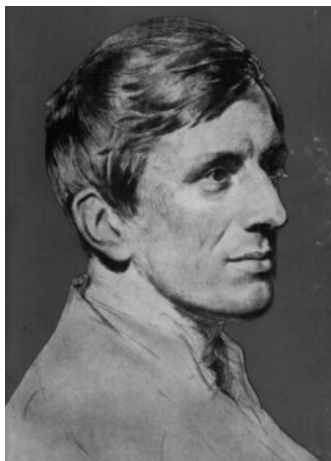


# 'Glorious the song when God's the theme': The Dream of Gerontius

*Rev Michael Burgess*

Last month the papal visit and the beatification of John Henry Newman at Cofton Park in Birmingham prompted us to look again at this great Victorian churchman, who was an inspiring and even electrifying Anglican preacher and teacher and who became a Roman Catholic in 1845. Newman was also a poet and wrote hymns that have remained perennial favourites – among them, 'Lead, kindly Light' and 'Praise to the Holiest.'

The first hymn was written when, as an Anglican, Newman was ill in Sicily and his servant thought he might die. But he recovered and, anxious to return home, he wrote these words, knowing that God had important work for him to do. The light that he prayed for in Sicily was to shine out, resplendent and glorious, in that later hymn which expresses the vision of the heavenly courts in the longer poem, 'The Dream of Gerontius.'



Newman wrote the poem in 1865 after the death of a 41 year old fellow Oratorian, Fr John Joseph Gordon, who had said to him as he lay dying, 'I do not say that I do not fear to die: for death must always be a fearful thing. God's justice

is very terrible; but then, in the crucifixion, God's mercy appears so very great.' 'The Dream of Gerontius' is about death and judgement, but it is the judgement of a loving God.

Newman presented Dvorak with a copy of this poem when the composer visited Birmingham, and he was invited to compose a setting for the city's 1888

Festival. Although Dvorak felt inspired by the words, the timescale was too demanding. The poem was presented to Elgar on his wedding day a year later, again with the suggestion that he set it to music. The words simmered and stirred in Elgar's imagination to produce one of the great oratorios of all time in 1900 when it was given its first performance in Birmingham.

Elgar inscribed the score ADMG (To the greater glory of God) and wrote on the last page of the manuscript, 'This is the best of me.' The light of God's glory and grace that inspired Newman shines through the music as it shone through Elgar's own life. His funeral card of 1934 contained words from the poem, and on his own score of 'The Dream' he wrote these words of Virgil, 'Whence doth so dear desire of Light on wretches grow?'

It is now difficult to separate the poem from Elgar's setting. The composer like the poet leads the listener from the prayer of faith, 'Firmly I believe and truly' – a prayer sustained by the words of the priest, 'Go forth upon thy journey, Christian soul' – to the judgement throne where the angels praise God in the heights. One of the angels then leads the soul away with a beautiful setting of 'Softly and gently,' not to the fire of judgement, but to the cleansing, sustaining water of eternal life. The work ends with echoes of that angelic hymn, praising God who is our refuge in every generation.

Newman wrote, 'I always sleep better after music.' He compared music to an electric current that passes through the body and then into the mind and heart. And Elgar's wonderful setting can do exactly that, creating a vision of that new world of eternal glory that Gerontius expresses in the words, 'Novissima hora est.....into thy hands, O Lord, into thy hands.'