 **Los De Abajo** (Mexico)

**Resistencia**

From the album **LDA V The Lunatics**

Music: Vladimir Garnica

Lyrics: Vladimir Garnica & Odisea Valenzuela

Featuring spoken word by Zapatista Insurgent Commander Esther

Published by Real World Works Ltd

© 2005 Real World Records Ltd

The global soundclash of Mexico City's salsa-punk given a dub-heavy mix by producers Temple of Sound. The LDA mix features a dash of revolutionary politics: many of the band come from families involved in left-wing political movements in the 60s and 70s, and Zapatista leader Comandanta Esther even makes an appearance on this track.

20 **Toumast** (Niger/France)

**Innulamane**

From the album **Ishumar**

Written by Moussa Ag Keyna & Dan Levy

Published by KRAKED © 2007 The copyright in this sound recording is owned by Kraked/Levy/Ag Keyna/Village Vert under exclusive license to Real World Records Ltd

Hypnotic desert groove, blues guitar and soulful songs chronicling the struggle of the Toureg people. Despite the pain and sadness in some of Toumast's songs, there is also a passion for the desert that emerges through the lively rhythm, the vibrant melody and an irresistible pop sensibility.

21 **Farafina** (Burkina Faso)

**Dounounia**

From the album **Faso Denou**

Written by Tiawara Keita, Soungalo Coulibaly, Baba Diarra, Paco Yé, Souleymane Sanou, Seydou Zon, Bakari Traoré, Yaya Ouattara, Bêh Palm

Published by Vinyl'Art Editions, Vevey, Switzerland

© 1993 Real World Records Ltd

The electrifying West African percussion ensemble delivers a live session of breathtaking speed and skill. Farafina's music has a polyrhythmic structure that is both complex and yet immediately clear. This track is produced by Billy Cobham.

22 **Djivan Gasparyan & Michael Brook** (Armenia/Canada)

**Take My Heart**

From the album **Black Rock**

Written by Djivan Gasparyan & Michael Brook

Published by Real World Works Ltd/EMI Music Publishing Ltd/KPM Music Ltd

© 1998 Real World Records Ltd

Djivan Gasparyan - one of Armenia's greatest musicians and master of the duduk (an ancient oboe-like instrument) - and Canadian producer Michael Brook have created a dramatic, sultry and beautiful soundscape where Brook surrounds the soul-wrenching melodies Gasparyan coaxes from his duduk with earthy textures. This is an intriguing hybrid of tranquil mood and dark passion.

23 **Joji Hirota** (Japan)

**Kokiriko Melody**

From the album **The Gate**

Traditional arranged by Joji Hirota

Published by WOMAD Music Ltd/EMI Music Publishing Ltd

© 1999 Real World Records Ltd

Percussionist, composer, singer, flautist - Joji Hirota joyously eludes definition. His flute sounds like singing, his singing sounds instrumental and his drums sound like nothing on earth. *The Gate* was Joji Hirota's first solo CD with Real World, following his involvement in the 1992 Recording Week.

24 **Mara!**  
**With Martenitsa Choir** (Bulgaria/Australia)

**To My First Love**

From the album **Sezoni**

Words by Stefan Kozuharov

Music by Llew & Mara Kiek

Published by WOMAD Music Ltd/EMI Music Publishing Ltd

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Sydney based choir Martenitsa was formed by Mara Kiek in 1990, modelled on the magnificent Bulgarian state choirs. Mara travelled to Bulgaria to study folk music, choral music and conducting, and formed Martenitsa on her return.

25 **Tom Kerstens'**  
**G Plus Ensemble** (UK/Holland)  
**Utopia**

From the album **Utopia**

Written by Joby Talbot, arranged by Artem Vassiliev

Published by Chester Music © 2010 Real World Records Ltd

Tom Kerstens is a major figure in the guitar world as a player, recording artist and artistic director. With very little repertoire written for the guitar, Kerstens has taken the lead in commissioning work from contemporary composers; *Utopia* features compositions by John Metcalfe and Joby Talbot.

26 **Mamer** (China)  
**Mountain Wind**

From the album **Eagle**

Written and arranged by Mamer, Robin Haller and Matteo Scumaci

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The singer/songwriter Mamer was raised in Xinjiang, one of ten children for whom singing and playing the two-string dombra lute was as much a part of life as sunrise. Mamer revitalises the ancient songs and instruments of his heritage with an alt-country aesthetic that is simple, honest, direct.

27 **Värttinä** (Finland)  
**Valhe/The Lie**

From the album **Miero**

Written by Värttinä

Published by Hoedown Arts OY/Real World Works Ltd/  
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Real World Records Ltd

Straddling the worlds of traditional Finnish folk and avant-garde experimentation, 2006's *Miero* was Värttinä's darkest offering yet - spooky, fogbound tunes made ever more mysterious by the vocals of the three front women - vocals seemingly harmonising and fighting each other at the same time.

28 **Tenores Di Bitti** (Sardinia)  
**T'amo**

From the album **S'amore 'E Mama**

Words by Michele Pira

Written and arranged by Tenores Di Bitti

Published by WOMAD Music Ltd/EMI Music Publishing Ltd  
© 1996 Real World Records Ltd

Sardinia's celebrated masters of traditional "tenores" singing, which dates back over a thousand years. The Tenores do not use written music - this precious cultural/musical tradition is handed down orally from father to son.

29 **Thomas Mapfumo** (Zimbabwe)  
**Marudzi Nemarudzi (Different Races)**

From the album **Rise Up**

Written by Thomas Mapfumo

Published by Chimurenga Music Company Ltd/  
Bucks Music Group Ltd

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to Real World Records Ltd

The fiery, militant voice of the legendary 'Lion of Zimbabwe' has today matured into a powerful call to arms, devoid of anger, solemn in its intimate understanding of the human cost of war, the music as powerful and pure as ever.

30 **The Ananda Shankar Experience**  
**& State of Bengal** (India/UK)  
**Streets of Calcutta (live)**

From the album **Walking On**

Written by Ananda Shankar, arranged by State of Bengal

Published by Notting Hill Music (UK) Ltd  
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A collaboration between India's legendary sitarist - a cult figure in the secret history of pop music who jammed with Hendrix - and State of Bengal, whose eclectic mix of Indian classical music with breakbeat, hip-hop and tabla driven beats seemed perfect as a 90s response to Ananda's sound.

31 **Syriana** (Syria/UK/Ireland)

**Al Araby**

From the album **The Road to Damascus**

Written and arranged by Abdullah Chhadeh,  
Bernard O'Neill, Dubulah

Published by Real World Works Ltd/EMI Music Publishing Ltd

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Conjuring up images of jewel-like houses and desert suns, with otherworldly qanun, Arabic percussion and sonorous double bass, this is a Paris, Texas-like meditation from Syria. Featuring the stunning voice of Syrian soprano Lubana Al Quntar, recorded in Damascus.

32 **Guo Yue** (China)

**White Kite**

From the album **Music, Food and Love**

Composed by Guo Yue and Clare Farrow

Arranged by Richard Evans and Peter Pejtsik

Published by Real World Works Ltd/EMI Music Publishing Ltd

Guo Yue has a reputation as a writer and a specialist in authentic Chinese cooking. But his creative roots are in music. World-renowned as a virtuoso bamboo flutes soloist, composer and arranger, *Music, Food and Love* captures the vivid, sensual experiences of his life as a boy, growing up in the Beijing alleys before and during the Cultural Revolution.

33 **The Creole Choir of Cuba** (Cuba)

**Fey Oh Di Nou**

From the album **Santiman**

Written by Emilia Chavez

Published by Real World Works Ltd/EMI Music Publishing Ltd

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The Creole Choir's ten remarkable singers celebrate the proud history of their Haitian roots with vibrant harmonies and deep Caribbean rhythms. Songs are sung in Creole, Cuba's second language, first created by slaves fusing together words from their African languages and the Taíno language of the Caribbean with French, Spanish and English. Produced by John Metcalfe.

34 **Joseph Arthur** (USA)

**In the Sun**

From the album **Come to Where I'm From**

Written by Joseph Arthur

Published by Real World Music Ltd/EMI Music Publishing Ltd

© 2000 Real World Records Ltd

Joseph's second album for Real World, co-produced by the mighty T-Bone Burnett, is a dense, attractively claustrophobic record, full of delightful contradictions: unnerving and reassuring, raw and yet meticulously compiled. *'In The Sun'* has been covered by both Michael Stipe and Peter Gabriel.

35 **Daby Touré** (Mauritania)

**Iris**

From the album **Diam**

Written and arranged by Daby Touré

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*Diam* was the singer-songwriter's first record for Real World. It is a delicate set of songs shot through with humanity, compassion and openness. 'Iris' is a song about losing your freedom, written in an imaginary language: I want to leave and fly far away, towards freedom.

36 **Sevara Nazarkhan** (Uzbekistan)

**Yol Bolsin**

From the album **Yol Bolsin**

Lyrics and music traditional arranged by Sevara Nazarkhan/  
Hector Zazou

Published by WOMAD Music Ltd/EMI Music Publishing/Tactic Music

© 2003 Real World Records Ltd

Sevara Nazarkhan's debut is collection of traditional, folk and peasant songs from Uzbekistan, imbued with echoes of Persian classical music and the meditational Sufi tradition. The late Hector Zazou's production couples Sevara's voice with subtle beats and trademark electronic shimmers, and the result is a warm but eerily atmospheric album.

37 **Afro Celt Sound System** (UK/Ireland/Senegal)  
**Release**

From the album **Volume 2: Release**

Written by Simon Emmerson, James McNally, Iarla O Lionáird, Martin Russell, Sinead O'Connor

Published by Real World Music Ltd/Real World Works Ltd/WOMAD Music Ltd/EMI Music Publishing Ltd/Promstraat B V  
© 1999 Real World Records

The Afro Celts' second album – and a statement of unity and purpose to prove that their debut, *Sound Magic*, was no one-off. At turns driving and pensive, joyful and melancholic, *Release* offered further confirmation that Celtic stringed instruments and African percussion were the most natural companions. Sinead O'Connor guests on this track.

38 **Portico Quartet** (UK)  
**Line**

From the album **Isla**

Written by Portico Quartet

Published by Imagem Music

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Portico Quartet have a unique sound which embraces hypnotic minimalism, as well as drawing on the inspiration of electronica, ambient, classical and jazz music. Their second album *Isla* is a thoughtful and richly tuneful collection of nine pieces, produced by John Leckie.

39 **Yungchen Lhamo** (Tibet)  
**Happiness Is...**

From the album **Coming Home**

Written by Yungchen Lhamo

Published by Sony Music Publishing (UK) Ltd

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Yungchen Lhamo fled Tibet as a teenager in 1989 to make her way in the west. *Coming Home* is a set of contemporary songs of freedom and beauty, which share the incantatory qualities of Buddhist prayer and yet take off on graceful flights of their own.

40 **Spiro** (UK)

**The City and the Stars**

From the album **Kaleidophonica**

Written by Spiro, arranged by Jane Harbour

Published by Real World Works Ltd/EMI Music Publishing Ltd

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Spiro are a highly unique quartet with a thoroughly modernist take on generations-old English tunes. Intricate yet full of momentum, these are soundscapes that sweep majestically with cinematic presence, echoing - at various points - the work of Steve Reich, Michael Nyman and the Penguin Café Orchestra.

41 **Martyn Bennett** (UK)  
**Move**

From the album **Grit**

Written by Ewan MacColl/Yisrael Borochoy/Martyn Bennett  
Contains fragments from 'Moving On Song'

written by Ewan MacColl, sung by Sheila Stewart of Rattray  
(courtesy of Lismor Recordings)

Published by Harmony Music Ltd/Copyright Control/WOMAD Music Ltd/EMI Music Publishing Ltd

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During his short but extraordinary career, Martyn Bennett was simply one of the most exciting, daring and innovative musicians working in Scotland. A world-class fiddler and bagpiper, Martyn experimented with electronic music and pioneered the rare marriage of traditional Scottish music with modern dance cultures.

42 **JuJu** (UK/Gambia)  
**Night Walk**

From the album **In Trance**

Written by Justin Adams and Juldeh Camara

Published by Real World Works Ltd/EMI Music Publishing Ltd

© 2011 Real World Productions Limited

JuJu is Juldeh Camara (vocals, ritti, talking drum), Justin Adams (guitars), Billy Fuller (bass) and Dave Smith (drums, percussion), who together channel hypnotic rhythms from traditional Africa, leftfield jazz and rock. *In Trance* was recorded live to capture the spirit of JuJu's ecstatic, trance-like performances on stage.

43 **Charlie Winston** (UK)

**In Your Hands**

From the album **Hobo**

Written by Charlie Winston

Published Real World Works Ltd/EMI Music Publishing Ltd

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Charlie's music is a hearty modern gumbo of blues-folk, straight-talking lyricism and soul, laced with quirky instrumentation. The stomping and angry folk-gospel sing-along, 'In Your Hands', is taken from the album *Hobo* - a Number One success in continental Europe and Canada.

44 **Big Blue Ball** (International)

**altus silva**

From the album **Big Blue Ball**

Written by Joseph Arthur, Ronan Browne, James McNally, Eric Mouquet, Iarla Ó Lionáird & Michel Sanchez

Published by Real World Music Ltd/ WOMAD Music Ltd/EMI Music Publishing Ltd/Editions La Paya (Catalogue YEAA Music)/ Michel Sanchez Music (MSM) © 2008 Real World Recordings Limited/Real World Productions Limited

*Big Blue Ball* grew from three extraordinary Recording Weeks at Real World Studios in the summers of '91, '92 and '95. The project's curators were Peter Gabriel and Karl Wallinger. Joseph Arthur provided the verse for this track, while Iarla Ó Lionáird recorded the Gaelic chorus. French techno duo Deep Forest brought in the piano riff.

45 **Geoffrey Oryema** (Uganda)

**Land of Anaka**

From the album **Exile**

Written by Geoffrey Oryema/Brian Eno

Published by WOMAD Music Ltd/EMI Music Publishing Ltd/Opal Music © 1990 Real World Records Ltd

Exiled from Uganda at a young age after the suspicious death of his government minister father, Geoffrey's songs are a resilient response to a life forced upon him, as well as a celebration of the culture of his homeland. *Exile* merges both the personal and the political, all narrated by that gently persuasive voice. Brian Eno produced the album; he and Peter Gabriel guest on this track.

46 **Sheila Chandra** (UK/India)

**Ever So Lonely/Eyes/Ocean**

From the album **Weaving My Ancestors' Voices**

Written by Steve Coe/Martin Smith/Sheila Chandra

Published by Indipop Music/BMG VM Music Ltd/Moonsung Music © 1992 Moonsung Productions/Real World Records Ltd

Sheila Chandra explores the music of her spiritual ancestors, drawing upon South Indian, Celtic, Spanish and Muslim influences. The musical backing on *Weaving My Ancestors' Voices* is minimal, allowing the purity and emotional intensity of her voice to travel largely unaccompanied. 'Ever So Lonely' was a Top 20 hit for Sheila as a teenager with her band Monsoon.

47 **Nusrat Fateh Ali Khan**

**& Michael Brook** (Canada/Pakistan)

**Sweet Pain**

From the album **Night Song**

Written by Michael Brook and Nusrat Fateh Ali Khan

Published by Bucks Music Group Ltd/WOMAD Music Ltd/EMI Music Publishing © 1995 Real World Records Ltd

*Night Song* was Nusrat's fourth collaboration with Canadian musician/producer Michael Brook and once again the partnership tests the emotional boundaries of the human voice. Timeless, state-less and, nearly two decades on, ageless.

48 **Papa Wemba** (Democratic Republic of Congo)

**Awa Y'okeyi**

From the album **Molokai**

Written by Papa Wemba and Lokua Kanza

Published by Filament Music Publishers © 1998 Real World Records Ltd

The sweet-voiced Congolese bandleader's third album for Real World found John Leckie at the helm. He does another brilliant job here, the crispness of these sessions allowing Papa Wemba's elastic voice to reach high and low, and the twinkling soukous guitars to shine and dazzle even more brightly.



Compiled by Amanda Jones  
25 Years of Real World Records written by Jane Cornwell  
A Real World Design by Marc Bessant  
Photography by Emmanuelle Bernard, Andrew Catlin,  
Anton Corbijn, Henry Diltz, Frank Drake, Douglas Kirkland, Craig  
Oddy, Dave Peabody, Cristina Piza, Steve Pyke, Sheila Rock, Steve  
Sherman, BJ Stewart, York Tillyer,  
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It is impossible to find space here to thank all those who have helped to realize the vision of Real World Records for the last 25 years. This is to celebrate all the remarkable artists, producers, engineers, drivers, managers, visionaries, cooks, accountants, record distributors and stores, designers, photographers, golden ears, music buyers, piano tuners who have helped make this happen.

[www.realworldrecords.com/25](http://www.realworldrecords.com/25)

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