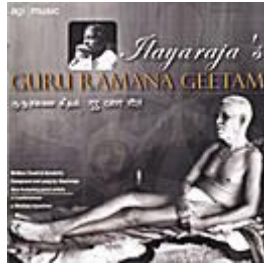


## Mp3 Ilayaraja - Guru Ramana Geetam



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This is a tamil devotional album by Maestro Ilayaraja. Ramana Maharishi is the sage of Arunachala. His soul is immortal and shines eternally as a guiding light atop Thiruvannamalai. 10 MP3 Songs WORLD: Asian, WORLD: World Traditions Details: Sri Ramana Maharishi (1879-1950) In the village of Thiruchuzhi, some thirty miles south of madurai, a boy was born to Sundaram Aiyer and his wife Alagammal. The day was the 30th of December, and the time of birth auspicious, for the idol of Nataraja, at that very moment, was re-entering the portal of the ancient Thiruchuzhi Siva temple, after a ceremonies procession. The boy, named Venkataraman, was destined to become Ramana Maharishi, the sage of Arunachala. Sundaram Aiyer died when the boy was twelve, and the family moved to Madurai. Venkataraman was an ordinary lad known only for his indifference to studies. However, when he was sixteen, a visit from an elderly relative from Arunchala had a strange effect on him. He felt an inexplicable urge to visit Thiruvannamalai, the hill range that housed the temple of Arunchaleswar (Siva). Following that, a chance reading of Sekkilars periyapuram, a book about the lives of great Saiva Saints, evoked a deep urge to follow a life of renunciation and spiritual search. Soon after, when he was seventeen, he had an experience that changed his life forever. At a moment when he was alone, he felt a great fear of death. He overcome the feeling with extraordinary calm, by posing the question: what does it mean to die? This led him to realization, achieved in a flash, that only the body dies, whereas the spirit or true self, is untouched by death. The same year, the young lad left home and undertook the arduous journey to Thiruvannamalai, never to return. Without any formal initiation into sayasa, venkataraman took abode in the great temple of Arunchaleswara. He sat in deep meditation, completely oblivious of the ravages of hunger or vermin. And thus began the new life of Ramana, the sage of Arunachala. Moving out of temple, he lived in various spots, all located on the Thiruvannamalai hills, including shrines, a

mango grove, and a cave. His family beseeched and failed to make him return home. Years later, his mother donned ochre robes and came to live with him. Until her passing away in 1922. Her tomb at the foot of Thiruvannamalai marks site of Ramanasram. From the time Ramana arrived in Thiruvannamalai in 1896, to the end of life, pilgrims came to him for solace, and scholars came for enlightenment. He spoke very little and yet, those who looked into his compassionate eyes and experience his silence, felt calmed and blessed. His life embodied total freedom from everything material, complete immersion in his creator (Siva) and a supreme indifference to physical suffering. When cancer invaded the body of Ramana, he remained calm and serene until the end came on April 14, 1950. Pilgrims continue to flock and find solace at Ramanashram, confirming what Ramana had learned when he was just a lad: Only the body dies. The spirit of the sage of Arunachala lives on, providing solace and enlightenment to true seekers.

Ilaiyaraja is considered a phenomenon for many reasons. He has composed over 4000 songs and background music score for than 800 Indian films in 8 languages. Then, there is the pace and method, which have become legendary. Ilaiyarajas compositions outside of films have also greatly enhanced his reputation, which peaked in 1993, when he recorded a western classical Symphony with the Royal Philharmonic Orchestra under the baton of John Scott. The symphony was written in less than a month. Above all, there is the outstanding quality of the music itself. Although his musical sensibility is anchored to a bedrock of recognizable genres "" Indian folk, western classical and Indian classical "" he has an uncanny ability to separate and unify theses genres at will.

Sri Ramana and Ilaiyaraja In a world where the pursuit of fame and fortune drives most of humanity, there are some, like Ilaiyaraja, who feel deeply unsettled when wealth and renown engulf them. Unable to resolve the conflicts that beset him, the composer turned to religion. This was in the early 1980s, when he shaved his head, donned white and was transformed into a recluse.

Track 1 Chinna Paiyan Oruvan (A Young Lad) The opening song of this anthology is, at once, an experience of wonderment at the impact of Ramanas life on the composer, and narration of the main events that transformed Ramana from a mere lad into a great saint. It tells of how the young lad overcame the fear of death, made the temple of Thiruvannamalai his abode and withstood physical ravages in his quest for truth. When, ultimately cancer claimed the body of the saint, his followers are left with this truth: Ramanas soul is immortal and shines eternally as a guiding light atop Thiruvannamalai.

Track 2 En Ooru Shivapuram (My Place) Ramana, the Saiva saint, regarded himself as the son of Siva, as does Ilaiyaraja in this song. The composer asks himself what he is doing in this world,

and agonises over whether or not he will ever return to his real home which is Sivapuram " the other world. There he was free to devote himself to the worship of Siva and free from bonds, joy, pain and death. What was his purpose in this world? There is no satisfactory answer. Track 3 Ippirappil Enna Seithen (In This World) In answer to the question what have I achieved in this world? the composer admits that he has been caught up in worldly pursuits and wiles. Unable to shun the evil or embrace the good, his life seems to be one of missed opportunities. The only saving grace is his redemption by Ramana. Track 4 Ennai Kavarntvizuttha Ramana (Why Ramana?) Ilaiyaraja invokes Ramanas palpable presence in Arunachala, and justifies his feeling of devotion for the sage. Not only is he drawn by those electrifying eyes, but finds peace by simply gazing upon the spot where Ramana sat, or by walking the trail that the saint walked . Reflecting upon the spiritual growth attained by the sage of Arunachala, Ilaiyaraja concludes that Ramana is peerless. Track 5 Arunachala The composer complains to Arunachala (Shiva) that his favorite son Ramana has not provided him salvation from worldly bonds. When other devotees, even birds and beasts have found permanent repose in the shadow of the saint, why was he being denied the same grace? Track 6 Indroru Naal (Another Day) As the days of his life go by, one by one, the composer realizes that the best day of all would be the one that brings Ramanas grace. That day would give his life true meaning. But there was no time to waste. Why wait for tomorrow or today? This very moment is the right one, take refuge at Ramanas feet and redeem the remaining days of his life. Track 7 Annamalaiyaar Mel (Saints Of Annamalai) In this prayer, Ilaiyaraja extols the supreme sanctity of Thiruvannamalai by enumerating the Gods, Saints, Yogis and true seekers who have been drawn to Arunachala. Those who are worldly including himself cannot find a place in the haloed list. They are urged to pray and receive the grace of Arunachala. Track 8 Enge Sendraalum (Wherever I go) The sustaining and continuous presence of Ramana is felt by the composer in the light of the moon. As the moon transforms the searing heat of the sun into a cooling glow; savants like Ramana turn the overpowering grace of god into a calming, soothing experience. Track 9 Arul Thavazhum (Benign Grace) This Prayer is in praise of Thiruvannamalais capacity to bless all devotees. Even those ignorant of the rules of proper worship need have no fear; the physical and mental rigours of meditation, renunciation, and self-realization are unnecessary. It is enough to contemplate Thiruvannamalai, the home of immortal Ramana. Track 10 Sri Mathru Bhuteshwari The anthology concludes with a prayer in Sanskrit to Mathru Bhuteshwari, the Divine mother. She is mother to Ramana and is the protector and guiding light of the

saints in Arunachala All songs written (Tamil Sanskrit), composed, arranged and produced by Ilayaraja  
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