ACKNOWLEDGEMENTS

Most of the materials and conclusions presented in *From Rumi to the Whirling Dervishes* are the result of musicological, literary, and historical analysis. In several places, however, I include information acquired through a variety of artistic, spiritual, and personal endeavours that unfolded in Turkey and the United States, beginning over forty-five years ago. An even earlier personal background linked me to a Turco-Sephardi synagogue as well as to musicians among the Greek and Armenian communities in New York. These links resulted in my learning the Turkish language and elements of urban Turkish music. In 1975, following two earlier visits to Turkey, I was brought several times to the then secret *zikr* ceremony of the Halveti dervishes in Istanbul. During the late 1970s and early 1980s, the successful international outreach of Sheikh Muzaffer Ozak (d. 1984) of the Cerrahi (Jerrahi) Halvetiye allowed his dervishes to perform their *zikr* ceremony in North America and in Europe. I was invited to travel with the dervishes from New York to California and perform with them as a percussionist. While participating in these ceremonies I was also studying the vocal *ilahi* and *durak* repertoires with Halveti masters including Hafiz Kemal Tezergil, Sefer (Dal), and Kemal Baba. The American tours of the Halveti-Cerrahi also led to my introduction to the Mevlevi *neyzens* Niyazi Sayın and Kudsi Erguner, the *kanun* virtuoso Erol Deran, and to the late *kemençe* virtuoso İhsan Özgen (1942–2021), all of whom were invited at various times to participate in the Halveti public
performances. I was briefly the interpreter for Süleyman Dede Loras (1904–85) during his 1976 visit to New York from Konya. I am grateful to my teachers for initiating me into the mystical music of the Halvetiye.

I began to lecture and write about these topics under the tutelage of Professor Harold Powers (1928–2007) while teaching at Princeton University from 1981–4. At the same time, I created several research projects in Istanbul, which also led to my studying secular classical repertoire with the vocalist Fatih Salgar (later Director of the State Classical Music Chorus) and classical *tanbur* with the preeminent virtuoso Necdet Yaşar (1930–2017). In 1984–6 I was the recipient of an NEH Translation Fellowship for the *Book of the Science of Music According to the Alphabetic Notation* by the Ottoman Moldavian Prince Demetrius Cantemir (1673–1723). This project necessitated several visits to Turkey, and further musical research with my teachers; I also commenced study of the *kudüüm* with the master percussionist Hurşid Ungay. In Istanbul I was introduced to one of the most successful recent composers of the Mevlevi *ayin*, Ciniçen Tanrıkorur (1938–2000), who was also a leading performer on the oud. As our friendship developed, a window opened onto the current reality of the Mevlevi musical tradition within an essentially secular environment. I also had the privilege of accompanying Ciniçen’s performances and interviewing him in the United States. I can only express my deepest gratitude to these superb masters and teachers of both the Ottoman secular and mystical traditions. Thus, by the time I published my first book on Ottoman music, in 1996, I was already somewhat aware of the situation of Mevlevi music within an Ottoman cultural context.

The years 2003–4 brought an unprecedented intervention when UNESCO approached the Turkish Ministry of Culture to suggest that Turkey nominate the Mevlevi ceremony for inclusion in UNESCO’s Proclamation of the Masterpieces of the Oral and Intangible Heritage of Humanity (2001–5), which was subsequently folded into UNESCO’s Convention for the Safeguarding of the Intangible Cultural Heritage. Through the association of the descendants of the Mevlevi sheikhs (the Mevlana Vakf) I was asked to co-direct Turkey’s application to UNESCO. I did this together with my friend, the art historian Barihüda Tanrıkorur (the widow of Ciniçen). Although our Action Plan was never implemented, this experience allowed me to synthesise several kinds of information about the Mevlevi performance and its history.
Having been trained as a Turcologist, I was aided in my study of Persian poetry first by my colleague at Princeton, Jerome Clinton (1937–2003), and later by Iraj Anvar, then of New York University and now at Brown University. Iraj’s translations of Rumi are outstanding, and he has contributed his insights to several poetic passages in this book. My appreciation of the Indo-Persian poetic tradition was aided by my former chairman at the University of Pennsylvania, the late William Hanaway (1929–2018), and then by our friend and mentor in India, the late scholar and poet Shams ur Rahman Faruqi (1935–2020), of Allahabad. For a deeper understanding of movements within Sufism in the Persian environment, I am indebted to William Chittick and Sachiko Murata, of the State University of New York at Stony Brook. Other scholars of Sufism – both known and unknown to me personally – are cited frequently in these pages.

I owe the impetus for the present book to the initiative of Theodore Levin, Senior Advisor to the Aga Khan Music Programme, and Arthur R. Virgin Professor of Music at Dartmouth College. He has also been an active and responsible editor of these pages. I would like to acknowledge the Aga Khan Music Programme, and its director, Fairouz Nishanova, for their support throughout the process of writing this book and its preparation for publication. My thanks to Charlotte Whiting, formerly Manager, Publications Department, at the Aga Khan University, Institute for the Study of Muslim Civilisations, for her enthusiastic support. And I thank Emma House, commissioning editor at Edinburgh University Press, for shepherding my book through the editorial and production process.

The impeccable musical digitisations are the work of the New York tanbur and oud player Adam Good. Most of the illustrations reached me with the help of my Istanbul friend and host, the noted graphic designer Ersu Pekin, aided also by Zeynep Arbaş, Curator of Manuscripts at the Turkish and Islamic Arts Museum, Istanbul. I also thank the outstanding traditional artist Gülbün Mesara, and the UNESCO Artist for Peace, Kudsi Erguner, for their help in securing other visual materials for this book.

Walter Feldman