



CHAMBER MUSIC SERIES

# BACH BY CANDLELIGHT

## A NOTE FROM ADAM CHAMBER MUSIC FESTIVAL

Artistic Directors, Helene Pohl (MNZM) and Gillian Ansell (MNZM)

“The *Chamber Music Series* is an artful balance of the familiar and the out of the ordinary. We’ve come up with five very different experiences: 21 intimate and exploratory art songs in *21 x 21*; in *Hine-pū-te-hue*, two quintets for string quartet and taonga pūoro are paired with a Romantic piano quintet by a groundbreaking American woman; Mozart’s epic *Gran Partita* and the Enescu Octet in *Chamber Music Spectacular*; music from around the globe celebrating nature and emotion in *Voice of the Whale*; solace in a troubled world with *Bach by Candlelight*.

In this breath-taking series, we’ve paired world premieres with rarely heard works - the Amy Beach Quintet and the Bacewicz *Violin Sonata* - and the more familiar, such as the beloved Bach *Chaconne*, juxtaposed with other masterworks to enhance the emotional impact of each programme.

We hope that you enjoy these musical experiences, wherever you are in the world.”

Ko tā te *Chamber Music Series*, he kimi i te kauwhanga, ko ngā momo pūoro e mōhiotia ana ki tētehi taha, ko ngā momo rerekē katoa ki tērā atu. Nā reira, kua whakaritehia e mātou ētehi kaupapa whai wheako i roto i ngā whakaaturanga e rima, ko ngā waiata ipoipo whakamātau tangi hou o *21 x 21*; He tōwhā whakatangi aho me ētehi taonga pūoro Māori, e haere ngātahi ana me tētehi tōrima whakatangi piano nā tētehi wahine Amerikana i roto o *Hine-pū-te-hue*; He whakaaturanga kouna rawa atu nā Mozart, ko te *Gran Partita* tērā me te Enescu Octet i roto i te *Chamber Music Spectacular*; Ko te whakaaturanga o *Voice of the Whale*, he kohinga waiata mō te aroha nui ki te taiao me ngā kare ā roto; Ka kimi i te rongo i tēnei ao hara nei me te whakaaturanga o *Bach by Candlelight*.

I roto i ēnei whakaaturanga katoa, ka kitea te moenga o ētehi momo ki ētehi atu momo, he moenga waiata kāore anō kia rangona i Aotearoa nei. Tā Bacewicz *Violin Sonata*, tā George Crumb *Voice of the Whale*, me tā Bach *Chaconne*, me ētehi atu anō hei taunaki i te wairua o ngā whakaaturanga katoa. Ko te manako ia, ahakoa kei whea koe i tēnei, ka whai wāhi mai koe ki ēnei whakaaturanga kouna rawa atu.

## Performers

Emma Pearson – Soprano  
Rosemary Galton – Mezzo-Soprano  
Shiddharth Chand – Tenor  
Wade Kernot – Bass  
Douglas Mews – Harpsichord  
Helene Pohl – Violin  
Monique Lapins – Violin  
Simeon Broom – Violin  
Rebecca Struthers – Violin  
Anne Loeser – Violin  
Ursula Evans – Violin  
Gillian Ansell – Viola  
Victoria Jaenecke – Viola  
Rolf Gjelsten – Cello  
Eleanor Carter – Cello  
Joan Perarnau Garriga – Bass  
Robert Orr – Oboe  
Louise Cox – Oboe  
Bridget Douglas – Flute

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from Wednesday 9 March –  
Sunday 3 April 2022

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# PROGRAMME NOTE

*Bach by Candlelight* is a divine selection of some of Bach's highly spiritual, passionate and uplifting works.

The evening features the monumental *Chaconne*, with its hidden chorales mourning the death of his first wife, brought to the fore in this new arrangement, as well as chamber works and solo arias in a timeless expression of Bach's Lutheran faith. The programme is completed by the sacred Cantata 102, a deeply powerful piece calling for the repentance of sinners.

## Programme

**Sonata for flute and basso continuo in E major, BWV 1035**

- Bridget Douglas - Flute
- Rolf Gjelsten - Cello
- Douglas Mews - Harpsichord

**Aria from Cantata BWV 11: Ach, bleibe doch**

- Rosemary Galton - Alto
- Gillian Ansell - Viola
- Rolf Gjelsten - Cello
- Douglas Mews - Organ

**Aria from Cantata BWV 135: Troste mir, Jesu**

- Shiddharth Chand - Tenor
- Robert Orr and Louise Cox - Oboe
- Rolf Gjelsten - Cello
- Douglas Mews - Organ

**Aria from Cantata BWV 159: Es ist Vollbracht**

- Wade Kernot - Bass
- Robert Orr - Oboe
- New Zealand String Quartet
- Joan Perarnau Garriga - Bass
- Douglas Mews - Organ

**Partita in D minor for solo violin, BWV 1004: Chaconne with chorales (arr. Helga Thoene)**

- Helene Pohl - Violin
- Emma Pearson - Soprano
- Rosemary Galton - Alto
- Shiddharth Chand - Tenor
- Wade Kernot - Bass

**Aria from Cantata BWV 115: Bete, bete**

- Emma Pearson - Soprano
- Bridget Douglas - Flute
- Rolf Gjelsten - Cello
- Joan Perarnau Garriga - Bass
- Douglas Mews - Organ

**Aria from Cantata BWV 78: Wir eilen**

- Emma Pearson - Soprano
- Rosemary Galton - Alto
- Rolf Gjelsten - Cello
- Joan Perarnau Garriga - Bass
- Douglas Mews - Organ

**Cantata BWV 102 Herr, deine Augen sehen nach dem Glauben**

- Entire ensemble

## Emma Pearson

### Soprano

Perth soprano Emma Pearson graduated from the University of Western Australia and the Australian Opera Studio before her first engagement as Fiorgiligi in New Zealand Opera's tour of *Così fan tutte* in 2004. In the same year, she won the Australian Singing Competition and MTO German-Australian Opera Grant in Melbourne, leading to her engagement as a soloist at Hessisches Staatstheater Wiesbaden, Germany from 2005-2014. On departure from the company, Emma was honoured with the title of Frau Kammersaengerin (Ks).

Emma settled with her young family in Wellington in 2019, performing in New Zealand Opera's *Semele* and *The Marriage of Figaro* and *Vier Letzte Lieder* with NZSO. In 2022, Emma will sing for State Opera South Australia, Wellington Opera, Orchestra Wellington as well as oratorio with Auckland Choral Society, Queensland Symphony Orchestra and NZSO.



## Rosemary Galton

### Mezzo-Soprano

Rosemary Galton, a versatile musician with a keen interest in historically informed performance, relocated from the United Kingdom to New Zealand in 2021. She has sung frequently with many top ensembles in Europe, including Huelgas Ensemble, Gabrieli Consort, the Choir of the Enlightenment, Arcangelo, Tenebrae, and The Hanover Band.

Recent solo appearances include Bach's *St John Passion*, Cantatas 123 and 198, Mozart's *Vespers*, Rameau's *Castor e Pollux*, Purcell's *King Arthur and The Fairy Queen*, and Pergolesi's *Stabat Mater*.

Rosemary was educated at Cambridge University, Guildhall School of Music & Drama, and Morley College Opera School. She has studied with Laura Sarti, Mhairi Lawson and Jenny Wollerman.



## Shiddharth Chand

### Tenor

Shiddharth Chand recently completed his Bachelor of Music and is currently undertaking a Masters in Classical Performance at Auckland University, under the tutelage of Dr. Te Oti Rakena. Shiddharth has been the recipient of the George Turner Wilson, Evelyn M Harrison, and Anne Bellam Music scholarships; the latter two being awarded in early 2021. Additionally, he was able to develop his soloist singing by receiving a place at the 2021 and 2022 New Zealand Opera School in Whanganui. Shiddharth's future engagements include performing with the New Zealand Opera Chorus and ensemble member for the new work *The Unruly Tourists* with New Zealand Opera.



## Wade Kernot

### Bass

Wade was an Emerging and Young Artist at NZO. He has won the NZ Aria, Napier Aria and a runner-up in the Lexus Song Quest. He was also a finalist representing NZ in both the BBC Cardiff Singer of the World and the Neue Stimmen, in Germany.

He studied at the Australian Opera Studio in Perth, the National Opera Studio in London, the Solti/Te Kanawa Accademia di Bel Canto and the Verbier Festival Opera Studio. He was a recipient of the Circle 100 and Patricia Pratt Scholarships. He was also supported by the Dame Malvina Major and Dame Kiri te Kanawa Foundations.

Wade Kernot was engaged in a full-time principal position at Theater St Gallen, Switzerland, from 2010-2015.

In recent seasons Wade has performed with NZO, NZSO, CSO, WAO, Hessisches Staatstheater, Tirolerfestspiele, Edinburgh Festival, FNZ, Pinchgut opera.

Wade is a Lecturer of Voice at the New Zealand School of Music, Wellington.



## Douglas Mews

### Organ

Douglas Mews is a freelance Wellington musician specialising in performance on historic keyboard instruments. He is organist at St Teresa's Church Karori and Artist Teacher at the NZSM. He studied at Auckland University with Anthony Jennings and then at the Royal Conservatory in the Hague with Bob van Asperen. As a chamber musician playing harpsichord and piano, he works with various ensembles, including The Night Watch, Hammers and Horsehair, The Amici Ensemble and Camerata. As an organist he has taken part in the Organs of the Ballarat Goldfields Festival and the Early Music Festival in Bolzano, Italy.



## Gillian Ansell

### Viola, NZSQ

Following studies at the Royal College of Music in London and at the Musikhochschule in Cologne, Gillian worked as a professional player in London before becoming a founder member of the New Zealand String Quartet in 1987. She was second violinist for two years before taking up the position of violist with the group. In 2001 she became Artistic Director, with Helene Pohl, of the Adam Chamber Music Festival. In 2014 she was made a Member of the New Zealand Order of Merit (MNZM) for her outstanding services to music in New Zealand.



Gillian plays a 1619 Nicolò Amati viola kindly loaned by The Adam Foundation.

## Helene Pohl

### Violin I, NZSQ

Helene Pohl studied at the Musikhochschule in Cologne, with members of the Cleveland Quartet at the Eastman School of Music and at Indiana University with Josef Gingold. She was first violinist of the prize-winning San Francisco-based Fidelio String Quartet before joining the NZSQ in 1994.



In 2001 she became Artistic Director, with Gillian Ansell, of the Adam Chamber Music Festival. In 2014 she was made a Member of the New Zealand Order of Merit (MNZM) for her outstanding services to music in New Zealand.

Helene plays a Pietro Guarnerius violin made in Venice in 1730.

## Rolf Gjelsten

### Cello, NZSQ

Rolf studied cello in North America with James Hunter and Janos Starker, as well as chamber music with the LaSalle, Hungarian, Vermeer, Cleveland and Emerson string quartets. He played professionally with the Berlin Symphony, the Laurentian Quartet and New York Trio before coming to New Zealand to join the New Zealand String Quartet in 1994. He has a doctorate from Rutgers University and was made a Member of the New Zealand Order of Merit (MNZM) for his outstanding services to music in New Zealand.



Rolf plays a 1705 Francesco Gofriller cello made in Venice.

## Monique Lapins

### Violin II, NZSQ

Monique Lapins began her violin studies at the age of six with the Suzuki method and continued her studies at the Australian National Academy of Music under William Hennessy, and at Singapore's Yong Siew Toh Conservatory of Music under Professor Qian Zhou.



She was a finalist twice in the Asia Pacific Chamber Music Competition and has performed in festivals throughout France, the Czech Republic, Holland, Japan, Hong Kong, Australia and at the Open Chamber Music Seminars in Prussia Cove directed by world-renowned cellist, Steven Isserlis. Monique joined the NZSQ in 2016.

Monique plays a 1784 Lorenzo Storioni violin, kindly loaned by Mr David Duncan Craig, as trustee of the Lily Duncan Trust.

The New Zealand String Quartet is Ensemble-in-Residence at the New Zealand School of Music - Te Kōkī.

## Bridget Douglas

### Section Principal, Flute, NZSO

Bridget is Section Principal Flute of the NZSO and an Artist Teacher in Flute at the New Zealand School of Music - Te Kōkī. After graduating from Victoria and Otago Universities, she undertook postgraduate study in the USA with the assistance of a Fulbright Graduate Award. While in New York, Bridget won the New York Flute Club and Artists International Competitions.

She is a founding member of the contemporary music ensemble Stroma and is actively involved in performing and commissioning New Zealand composers. In 2020 she was awarded the CANZ (Composers Association of NZ) Citation for Services to NZ Music.



## Simeon Broom

### 2nd Violin, NZSO

Simeon Broom grew up in Mt Eden and began playing the violin at the age of four. He studied Performance Violin at Auckland University with Mary O'Brien and at the Robert Schumann Hochschule für Musik in Düsseldorf with Professor Ida Bieler, and completed his Masters at the Guildhall School of Music and Drama in London, studying with David Takeno and Jack Glickman.

Before taking up his position in the NZSO, Simeon played in various orchestras such as the Royal Opera House, the Görzenich Orchestra Cologne and the Sydney Symphony.

Simeon has toured with Chamber Music New Zealand and in 2016, together with Eden Arts, founded the Mt Eden Chamber Music Festival and has been the Artistic Director since.

Simeon has performed as soloist with orchestras in Germany and New Zealand, and with the NZSO in the *Four Seasons* in 2021.



## Robert Orr

### Section Principal, Oboe, NZSO

Robert is principal oboe of the New Zealand Symphony Orchestra. He has also played as guest principal oboe with the Australian Chamber Orchestra and the Sydney Symphony Orchestra.

Robert has also performed as a recital artist for the Aotearoa New Zealand Festival of the Arts and Chamber Music New Zealand among others. As a soloist he has played with the New Zealand Symphony Orchestra and the Dunedin Symphony Orchestra.

Robert is an Artist Teacher at the New Zealand School of Music.



## Rebecca Struthers

### 1st Violin, NZSO

Born in Nelson, Rebecca Struthers won an Associated Board Scholarship to study at the Royal Academy of Music in London.

After completing her studies, she spent several years freelancing with orchestras and chamber groups throughout Europe and the United Kingdom, returning home to join the New Zealand Symphony Orchestra in 1991.

Rebecca has a keen interest in both contemporary and early music, playing in New Zealand's leading contemporary ensemble Stroma, and recently engaging in chamber music on original instruments. She also loves to coach chamber ensembles and is leader of the Chiesa Ensemble.



## Louise Cox

### Oboe

Originally from Christchurch, Louise moved to Wellington to study with Robert Orr at Victoria University of Wellington. Louise was appointed as second oboe and principal cor anglais with Orchestra Wellington in the mid-2000s and performs as a guest section player with the New Zealand Symphony Orchestra and the Christchurch Symphony Orchestra.

Louise is also a keen recorder player and performed with the New Zealand Symphony Orchestra in their 2019 Water Music tour and has more recently performed with Wellington's Camerata ensemble in 2021.



## Anne Loeser

### 1st Violin, NZSO

German-born Anne studied at the Frankfurt Musikhochschule and joined the first violin section of the NZSO in 2000.

Before emigrating to New Zealand, Anne played in the Beethoven Orchestra Bonn and Hesse State Theatre Orchestra in Wiesbaden.

Anne's love for chamber music has seen her play in various ensembles, ranging from baroque on authentic instruments to modern throughout Europe, South America and New Zealand.

Anne is a member of the Koru Piano Trio and the Orion String quartet. She is the musical director and leader of Camerata.

As soloist Anne has appeared in Germany, New Zealand and Russia.



## Victoria Jaenecke

### Viola, NZSO

A Christchurch girl, Victoria began her viola studies with Elizabeth Rogers, then completed a Bachelor of Music Degree with Elizabeth Morgan in Brisbane.

She was a member of the QSO for five years before going to Germany in 1991 to study in Munich with Hariolf Schlichtig. Over the next eight years she was contracted to the Bamberger Symphoniker, the Frankfurt Opera Orchestra, and the Frankfurt Radio Symphony Orchestra with whom she toured in Europe, Japan and the USA.

Returning to New Zealand in 2001, she was Section Leader Viola with Orchestra Wellington from 2008-2013 until her NZSO appointment in 2014.



## Ursula Evans

### 1st Violin, NZSO

Ursula spent nine years in Germany undertaking postgraduate study and then working in the Essen Philharmonic before returning to the NZSO in 1991.

In 2003 Ursula and her family spent a year in London on an NZSO Study Bursary, where she completed a Professional Development Diploma at Guildhall.

In 2007 they went to Germany for a year, where Ursula played in the Augsburg Philharmonic Orchestra on a player exchange.

In addition to the symphonic repertoire, Ursula enjoys teaching and playing in chamber ensembles.



## Eleanor Carter

### Cello, NZSO

Eleanor is currently a cellist in the NZSO, a post she has held since 1997. She is also Organist and Director of Music at St John's in the City, Wellington.

Eleanor plays chamber music with groups including IOTA string trio and is a founding member of the Chiesa Ensemble.

She studied with Coral Bognuda at Auckland University and Christopher Bunting at the Royal College of Music, London.



## Joan Perarnau Garriga

### Section Principal, Double Bass, NZSO

Born in Catalunya, Joan began playing double bass aged ten. He studied with Thomas Martin at London's Guildhall School of Music and Drama, and in 2005 relocated to Japan as a founding member of the Hyogo Performing Arts Center Orchestra. Back in Europe, from 2009 Joan became a member of the prestigious Verbier Festival Chamber Orchestra, with whom he continues to tour. In 2010 Joan was appointed Co-Principal Double Bass in the Orquesta Sinfónica de Castilla y León in Spain, a position he held until he was appointed Associate Principal Double Bass with the NZSO in April 2013 and Section Principal in 2017.



## **BACH LYRICS**

GERMAN

### **Aria from Cantata BWV 11: Ach, bleibe doch**

Ach, bleibe doch, mein liebstes Leben,  
Ach, fliehe nicht so bald von mir!  
Dein Abschied und dein frühes Scheiden  
Bringt mir das allergrößte Leiden,  
Ach ja, so bleibe doch noch hier;  
Sonst werd ich ganz von Schmerz umgeben.

### **Aria from Cantata BWV 135: Tröste mir, jesu**

Tröste mir, Jesu, mein Gemüte,  
Sonst versink ich in den Tod,  
Hilf mir, hilf mir durch deine Güte  
Aus der großen Seelennot!  
Denn im Tod ist alles stille,  
Da gedenkt man deiner nicht.  
Liebster Jesu, ist's dein Wille,  
So erfreu mein Angesicht!

### **Aria from Cantata BWV 159: Es ist Vollbracht**

Es ist vollbracht,  
Das Leid ist alle,  
Wir sind von unserm Sündenfalle  
In Gott gerecht gemacht.  
Nun will ich eilen  
Und meinem Jesu Dank erteilen,  
Welt, gute Nacht!  
Es ist vollbracht!

### **Aria from Cantata BWV 115: Bete, bete**

Bete aber auch dabei  
Mitten in dem Wachen!  
Bitte bei der großen Schuld  
Deinen Richter um Geduld,  
Soll er dich von Sünden frei  
Und gereinigt machen

### **Aria from Cantata BWV 78: Wir eilen**

Wir eilen mit schwachen, doch emsigen Schritten,  
O Jesu, o Meister, zu helfen zu dir.  
Du suchest die Kranken und Irrenden treulich.  
Ach höre, wie wir die Stimmen erheben, um Hilfe zu bitten!  
Es sei uns dein gnädiges Antlitz erfreulich!

ENGLISH

Ah, stay yet, my dearest life,  
ah, do not flee so soon from me  
Your departure and your early leaving  
bring me the greatest suffering.  
Ah then, still stay here;  
otherwise I shall be quite overwhelmed with sorrow.

Console, Jesus, my mind,  
or else I sink into death,  
help me, help me, through your kindness  
out of my soul's great distress!  
for in death all is still,  
there is no thought of you.  
Dearest Jesus, if it is your will,  
then bring joy to my face!

It is accomplished,  
suffering is over,  
from our fall into sin  
we are made just in God.  
Now I shall hasten  
and give thanks to my Jesus,  
World, good night!  
It is accomplished!

But you should also pray  
while you are awake!  
For your great guilt beg  
for patience from your judge,  
so that he may make you free from sin  
and purified!

We hurry with weak yet eager steps,  
O Jesus, O master, to offer our help unto Thee.  
You faithfully seek out the sick and straying.  
Ah hear, as we  
raise our voices to pray for help!  
May your gracious countenance give us joy!

## Cantata BWV 102 Herr, deine Augen sehen nach dem Glauben

Herr, deine Augen sehen nach dem Glauben! Du schlägest sie, aber sie fühlen's nicht; du plagest sie, aber sie bessern sich nicht. Sie haben ein härter Angesicht denn ein Fels und wollen sich nicht bekehren.

Lord, your eyes look for faith!  
You strike them but they do not feel it.  
You torment them, but they do not improve themselves  
They have a face harder than a rock  
and are not willing to be converted.

Wo ist das Ebenbild, das Gott uns eingeprägt,  
Wenn der verkehrte Will sich ihm zuwiderleget?  
Wo ist die Kraft von seinem Wort,  
Wenn alle Besserung weicht aus dem Herzen fort?  
Der Höchste suchet uns durch Sanftmut zwar zu zähmen,  
Ob der verirrte Geist sich wollte noch bequemem;  
Doch, fährt er fort in dem verstockten Sinn,  
So gibt er ihn in's Herzens Dünkel hin.

Where is the image that God has stamped upon us,  
if our perverted will sets itself against him?  
Where is the might of his word,  
if all improvement disappears from our hearts?  
The Almighty strives to tame us through gentleness,  
in the hope that the misguided spirit might be willing to improve;  
but if someone persists in his arrogant frame of mind,  
then he abandons them to the darkness of their hearts.

Weh der Seele, die den Schaden  
Nicht mehr kennt  
Und, die Straf auf sich zu laden,  
Störrig rennt,  
Ja von ihres Gottes Gnaden  
Selbst sich trennt.

Woe betide the soul, that of its shame  
is no more conscious  
and, to bring punishment upon itself,  
rushes headlong,  
indeed from God's grace  
separates itself.

Verachtest du den Reichtum seiner Gnade, Geduld und  
Langmütigkeit?  
Weißest du nicht, dass dich Gottes Güte zur Buße locket?  
Du aber nach deinem verstockten und unbußfertigen Her-  
zen häufest dir selbst den Zorn auf den Tag des Zorns und  
der Offenbarung des gerechten Gerichts Gottes.

Do you despise the riches of his grace,  
patience and forbearance?  
Do you not know that God's goodness should lead you to  
repentance?  
But you with your stubborn and impenitent heart  
are heaping upon yourself anger in the day of anger  
and of the revealing of the righteous judgement of God.

Erschrecke doch,  
Du allzu sichre Seele!  
Denk, was dich würdig zähle  
Der Sünden Joch.  
Die Gotteslangmut geht auf einem Fuß von Blei,  
Damit der Zorn hernach dir desto schwerer sei.

Feel fear then,  
you soul who who are all too confident!  
Think what makes you deserve  
the yoke of sin.  
The forbearance of God goes on feet of lead  
but for that reason his anger with you will later be all the  
heavier.

Beim Warten ist Gefahr;  
Willst du die Zeit verlieren?  
Der Gott, der ehemals gnädig war,  
Kann leichtlich dich vor seinen Richtstuhl führen.  
Wo bleibt sodann die Buß? Es ist ein Augenblick,  
Der Zeit und Ewigkeit, der Leib und Seele scheidet;  
Verblendter Sinn, ach kehre doch zurück,  
Dass dich dieselbe Stund nicht ende unbereitet!

In waiting there is danger;  
do you want to waste your time?  
God, who before now was merciful  
can easily bring you before his judgement seat.  
Where then is your repentance? It is only an instant  
that separates time and eternity, body and soul  
Blinded mind, turn back now  
so that this very hour does not find you unprepared!

Heut lebst du, heut bekehre dich,  
Eh morgen kommt, kann's ändern sich;  
Wer heut ist frisch, gesund und rot,  
Ist morgen krank, ja wohl gar tot.  
So du nun stirbest ohne Buß,  
Dein Leib und Seel dort brennen muss.

Today you live, today be converted,  
before tomorrow comes, things could change  
The person who today is vigorous, healthy, ruddy,  
tomorrow is ill, or even dead.  
If you die now without repentance  
your body and soul must burn there.

Hilf, o Herr Jesu, hilf du mir,  
Dass ich noch heute komm zu dir  
Und Buße tu den Augenblick,  
Eh mich der schnelle Tod hinrückt,  
Auf dass ich heut und jederzeit  
Zu meiner Heimfahrt sei bereit.

Help, oh Lord Jesus, help me  
so this day I may come to you  
and in a moment repent  
before swift death overtakes me,  
so that in this way today and at all times  
I may be ready for my journey home.