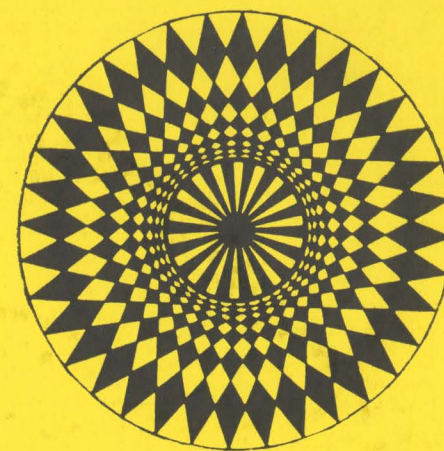


FOLKWAYS STEREO FTS 33867

**EAST
NEW
YORK
ENSEMBLE
DE MUSIC**

at the

HELM



BILAL ABDURAHMAN
Soprano Sax • Korean Reed

AMEEN NURALDEEN
Vibraphone

GUEST ARTISTS

QASIM UBAINDULLAH
Drums

JAMES SMITH
Bass

JAY ROSE
Turkish Drum

BOBBY HARVEY
Conga Drums

RAHKIAH ABDURAHMAN
African Twin-Gong

COVER DESIGN BY BILAL ABDURAHMAN

EAST NEW YORK ENSEMBLE DE MUSIC

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HELM

Ahoy! Journey with us in Peace to lands near and distant, via sounds and vibrations perhaps as ancient as time, yet as contemporary as you alone choose to conceive them. "At the helm" is a nautical expression which symbolizes the musical route set upon by the **East New York Ensemble de Music**. The musicians on this exciting musical venture have journeyed to five continents, thus helping to broaden their musical and cultural concepts.

Ameen Nuraldeen and Bilal Abdurahman, co-leaders of the Ensemble, have researched and studied in Africa, the Near and Far East. "We are particularly concerned musically with modulating from one groovy layer of polyrhythmic textures and colors to another. Sometimes the pulse is very apparent, employing conjunctive and disjunctive musical statements which may suddenly flow on top of, and then surprisingly descend to lock into an African-Asian framework."

In the summer of 1972, the Ensemble appeared in concert at the Brooklyn Museum as part of the Newport Jazz Festival. New York Times columnist McCandlish Phillips later wrote: "The jazz program widened to take in the extremely eclectic musical offerings of (the Ensemble) . . . The group's performance had strains of Arab, Chinese, Turkish, Spanish, Indian, Gregorian, baroque, and improvisational music in its texture".

Freddie Hubbard's hauntingly beautiful and melodic composition 'Sun Flower' is here given an oriental flavor. A mosaic of musical images are weaved by Korean reed instrument and percussion before the soprano saxophone and vibraphone enter to state the theme. The ancient reed instrument was given to saxophonist Bilal by a villager in Pusan, Korea. "If there is any such thing as Soul, in the sense that the term is so commonly applied, then this instrument tops the list," states Bilal.

Ameen Nuraldeen, vibraphonist-composer of three of the musical offerings for this date, vividly reflects both the mood and textures of the Near East. His crystal-like sound and forthright approach blends age-old eastern musical forms with contemporary moods. Reflecting upon the Ensemble, he states: "At times when the pulse

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is not apparent, ambiguous color is employed while soloists freely explore African, Asian, and contemporary melodic and rhythmic devices."

The guest musicians featured on this recording likewise have broad musical backgrounds. Each has previously recorded and performed at such clubs as The Village Gate in New York City, Birdland, Mintons, and a host of others. "As musicians, composers, artists, and teachers, our minds are open to all forms of music from the various cultures of the world. At the same time, we remain fully aware of our African musical heritage and draw upon it freely when the need arises."

--- Bilal Abdurahman

The East New York Ensemble de Music has been recently performing in concert at museums, colleges and similar educational institutions.

SIDE 1

1. Mevlana (11:58)
(Based on Turkish religious melody)
2. Ti-Ti (7:12)
(c) Ameen Nuraldeen

SIDE 2

1. Sun Flower (13:30)
(c) Freddie Hubbard
2. Bent-el-Jerusalem (5:19)
(c) Ameen Nuraldeen