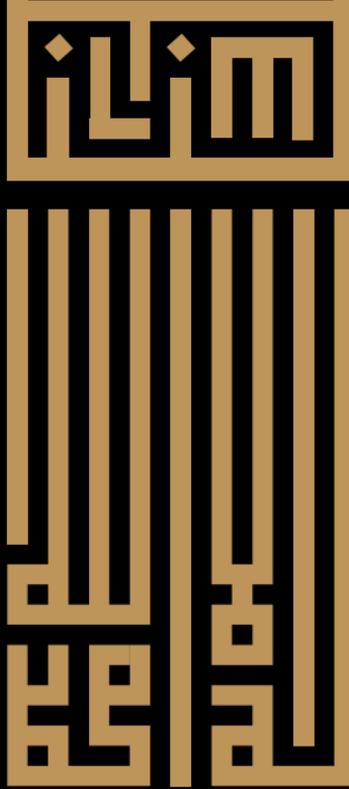




15th Service to Islam  
AWARD 2018

The Prophet  
**Muhammad**  
and



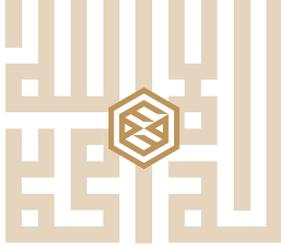
**25 November 2018**

**Sunday 19:00**

**Haliç Congress Center Haliç Salon**

**Lâ Edrî Music Group Turkish Sufi Music Concert**





## Tawhid

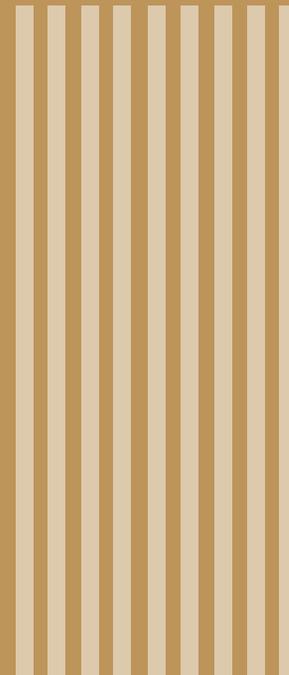
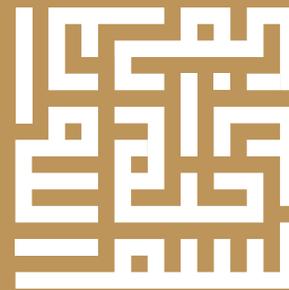
Ken'an Rifai

The most beautiful words of the Lord Most High are of His Unity  
God made the ant the representative in the Qur'an of Unity  
Its core firm, its branches reaching into the heavens  
With fruits of various tastes, present forever

People's faith and knowledge unify the Truth  
Only through full submission will they be saved from blatant polytheism, in peace  
They verify the Creator through the created at every moment  
Through constant witnessing of this evidence they come alive

The special ones see good and bad as a single decision from God  
Greeting outer reasons in silence, they say there is none but the Beloved  
The firm unity of these special ones comes through achieving Reality  
Content and submitted, no matter the command of God

The unity of the chosen ones is firm in annihilation within the created  
All they see is the presence of Truth everywhere  
Each event the manifestation of Truth in various mirrors  
For this reason these ones' unity is in joy, every moment





▲  
"Nun. CONSIDER the pen, and all  
that they write [therewith]! Thou art  
not, by thy Sustainer's grace,  
a madman!" al-Qalam (The Pen), 1  
Calligraphy: Nuria Garcia Masip



## Organizers of the DOST Service to Islam Award Ceremony



KERIM Education, Culture and Health Foundation



TURKKAD Turkish Women's Cultural Association

## Supporting Organizations





## PROGRAM

### PART I

19:00

*"The Prophet Muhammad (pbuh) and 'Ilm"*



**Adhan al-Muhammadi**  
Ömer Faruk Belviranlı



**Tawhid Poem (from the Hymns of Ken'an)**

Zehranur Esenkaya age 7, Gülfem Bal age 7  
Gülneva Yağcıoğlu age 7, Ali Cihan Aydın age 9



**Opening Speech for TURKKAD and KERIM Foundation**  
Emine Bağlı



**Opening Speech for Turkish Republic Directorate for  
Religious Affairs**



**Qasidah**  
Celâl Yılmaz



**Keynote Speech "The Prophet Muhammad (pbuh)  
and 'Ilm"**

**Süleyman ULUDAĞ**  
ULUDAĞ University



**DOST Awards Introduction Film**



Presentation of the DOST Service to Islam Award to  
**Ahmed Avni Konuk**  
For the encompassing and lasting values he has contributed to  
Islamic civilization



Presentation of the DOST Service to Islam Award to  
**Seyd Muhammad Naquib al-Attas**  
For the encompassing and lasting values he has contributed to the  
realm of Islamic thought  
*(WAN MOHD NOR WAN DAUD will receive the award in his place)*



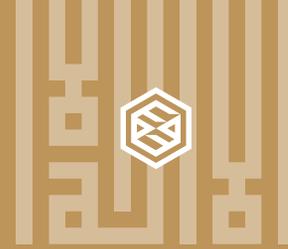
**Closing Speech**  
Cemalnur Sargut



**BREAK**



**CONCERT**  
**"Lâ Edrî Turkish Sufi Music Group"**



## Ahmed Avni KONUK

(b.1868 - d.19.03.1938)

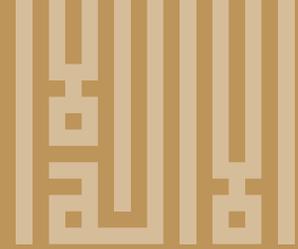
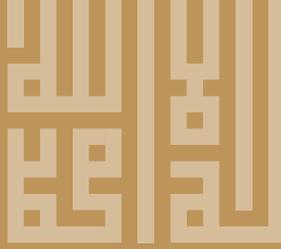
Sufi, composer, and poet Ahmed Avni Konuk was born in 1868 in Istanbul. His father was Musa Kazım bey, and his mother was Fatma Zehra Hanım.

After finishing elementary school, Ahmed Avni bey entered the Galata Rüşdiye (Middle School), where upon completing his memorization of the Qur'an he became a hafız and received his graduation from Islamic sciences by continuing classes at the mosque. Losing his father and mother respectively within a few months of each other when he was 9-10 years old, Ahmed Avni was unable to continue attending middle school. Entering the Dârüşşafaka school after passing its exam, he graduated from this school in 1890.

In 1890, before graduating, he was appointed as a postal officer at the Galata Post Office. During his duty there, he attended law school (Mekteb-i Hukuk-ı Şâhâne) and graduated from there first in his class.

With great skills in Arabic, Persian, and French, Ahmed Avni bey was employed as a principal clerk, assistant general manager of the post office, and legal adviser for the general manager at the Post Office. He prepared the post law. Due to his efforts and services throughout his time at the post office, he received many appreciations and was rewarded the white-banded İstiklal (Independence) Medal.

Ahmed Avni bey was a great Sufi. The three great Sufis that appear in his life the most are Zekâi Dede Efendi, Mesnevîhân Mehmed Esad Dede, and Ahmed Amiş Efendi of the Halwati-Malami path.



Ahmed Avni bey's encounter with the great musical master Zekâi Dede Efendi occurred during music classes at the Dârüşşafaka School. Zekâi Dede was the school's first music teacher and continued to give classes there until his death for 21 years without receiving any payment.

Ahmed Avni Konuk was the one to compile the Hânende, the biggest lyrical compilation we have. In this opus, there are the lyrics to 2706 songs from 95 different modes (maqam).

Paying minute attention to the harmony among rhythm, mode, and lyrics like his teacher Zekai Dede, Konuk's known works number around 41. The highest level of composition in our music is that of composing ayins.

Konuk composed 3 Mawlawi ayins in the modes (maqams) of Bûselikaşîrân, Dilkeşîde and Rûy-i ırak. He also composed 16 songs with 1 Kâr-ı Nâtık, 3 Kâr, 8 Tunes, 5 Slow and 5 Fast Semâî. He put together two maqams called Dilkeşîde and Bend-i hisâr. He composed a classical overture (fasıl) in the maqams of Dilkeşîde and Râhatu'l-Ervâh.

His work called "Fihrist-i Makamât" is composed of Kâr-ı Nâtık in 119 maqams. It is a very important work which shows the highest number of maqams today.

He also had great talent in poetry. The lyrics of all the works he composed were written by him. He translated the Persian and Arabic Sufi texts which he expounded in verse form. He used the pen name, Avnî in his poems.

Referring to Tevfik Fikret's essay full of attacks to religion which he wrote as a response to Mehmed Âkif,

Konuk wrote a poem of 164 verses emphasizing the manner of Mehmet Akif in protecting religion and faith from the attacks.

Ahmed Avni Konuk trained masters of Turkish Classical Music such as Hacı Emin Dede, Halil Can, Kemal Batanay, Saadettin Heper, and Emin Kılıç Kale who contributed to transferring Classical Music to our current time. Hacı Emin Dede said, "Ahmet Avni Konuk is the 'İtrî' of his time".

Ahmet Avni Konuk was initiated by Mesnevîhan Mehmed Esad Dede from Salonica into the Mawlawiyya Path in 1904. He became one of the three outstanding students including Mesnevîhân Tahirül Mevlevi and the last Sheikh of Beşiktaş Yahyâ Efendi Lodge, Abdülhay (Öztoprak). He learned Persian from his murshid. He was blessed and authorized with the attribute of a "mesnevihan" after attending Mesnevi and Fusus courses.

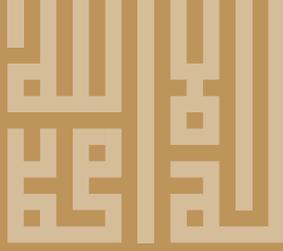
Ahmed Avni Konuk produced more than 30 works, most of which are sufi texts of compilation, translation or commentary. Some of his major works are:

His Mesnevi Commentary is the most comprehensive commentary in Turkish.

Muhyiddin Ibn Arabî's Fusûsü'l-hikem Translation and Commentary is the second greatest work. It consists of 28 big notebooks. He also made use of modern sciences while writing this work.

Muhyiddin Ibn Arabî's Et-Tedbîrâtü'l-İlâhîye Translation and Commentary.

Hız. Mevlânâ's Fihî Mâfih Translation, Sipehsâlar translation.



Ahmed Avni Konuk is remembered as “Darülfünun”, that is, the house of sciences. He obviously bears such high intellectual and spiritual competence in Tasavvuf that he was able to write a commentary on such a challenging text as Fusus.

When writing the commentary on Mesnevi, he used not only classical sources but also around 20 Indian commentaries.

As can be seen in the preface of his Mesnevi Commentary, he was also competent in the works of some orientalist like Nicholson and philosophers like Spinoza, which indicates that he was a great scholar competent in the knowledge of his time.

One of his most significant features in the field of Tasavvuf is that he was able to unite the perspectives and viewpoints of Mevlana and Ibn Arabi, whose teachings might be considered as separate by some people.

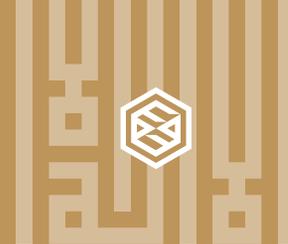
He chose to retire in 1933. For a while, he taught at the Posta and Telgraf High School and Higher School of Engineering, which later became Istanbul Technical University (İTÜ).

Konuk married Emine Hadiye Hanım in recent years of his life.

He passed away on March 19, 1938 when he was seventy. His tomb is in Merkezefendi Cemetery by the side of the Mosque facing Kiblah.

Ahmed Avni Konuk is a versatile and a prolific writer. He not only produced works that no one had attempted before but also took present works much further.



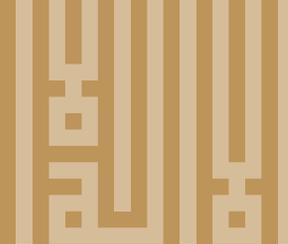
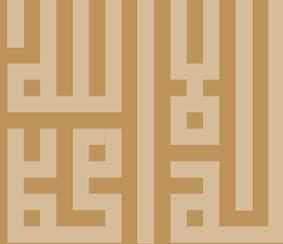


## **SYED MUHAMMAD NAQUIB AL-ATTAS** (b.1931)

Syed Muhammad Naquib al-Attas was born on 5 September 1931 in Bogor, Java. His genealogical tree can be authentically traced over a thousand years all the way back to Imam Hussein, the grandson of the Holy Prophet. Syed Muhammad Naquib's mother Sharifah Raquan al 'Aydarus, from her maternal side, came from Bogor Java and was a descendant of the Sundanese royal family of Sukapura. His paternal grandfather, Syed Abdullah bin Muhsin bin Muhammad al-Attas was a saint whose influence was not confined only to Indonesia but extended to Arabia as well. His paternal grandmother, Ruqayah Ranum is a Turkish lady of aristocratic lineage.

Family background permanently and positively shaped Syed Muhammad Naquib's basic education. From the family in Bogor he obtained his education in the Islamic sciences while from his family in Johore he developed the foundations for Malay language, literature, and culture.

For a period he lived with one of his uncles, Ungku Abdul Aziz bin Ungku Abdul Majid, a cousin of the Sultan, who was then the sixth Chief Minister of Johore who kept a good library of Malay manuscripts primarily on Malay literary and historical subjects. Syed Muhammad Naquib spent much of his youth reading and pondering over these manuscripts on history, literature, and religion as well as the Western classics in English that were available in the collections of other family members. It is partly due to this



cultured social atmosphere, and mostly these reading materials, that al-Attas developed an exquisite style and precise vocabulary that uniquely characterized his Malay writings and language. His involvement with manuscripts during those formative years made a lasting and important impression on his life. He has in his personal collection to this day several very important Arabic and Malay manuscripts.

Upon completion of his secondary education in 1951, al-Attas entered the Malay Regiment as Cadet Officer no. 6675. Then he was selected by the British High Commissioner of Malaya General Sir Gerald Templer for military education, first at Eaton Hall, Chester Wales, then at the Royal Military Academy, Sandhurst, England (1952-1955). There he developed a keener understanding of the spirit and style of an influential segment of the British society. While at Sandhurst he also developed lasting friendships.

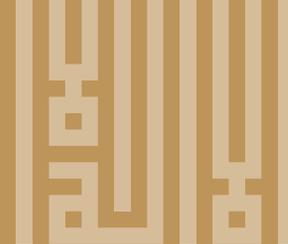
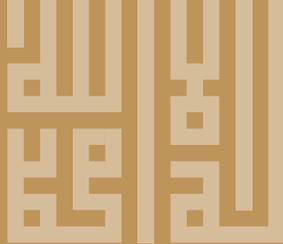
Al-Attas travelled extensively to all parts of Europe especially Spain, and to North Africa where the Islamic intellectual, artistic and architectural heritage left a lasting impression on his mind. It was in North Africa then that he met Moroccan leaders who were struggling for independence. It is significant to note that it was while at Sandhurst al-Attas first became drawn to the metaphysics of the Sufis, particularly as expounded in the works of Jami which he found in the library of the Academy.

After graduation from Sandhurst, al-Attas received the King's Commission to serve as an officer in the Royal Malay Regiment, Federation of Malaya, where he served active duty against the Communist

terrorists in the Malayan jungles. Yet his strong desire for learning and scholarly involvement necessitated his voluntarily resigning from his Commission to study at the University of Malaya in Singapore from 1957-1959. There is no doubt, however, that his military training -particularly the Islamic elements of respecting order, discipline and loyalty- continues to influence some of his views and ways as an Islamic scholar and administrator.

While still an undergraduate at the University of Malaya, he wrote two books. One of them is now the classic work, *Some Aspects of Sufism as Understood and Practised Among the Malays*, later published by the Malaysian Sociological Research Institute in 1963. To gather the necessary materials, he travelled throughout the country and met with all the important Sufi leaders to enquire about their respective doctrines and to observe their practices. Largely because of the merit of this book, the Canadian Government awarded al-Attas in 1959 the coveted Canada Council Fellowship for an unprecedented three consecutive years to study at the Institute of Islamic Studies founded by Wilfred Cantwell Smith at McGill University in Montreal, Canada (1960). There he became acquainted with several notable scholars such as Sir Hamilton Gibb, Fazlur Rahman, Toshihiko Izutsu and Seyyed Hosseyn Nasr.

A year later, with the encouragement of eminent scholars, al-Attas transferred his doctoral studies to the School of Oriental and African Studies, University of London. There he worked with Professor Arberry and Dr. Martin Lings. Even in his



student days, particularly at McGill and London, al-Attas was already very active in correcting the misrepresentations of Islam and spreading its genuine messages, so much so that, with the grace and guidance of God, several people had embraced Islam.

Professor al-Attas married Latifah al-Attas in Oct 1961 in Washington D.C. and they have been blessed with four children.

In 1970, al-Attas was also one of the senior founders of the National University of Malaysia which sought to replace the English language with the Malay language as the medium of instruction at the tertiary level of education. He was also responsible for the conceptualization of the original philosophical basis of the University as well as the establishment of the Faculties of Science and Islamic Studies. In the same year, as the Head of the Department of Malay Language and Literature, he proposed a new concept and method of studying Malay language, literature and culture, such that the role and influence of Islam and its true relationship with other indigenous regional and international languages and cultures would be properly studied. To carry out his plans, in 1973 he founded and directed the Institute of Malay Language, Literature, and Culture at the new University.

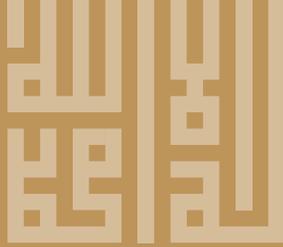
Al-Attas is blessed with many other talents. In fact, he is also an able calligrapher, and his work was exhibited at the Tropen Museum in Amsterdam in 1954. He also planned and designed the building

of ISTAC (1991), the unique scroll of the al-Ghazali Chair (1993), the auditorium and the mosque of ISTAC (1994), as well as their landscaping, furniture and interior decoration.

Syed Muhammad Naquib al-Attas is competent in several academic areas such as theology, philosophy and metaphysics, history and literature and has contributed original and authoritative works of significance particularly in the fields of Islamic and Malay civilizations.

Al-Attas has won international recognition by orientalist and scholars of Islamic and Malay civilizations. In 1975, he was conferred Fellow of the Imperial Iranian Academy of Philosophy for outstanding contribution in the field of comparative philosophy, whose other fellows include eminent scholars such as Professors Henri Corbin, Seyyed Hossein Nasr, and Toshihiko Izutsu.

Al-Attas has attended and chaired important sessions at numerous international congresses organized by UNESCO and other academic bodies. He has delivered more than 500 lectures throughout Europe, the United States, Japan, the Far East and the Muslim world. And in 1993, in recognition of his many important and far-reaching contributions to contemporary Islamic thought, Dato' Seri Anwar Ibrahim, as the Chairman of ISTAC and the President of the International Islamic University Malaysia, appointed al-Attas as the first holder of the Abu Hamid al-Ghazali Chair of Islamic Thought at ISTAC. King Hussein of Jordan made him a Member



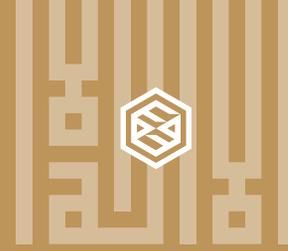
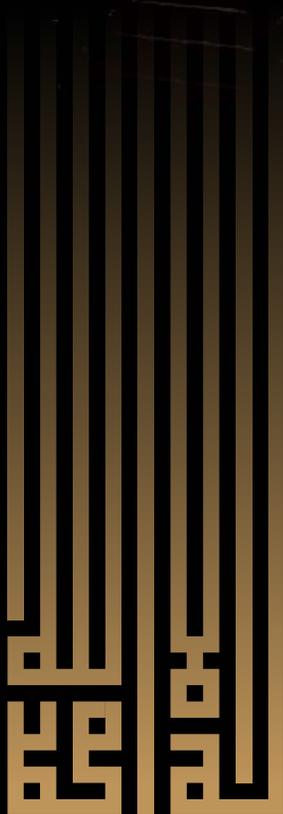
of the Royal Academy of Jordan in 1994, and in June 1995 the University of Khartoum conferred upon him the Degree of Honorary Doctorate of Arts. In 2000, the Organization of Islamic Conference (OIC), on behalf of the Islamic World and through its subsidiary, the Research Centre for Islamic History, Art and Culture (IRCICA) conferred upon him the IRCICA Award for excellent contributions to the various fields of Islamic Civilization.

He was listed as the 500 most influential Muslims in the world by The Royal Islamic Strategic Studies Centre report (2010).

Al-Attas has written 29 books and monographs in English and Malay, many of which have been translated into other languages such as Arabic, Persian, Turkish, Urdu, Indonesian, French, German, Russian, Bosnian, Japanese, Hindu, Korean and Albanian.

Al-Attas deserves to be regarded as one of the great and original Islamic scholars in the contemporary Islamic world. His ideas and writings in the field of Islamic philosophy touched many fields of religion, education, and science.





## LÂ EDRÎ

### Turkish Sufi Music Group

Lâ Edrî Ensemble was established in 2006 under the directorate of Orhan Büyükaksoy and Cemâlnur Sargut. Its art director is Dr. Vasfi Emre Ömürlü. "Lâ Edrî" is a very common Turkish Classical Music term which means "unknown" or "somebody who desires to be anonymous". The group chose this term as the members wish to be considered as the servants of the Prophet

thinking that it is only the name and glory of the Prophet (pbuh) that is noteworthy. The group is specialized in the area of Sufi Music in a traditional way and all its members are well-educated in Sufi Music, yet they are amateur musicians in the sense that their professional area of expertise is not music. Since 2006, the group has given concerts in Turkey, India, Italy and Germany on several occasions such as seminars, festivals and conferences.

*Conductor / Art Director:* Prof. Dr. Vasfi Emre Ömürlü

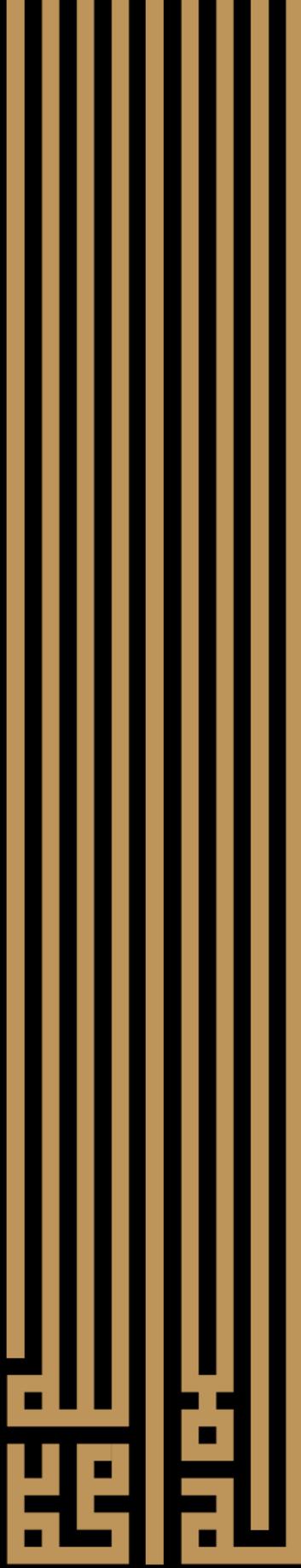
#### *Choir:*

Alınur Fayda  
Aziz Can Yüçetürk  
Birol Yaşar  
Cemal Andiç  
Çağatay Özdemir  
Erdem Bal  
Kadir Hakkı Tenekeci  
Kayhan Çakır  
Levent Aylar  
Melik Uludağ  
Muharrem Kayıkçı  
Murat Arslan  
Mustafa Yağcıoğlu  
Sinan Mustafaoğlu  
Tuğrul Fayda  
Tuna Aksöyek

Yavuz Celep  
Yücel Damgacıoğlu  
Zeki İnci

#### *Musicians:*

Ali Vefâ Yüçetürk (Zither/Kanun)  
Cüneyt Bayraktar (Tanbur)  
Defne Simay Şarlar (Cello)  
Dilek Güldütuna (Ud)  
Enes Durceylan (Rebab)  
Ersin Tükek (Halile)  
Lale Akay Umul (Classical  
Kemancha)  
Oktay Özerden (Bendir)  
Sibel Yel (Kudüm)  
Yakub Vehbi Gür (Reed Flute/Ney)  
Yavuz Akalın (Reed Flute/ Ney)



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TURKKAD Turkish Women's Cultural Association, İstanbul Branch • [www.turkkad.org](http://www.turkkad.org)

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