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SOUTH EAST ASIA'S PREMIER VENUE FOR CLASSICAL MUSIC

Strategically located between the PETRONAS Twin Towers, Dewan Filharmonik PETRONAS (DFP) is the country's first dedicated classical music concert hall. It was officially opened on 17 August 1998 by the patron of the Malaysian Philharmonic Orchestra (MPO), Tun Dr Siti Hasmah Haji Mohd Ali, and Tun Dr Mahathir Mohamad.

Now in its twelfth season, DFP is firmly established in the cultural life of Malaysia; a fact borne out by the good attendances at many of the concerts held here since its inception.

In addition to the concerts given by the MPO whose performing base it is, DFP has hosted some of the world's leading artists and orchestras. These have included the legendary cellist Mstislav Rostropovich, soprano Dame Kiri Te Kanawa, conductors Lorin Maazel, Sir Neville Marriner and the Academy of St. Martin-in-the-Fields, Vladimir Ashkenazy and the Philharmonia Orchestra, Wolfgang Sawallisch and the Philadelphia Orchestra, and other world renowned orchestras such as the Vienna Symphony and the New York Philharmonic. DFP has also attracted orchestras from the Asian region including the NHK Symphony and Singapore Symphony.

To cater for our audience's wide musical tastes, DFP has opened its doors to some of the best jazz and world music luminaries from home and overseas. World-renowned artists who have performed at DFP include Harry Connick Jr, the Count Basie Orchestra, Yellowjackets, Ladysmith Black Mambazo, Lincoln Center Jazz Orchestra and sitar virtuoso Anoushka Shankar, while the concerts given by Malaysian songstress Khadijah Ibrahim in November 2008 were among the more notable highlights of last season.

Keeping traditional art-forms alive is an important aspect of DFP's function, and it does so by presenting dance-dramas like *Raja Bersiong*, *Puteri Intan Baiduri*, *Mak Yong Gading Bertimang*, *Payung Mahkota* and *Demang Lebar Daun*. These well-received performances have been presented by the PETRONAS Performing Arts Group under the Malaysiana series.

In May 2002, DFP hosted the first-ever KLBBBC Proms, a week-long celebration of great classical music modelled on the famous BBC Proms in the United Kingdom. There was an overwhelming response from the Malaysian public to this ground-breaking collaboration between the MPO and the BBC Symphony Orchestra. The final night's performance was carried 'live' to the public at the Suria KLCC park from the concert hall. Following the success of this event, DFP hosted a second Proms in collaboration with the BBC in 2006 with several of the week's events subsequently broadcast by BBC Radio 3. Other festivals held in DFP have included the two-week Beethoven Festival in December 2002, and the country's first-ever Organ Festival, held during the 03/04 Season, showcasing the magnificent Klais Pipe Organ which provides the spectacular backdrop to the DFP platform. Marking DFP's 10th anniversary, the 07/08 Season opened with a month-long extravaganza of music-making featuring, alongside the MPO, soprano Sumi Jo, as well as the inaugural concerts from the Malaysian Philharmonic Youth Orchestra. The 08/09 season saw the first-ever DFP artist-in-residence when the internationally-renowned Borodin String Quartet collaborated in a series of concerts as part of a special Pre-Season Festival.

Factors that have contributed to DFP's success are its exceptional architectural design and renowned acoustics. Bryn Terfel, the star Welsh bass-baritone said of it: '(DFP) excels in its wonderful acoustics and good lighting that created an intimate setting. I only wish I could put the hall in my pocket and take it with me everywhere I perform. It is truly a pearl in

the Malaysian musical heritage', while Latin American flute virtuoso Nestor Torres said of it, 'DFP is a magnificent concert hall'. Jazz vocalist James Moody has said, 'It's definitely a beautiful hall. I like it very much, my musicians also like it and we all look forward to perform here', and Paddy Maloney, the leader of popular group, The Chieftains, said, 'It is a great hall and Malaysians should be proud of it'.

As the only purpose-built concert hall in Malaysia, DFP aims to be the focal point for enthusiastic classical music audiences, as well as other complementary musical styles such as jazz and world music. It will continue to provide Malaysians with a varied and world-class musical experience through innovative programmes and repertoire every season.



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PROGRAMME

Monday 10 May 2010

Prelude – Tersendiri
Layarkan
Fantasi Tapi Kenyataan
Keliru
Bukan Kerana Nama
Sejuta Wajah
Lagu Zaman (with Andre Goh)
Sayang Mas Merah (Andre Goh)
Qasidah Kampungan
Syair Laila Majnun
Adam Hawa
Ku Di Halaman Rindu
Kekasihku
Seruan
Jikalau Berkasih
Ziarah
Kamelia
Istilah Bercinta
Teratai

Semoga ALLAH merestui dan memberkati – Amin

PROGRAMME

Tuesday 11 May 2010

Prelude – Tersendiri
Layarkan
Fantasi Tapi Kenyataan
Keliru
Bukan Kerana Nama
Sejuta Wajah
Zapin Berperi (with Misha Omar)
Istilah Bercinta (Misha Omar)
Qasidah Kampungan
Syair Laila Majnun
Adam Hawa
Ku Di Halaman Rindu
Kekasihku
Seruan
Jikalau Berkasih
Ziarah
Kamelia
Teratai
Doa Buat Kekasih

Semoga ALLAH merestui dan memberkati – Amin

Please note there will be no interval for this performance. The show will last for approximately 130 minutes.



**RAMLI SARIP:
SEARCHING FOR THE MUSICAL TRUTH**
Ismail Gareth Richards

The bare outlines of any artist's long career cannot really do them justice. The temptation is to provide a seamless story – from the first intimations of talent, to the discovery of a new form of expression, to public acclaim and then, for a few, the realisation of an iconic status and perhaps awards. Ramli Sarip's story could certainly be told this way. The contours of his public life are, in any case, well known.

Initially his career took him from youthful club gigs in his native Singapore to a celebrated stint as singer and front man with the innovative band Sweet Charity. Together they created a seminal sound that marked an optimistic time. Sweet Charity's break came in 1979 when Warner released their first album which sold more than 50,000 copies. It's not an exaggeration to say that they revolutionised the local music scene with their own brand of rock and roll, with most songs incorporating Malay folk elements. Tracks from the second album, *Pelarian*, such as 'Kamelia', 'Musibah' and 'Zakiah' became instant hits and the soundtrack for a whole generation.





In his early 30s, Ramli's place in the musical firmament was already secure and yet he felt as if he'd only just begun. Whatever he achieved with Sweet Charity wasn't enough, could never be enough, despite the recognition, despite the legions of fans. In some ways the journey had barely begun. Because of the creativity within, Ramli needed new directions, new explorations and a new transcendence. The group disbanded in 1985 when individual members decided to move on in different directions, with different objectives, with different life trajectories. Success had bred a different outlook in each.

But Ramli, knowing exactly what he wanted, stayed on in music. That same year his solo career really took off with his self-titled debut album and then came the landmark *Bukan Kerana Nama*.

Looking back at Ramli's early solo work, a series of clear and coherent themes emerge and this is part of the story less often told. This was about going further, going deeper, exploring the world in quite novel ways: the state of humanity, the struggle for peace, the complexities of heritage, the evocation

of the spiritual and the exploration of life's unpredictable pathways. This was a powerful assertion of a new musical and personal identity and, as was becoming increasingly clear, it was an identity etched with a deep spirituality and sense of the sacred.

Over the past quarter of a century Ramli has become a well-respected producer, composer and artist in his own right. This much is the conventional story. But beneath the surface – if you really listen – you can discern the real artist at work. It's in the music, of course. While never forgetting the initial inspirations of rock music, itself rooted in the blues, Ramli's songs began to meld beautiful indigenous sounds using traditional instruments like the *seruling* and *rebana*. This was already 'world music' without the label. And it's in the lyrics as well. The sheer breadth of imagery, the explorations of philosophy, the invocations of the mysterious are all there, carried by that unique instrument. For who can speak of the music of Ramli Sarip without hearing the voice: it's the 'rasp', says Eddin Khoo. It comes from somewhere deep inside. Its unique timbre intones the man himself and his worldview – powerful and yet meditative.

It has certainly been a fascinating journey. Along the way Ramli has worked with others – with some of the great musicians and producers from the region; with singers and bands who became household names in their own right such as Khadijah Ibrahim, Ella, Dayang Ku Intan, Lefthanded and Lovehunters. And he has encouraged the emergence of young talent, grounding them in an ethos of hard work and being true to themselves.

As a measure of his stature in the music industry and the esteem in which he is held by his fans and peers, Ramli has been honoured in countless ways. It's certainly not why he does what he does but the recognition is real enough. Besides the numerous awards for best-selling albums, the history of Ramli's achievements and his musical philosophy were documented in a four CD box set produced by Warner in 1994. He was the first artist to be given such an honour, which included the production of a limited collectors' edition. In 2005 he received a lifetime achievement award in Anugerah Planet Muzik and starred in a sell-out solo show at Istana Budaya. And last year's reunion concerts with Sweet Charity reminded everyone of just what we had missed.

The fact that great artists are often revered and rewarded with prizes in their mature years can sometimes mask the reality that time is running out. But for Ramli there is no resting on laurels. There is still much to say and much to do. And so the journey continues and there will be new stories to be told, new ways to reach deep inside for inspiration and new songs for that wonderful voice.

For Ramli is not a conventional artist who submits to being typecast. His most recent studio album, *Kalam Kesturi*, displays this protean character – searching deep inside, exploring something new, and in full command of what it is he wants to convey. The rest is incidental. 'To me', he says, 'what is important when creating a work, is to create good quality music for the listeners. My music is clear, music that

conveys eastern feelings together with strong Malay vibes'. He goes on: 'I create music with good and clear intentions and I am determined to carry it out in the best possible manner. I try to pen good lyrics. It is up to the listener to place my music into the different categories, be it *dakwah* song, or *nasyid* or just entertainment'.

The albums create a lasting, material legacy. They are collected (or downloaded) and treasured. But it is in performance that the artist can be truly measured. For it is in performance that the relationship between words and music truly comes alive. On stage Ramli has a unique persona, his body carrying the full range of dramatic possibilities. Even when almost perfectly still he exudes a manifest charisma. And his songs speak to a profound truth that reach across the divide and touch his audiences. Once, a long time ago, he was the voice of a generation. Today he is an artist who transcends the generations.

Ismail Gareth Richards is a writer and photographer. He is a founder-director of Impress Creative & Editorial.





PILGRIM

Eddin Khoo

'The music has always been about going deeper. If I were to write a book, there would be so much I would like to share ... I would not know where to begin. But the journey has been marvellous, interesting, very touching, and I am very thankful for all that God has given me. My prayer each day is, 'God, let me always be one who remains thankful to you''.

Ramli Sarip

Ramli Sarip bears the gift of voice

In the early centuries of Islam, as *Musafir* traversed the expanse of Islamic lands, performing their roles as healers they brought with them the gift of voice. Resurrection of spirit, the tendering of the soul for the listless and the despairing was its bequest. They were voices that would rend into the spirit even as they healed, and as the voices drove the individual spirit to ecstasy or deep pathos, they urged their patients towards the realms of God.

Scribes from that period identify several 'shapes' of voice; varieties that ranged from the sonorous to the hypnotic. The poets, however, held special place for the voice that rasped, that was 'of the earth' – the 'shape' of voice that so moved the poet-mystic Rumi to write, 'This singing art is sea foam. The graceful movements come from a pearl somewhere on the ocean floor We have fallen into the place, where everything is music'.

Read 'everything is music' and we begin to comprehend the timelessness of the voice of Ramli Sarip. It is undoubtedly the limitations in our own musical vocabulary and comprehension, our collective cultural forgetfulness that has rendered the

living 'healing' voices from our traditions into the safe past, and so, in describing the Ramli Sarip experience through the years, can muster only the fond but wholly innocuous 'Papa Rock'. In truth, the longevity in voice that marks the Ramli Sarip experience rests in its deep evocation of the ancient and eternal, eclipsing the elusive boundaries between the secular and the sacred (not unlike the way Johnny Cash would carry the Gospel even as he sang of burning in a worldly 'ring of fire') while existing in a perennial state of *kembara* – of mystical transition.

'For me, the journey takes me from the world of *alam*, into the spiritual world. That is what music is to me. Music is all about life, and that is why I still feel that there can be no end to it – there is no retirement scheme in music. Each day, you wake up, you see the light, you see the sun, the moon, the stars It is not something man can make, and so I say 'Praise be to God''.

In hindsight, the beginnings were, if not predictable, nevertheless revealing of the conventions of rock lore. A *kampung* boy from Singapore, thrilled by the music flooding the island state – Eric Clapton, Pink Floyd, the Blues - forms a band, drops out of school, yields to a destiny in music. 'I was lucky, my father didn't break my guitar, or chase me out of the house', he admits. Gigs at clubs performing endless cover versions induced boredom and inspired, instead, an ardent search for musical discipline and greater musical creativity. Club gigs led first to modest concerts then the evolution of the now legendary band Sweet Charity with Ramli Sarip – who 'didn't think much of my voice and I was not as musically talented as the rest of the members of the band' – as front man. Several hits later, an inherent restlessness – always the elemental sensibility of the *pengembara* – took force and urged greater creative exploration, the venture into a solo career, song writing and the deeper terrains of musical form. Armed only with a deep love of music itself, faith, the *keramat* and blessings of his family, especially his father and firm roots in 'my culture and religion'.



The first album yielded several noticeable songs but the real watershed, the unravelling of the musical journey that has been Ramli Sarip's, commenced with the album *Bukan Kerana Nama* and was harnessed further by the following *Perjalanan Hidup*. The lyricism, craftsmanship and the universality of theme transcended common barriers, affirming a musical sensibility that reached towards the sublime and culminated with the evocative *Syair Timur* – a meditative, inspired collection of songs that explored not only indigenous instrumentation but offered greater lyrical depth. There were interruptions in between – the suspension from public performances due to long hair, a lengthy break from song writing – but always the beckoning of greater experience and firmer still the faith in music as pure feeling.

'*Bukan Kerana Nama* was a real turning point but I understood its appeal because for the audience, it is all about feelings and giving. They take the music in so deep and there are no barriers. After that, there were tests – in 1997 the economy was bad, there was the incident when I was asked to cut my hair and this was a period when I had to go back to basics just to keep alive and pay the bills. But this has all been part of the beautiful journey. Now I think I am free to do what I want and it's up to people to decide if they want to accept it or not. For me, there is no regret, no anger because when you touch the beautiful parts of life, all the hardships, burden, frustrations melt and become gold'.

The imagery invoked by 'melt and become gold' captures the transcendent transitions that have imbued the music of

Ramli Sarip. Sufi and song are synonymous is mystical Islamic thought and is made apparent in a Ramli Sarip performance. In recordings, and particularly when performing live, the sensations inspired by this 'gift of voice' are striking in their intensity and its reaching for heights when the voice becomes an incarnation of the Voice. To invoke, again, Rumi: 'I am not a voice, I am the Fire singing, What you hear is crackling in you'.

'I don't really have a script and I always allow for a part when I can dance and do what I want. I don't want the music too be rigid, to become too solid. There must be room for the air to flow. I have deeper songs now, but in the end I am really nothing without HIM. HE can take away my voice because the voice belongs to HIM and whatever I possess is what God lent me. I am a borrower. So, Praise be to God. I always have that in mind, and I don't have too much 'fantasy' in my life, too many goals too achieve; I just go through life, and my music, day by day. Because when HE chooses to take it all away, I would be nothing. On my own, I am just a slave. We are all slaves'

This article is based on a recent interview conducted with Ramli Sarip.

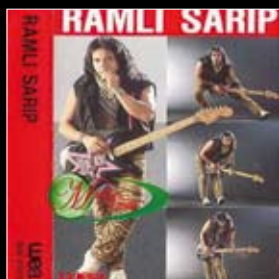
Eddin Khoo is a poet, writer, translator and journalist. He is Founder-Director of the cultural organisation Pusaka and most recently collaborated with the acclaimed artist Ibrahim Hussein to complete the late artist's autobiography *IB: A Life: The Autobiography of Ibrahim Hussein*.

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DISCOGRAPHY SOLO ALBUMS



- Ramlı Sarıp (1985)



- Istilah (1988)



- Warisan (1989)



- Bukan Kerana Nama (1986)



- Seni Dan Suara 79-89 (1989)



- Perjalanan Hidup (1987)



- Rentak Hidup! (1991)



- Ziarah Seni, box-set (1994)



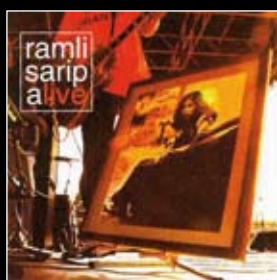
- Kalam Kesturi (2002)



- Syair Timur (1997)



- Ruh Zaman (2005)



- Alive (1999)

SWEET CHARITY ALBUMS

- Sweet Charity (1979)
- Pelarian (1980)
- Sejuta Wajah (1981)
- Penunggu (1982)
- Batu (1983)
- Berita Gempa (1985)
- Konsert Sejuta Wajah (1996)



- Raja Rock (2002)



ANDRE GOH


Few modern Malaysian singers represent a genuine, rooted multiculturalism more faithfully than Andre Goh. And yet after a lifetime of honing his unique craft and delivering countless songs that evoke a timeless quality he is not nearly as known or recognised as he undoubtedly should be. Perhaps it's the fault of a fickle music industry that casts around for what is fashionable rather than valuing what is substantial. Or perhaps it's the fault of a wider society that no longer knows how to think outside given stereotypes.

Because Andre's story breaks all attempts to straightjacket culture. Born into a Baba-Nyonya family in Malacca and growing up in a rural *kampung* his formative influences not unnaturally came from his parents. In the 1930s and 1940s they were huge fans of *dondang sayang*, that ancient musical tradition where singers exchange extemporaneous Malay pantuns in a lighthearted and sometimes humorous style, accompanied by a violin, two rebana (drums) and a tetawak (gong). And this was the first live music that Andre came to love with its witty and sometimes sarcastic improvisations and the powerful sense of community connectedness.



Other influences also came through his parents' own listening habits. It was on his father's prized gramophone that Andre first listened to *asli* songs and came to love their lilting melodies and romantic lyrics. And then came the Radio Malaysia broadcasts of English language songs and suddenly a whole new world was opened up – of





Nat King Cole, Cliff Richard and, above all, Elvis Presley. The young boy was hooked. And his school years were spent learning the guitar, putting together small bands and singing in both Malay and English.

Andre's breakthrough came in 1972 when he emerged from the well-known Bakat TV show as one of the finalists and the talk of the town. For here was something novel: a young Baba singer with an authentic feel for traditional Malay song, bringing new life to lyrics and melodies passed down the generations from anonymous authors. And so the young star was made. Seven well-received albums followed and a full career that has taken him to many countries.

It's quite in keeping with his quiet yet generous character that Andre has spent much of his professional career supporting other artists and charitable organizations, notably with the National Singers' Association, PAPITA.

Even if we don't always recognise it Andre Goh's career stands for something special in a country that is all too often riven by cultural misunderstandings and ignorance. Looking back over nearly forty years in the industry, his voice exudes a quiet determination when he reflects on his own continued contribution: 'I'm still fighting so that our traditional Malay songs will never disappear'. It's the use of that word 'our' – with its sense of belonging and ownership – that is most telling. For Andre is determined that this heritage, which is also his heritage, must never be extinguished. He says, with the deepest conviction, that the traditional Malay song belongs to a living tradition and must never be relegated to the museum. It's a noble vision of a fine singer and cultural ambassador.

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MISHA OMAR

In less than a decade Misha Omar has established herself as one of the rising stars of the Malaysian music scene. And with good reason. She has a distinctive voice, with a fine upper range; she has an intuitive sense of interpretation that makes each song her own; and she brings an emotional heartbeat to her best performances. Allied to a strong work ethic and a willingness to collaborate with some of the best songwriters and producers Misha has substance in a world that is too besotted with surface glamour and celebrity.

Born in Kelantan, Misha first emerged into the limelight in a familiar way – through success in the Bintang RTM show of 2001. The hallmarks of a budding young artist were all there – the ability to bring her own voice and style to a song and a self-confidence that gave her stage presence, the magical ingredient few are blessed with. It proved the springboard to great things.

In 2002 *Misha* was released to considerable popular and critical acclaim. The awards and recognition duly followed. But for a serious young artist what mattered more was that she had found a soulful voice that could carry exceptional songs like 'Bunga Bunga Cinta' and 'Pulankan'. The often difficult second album proved no hurdle. *Aksara* saw a maturing of Misha's artistic sensibility and spawned the affecting ballad 'Pulangan', the haunting theme song for the film *Pontianak Harum Sundal Malam*. But it is the most recent *Misha Omar* album that marks a real coming of age. Working with the renowned producer Ramli MS and great songwriters like M Nasir and Loloq brought a greater desire to take musical risks and push boundaries. The result is one of the most accomplished albums of recent years.



Misha has achieved much in a short time. Besides the music there have also been forays film and television roles. But it's the music that really matters. It feels like she's on the cusp of something truly memorable. All the ingredients are there, the voice and the attitude. For as Misha says, 'When I sing, I sing with my soul and it comes from my heart. I want my singing to touch the listeners' emotions. I believe, when you do something from the heart, it will go to the heart'.



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MUSICIANS

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ACOUSTIC and ELECTRIC GUITAR

Mohd Rafi Shafie

ACOUSTIC and ELECTRIC GUITAR

Rahman Mahmood@Man Kidal

DRUMS

Mohd Nordin Anuar

BASS GUITAR

Din Safari

KEYBOARDS

Muhaiyudin Ramly

BAMBOO FLUTE (SERULING)

Mohardiman Ismail

TRADITIONAL PERCUSSION

Kamrul Bahrin Husin

LATIN PERCUSSION | TABLA

Mohd Noor Syed Yacob

PRINCIPAL VIOLIN

Azlan Che Othman

VIOLIN

Aksana Yusupova

VIOLIN

Alla Yanisheva

VIOLA

Lau Chai Hong

CELLO

Aidil Khaizir Kamaruddin

SAXOPHONE

Tengku Mohd Shahid Tengku Sachel

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Izzad Izzuddin Hj Borhan

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Mimie Omar (for Misha Omar)

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Audiomass Studio

YAYASAN KEMANUSIAAN MUSLIM AID MALAYSIA

The charitable beneficiary of tonight's concert is Yayasan Kemanusiaan Muslim Aid Malaysia who appointed Ramli Sariip as its ambassador in January 2010. The concert organizers – Impress Creative & Editorial and Rasamusic – and individual patrons are making a significant donation to contribute to Muslim Aid's ongoing humanitarian work.

Philosophy

Muslim Aid Asia was initially founded in 2004 to provide a platform and a focus for Malaysians, in particular, to join hands with fellow Malaysians and the world community at large, in tackling the persistent and recurring problems of local and global poverty and suffering as a result of natural disasters and human disasters. In 2008, Muslim Aid Asia was officially registered as a foundation organization to serve these goals and is now known as Yayasan Kemanusiaan Muslim Aid Malaysia.

Muslim Aid is a non-political and non-sectarian international aid agency, inspired by Islamic values, to serve the most needy abroad irrespective of religion, race, ethnicity, nationality or political creed. Beneficiaries of whom Muslim Aid takes special interest are the orphaned, refugees and internally displaced people, communities caught in cycles of poverty, and survivors of disasters. Overarching our activities is a striving towards a peace agenda, a sustainable agenda, and a pro-civil society and community empowerment agenda.

Muslim Aid is increasingly leveraging the Muslim Aid International network, with directorate offices in London, Sydney and Munich, and field offices in places such as Bangladesh, Cambodia, Dubai, Gambia, Indonesia, Iraq, Jordan, Lebanon, Pakistan, Sri Lanka and Sudan. Muslim Aid also partners with many independent in-country NGOs.

Vision

Muslim Aid's vision is to be a leading international and development agency on the world's stage. To signify and bring humanity closer together, by demonstrating in and through our work universal compassion, peace building, sustainable living and active citizenry, both locally and globally.

Mission

Muslim Aid is an international aid and development agency working to support and assist the world's poorest and most needy communities regardless of race, creed or nationality. We do so by responding quickly to emergencies and working with and for survivors of natural and human caused disasters with relief assistance that saves and sustains lives; and by undertaking long-term development projects to break cycles of endemic poverty enabling communities to recover and rebuild fruitful and sustainable lives of their own.

Values

Muslim Aid's values spring from Islamic values of charity and service to humanity particularly the most vulnerable. We value the transformative capacity of all people, be they those whom we seek to help, or our team of staff, supporters and partners. We aspire to values of effectiveness, integrity, transparency and accountability.

Priority

Reducing global poverty is an international priority. By managing the dispensation of aid efficiently and productively in line with the ideals of Islam, Muslim Aid Asia aims to set the standard in combating poverty in Southeast Asia and the Far East. Muslim Aid has worked for decades to deliver urgent aid to the world's most distressed and poorest people



across all continents, regardless of race and religion. Although we are an Islamic body, our aid crosses all boundaries.

Nevertheless, it cannot be denied that Muslims make up the largest number of the global disadvantaged, and one of our paramount roles as an Islamic charity is to extend a helping hand to our fellow Muslims. One of the motives behind the formation of Muslim Aid is to highlight the plight of these global Muslims and ignite compassion, empathy and the willingness to help among affluent Muslims in developed nations. Furthermore, Muslim Aid aims to nurture a charitable mindset among Muslims globally by making donations easy and secure through online credit card payments and bank transfers.

Agenda

Hunger, Health, Hygiene, and Education are among the most pressing problems on Muslim Aid's agenda. As an Islamic organisation working within the parameters of the religion, one of our chief priorities is to deliver *halal* food and medicines and clean water to impoverished Muslims, who make up the majority of the world's poor. Yearly, our global Qurban project has successfully addressed the problem of providing sustainable supplies of food for poor Muslims around the world. Every year, Muslim Aid cans and ships Qurban meat to Muslim communities in Europe, Africa, the Middle East and Asia, and the meat ekes out diets and improves nutrition throughout lean months of hardship.

The Future

Our ultimate aim is to create self-sufficient and independent communities, which will break the vicious cycle of dependence on external and short-term aid.

Muslim Aid Asia is constantly on the alert for deserving causes within Southeast Asia and the Far East. Our principal role is to vet the applicants and aid recipients, and follow up on the prompt delivery of aid and timely implementation of projects. We also monitor projects to ensure that aid is being managed in the most productive fashion, and importantly, reaches those who are most needy regardless of colour and creed.

Our emphasis is on investing in long-term projects that can create self-sustaining communities and people. We believe that the provision of aid alone is not the solution. To be most effective, aid must be targeted towards solving the root causes of poverty through investment in education, income generation projects, sustainable health care, and the provision of quality and hygienic infrastructure, especially clean water systems, for both people and livestock. Thus, we take a strategic approach that tackles the root cause causes of problems, and we encourage the active involvement of local communities in development projects by providing them with labour, materials, advice and general support in order to help them progress.

This approach is true to the spirit of Islam which encourages its followers to work vigorously in pursuit of a better life.

Contact

If you are interested in the work of Muslim Aid or want to make a donation please contact us:

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