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J. A. VAN EYKEN

THREE SONATAS FOR ORGAN

(JOHN WHITE)

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Vol. 252

J. A. VAN EYKEN

THREE SONATAS
FOR
ORGAN

No. 1 IN C MINOR
" 2 " D MINOR
" 3 " A MINOR

EDITED AND FINGERED BY
JOHN WHITE

WITH A BIOGRAPHICAL SKETCH OF THE AUTHOR BY
RICHARD ALDRICH

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JAN ALBERT VAN EYKEN

THE Netherlands have never entirely lost the seed of their own musical art that flourished so mightily in the fifteenth and sixteenth centuries. They have lost the commanding preëminence that was brought them by the great geniuses, the founders of the modern art; but the Low Countries have seldom been without distinguished and active representatives in music. One of these moderns who have helped hold high the Netherland name, is Jan Albert Van Eyken, whose fame has been cherished by organists everywhere for half a century, as a great exemplar of their art, and whose works are recognized as among the most important modern contributions to the literature of their instrument. He was, moreover, no narrow specialist, but approved himself a man of wide and varied powers by compositions in many branches of music that have won the highest commendation.

Like so many others who have gained renown in music, he was precocious. Born at Amersfoort, Holland, on April 26, 1822, he received his first instruction from his father, Gerard Van Eyken, himself an excellent musician, an organist and conductor. In his thirteenth year the little Jan Albert made his first appearance in public, exploiting his powers on both the pianoforte and the violin; at this time, too, he had already begun to compose. Such a talent was, of course, destined for a musical career; the boy was sent in 1845 to finish his studies at the Leipzig Conservatory, opened not long before, and then in the first flush of its brilliant success, under the guidance of Mendelssohn and that remarkable coterie of great teachers and musicians, who raised Leipzig to a place of Athenian leadership among the musical cities of Europe. Under these auspices he studied for two years. His talent was fully recognized and encouraged. Mendelssohn himself gave him friendship, encouragement and advice, and it was due to him that Van Eyken resolved to devote himself to the organ. It was at Mendelssohn's suggestion, too, that after leaving Leipzig he betook himself to Dresden, where the Hoforganist Johann Schneider at that time was active as one of the great virtuosos of Germany. Here he stayed a year studying hard with Schneider, enjoying also the friendship and advice of Carl Gottlieb Reissiger, Weber's successor as Kapellmeister of the Royal Opera in the Saxon capital.

In 1847 he came forth from his master's protection a finished musician. The organist, as a rule, has little of the opportunity open to the solo pianist, violinist, or singer to win distinction, personal triumphs and pecuniary success; but Jan Albert Van Eyken soon made himself talked about in musical circles as an organist of uncommon powers, noted especially for his learning and his skill in interpreting music of widely different styles, and for his uncommon facility on manuals and pedals. As was fitting, his first success was gained in his native land, in a series of organ-concerts that he gave in various cities in Holland in 1847. The next year he was appointed organist at the Remonstrantenkerk in Amsterdam, being chosen for the place from among thirty-five rival applicants. This post he kept for five years, when he gave it up to accept a similar one at the Zuyderkerk at Rotterdam, together with a professorship in the school of music in that city. The year following he was summoned to Elberfeld, Germany, as organist of the reformed Hauptkirche there. Here he remained for the rest of his life, and here he died on September 24, 1868. These years, however, he by no means spent in the leisurely existence and the dull routine of an organist in a third-rate German city. He was at this time recognized as standing at the very head of his profession in Germany, and he was in constant demand as a solo performer in many cities. He played at Leipzig, Dresden, Hamburg, Hanover, Düsseldorf and elsewhere with uncontested success; he was frequently called upon to "inaugurate" new organs, and at the request of the King of Prussia he played the organ at the dedication of the great basilica of Trèves. In 1860 Van Eyken gave a series of concerts in Elberfeld that attracted great attention, and in which his programmes showed his thorough familiarity with all the wide extent of classical organ-literature. In 1863 he played at the Niederrheinisches Musikfest at Düsseldorf; at that time organ-playing was an unusual feature at these festivals.

It is as a composer, however, that Van Eyken is best known today; and though his organ-music has maintained itself most successfully in the esteem of the musical world, his other works show him to have been a many-sided and fertile musician. His organ-compositions include the following: Settings of 150 of Goudimel's psalms for the reformed church, for chorus and organ, with preludes, interludes and postludes; 25 preludes; three sonatas; transcriptions of fugues from Bach's Well-tempered Clavichord; Toccata and Fugue, Op. 38, on B-A-C-H; and variations on the Dutch national air. Van Eyken's other works comprise the following: Music to the Dutch tragedy "Lucifer;" choruses for mixed voices; four-part male choruses; hymn for chorus and brass band; a quartet for pianoforte and strings; a sonata for pianoforte and violin, Op. 18; two mazurkas for pianoforte; grand march for pianoforte, four hands; "Minnezang," to words by Bilderdijk, for contralto or bass; "Der Thurmwart von Lima," ballade; children's songs for three voices; romances to Dutch words; several sets of lieder to German words; "Nixen," ballade; and some others.

The music to "Lucifer," the piano-quartet, the organ-sonatas, and other of his compositions were awarded the prize of the Maatschappij tot Bevordering der Toonkunst—the National Society of Holland for the Advancement of Musical Art; and Van Eyken was elected a member of the society in recognition of his high standing and merit as a musician.

RICHARD ALDRICH.

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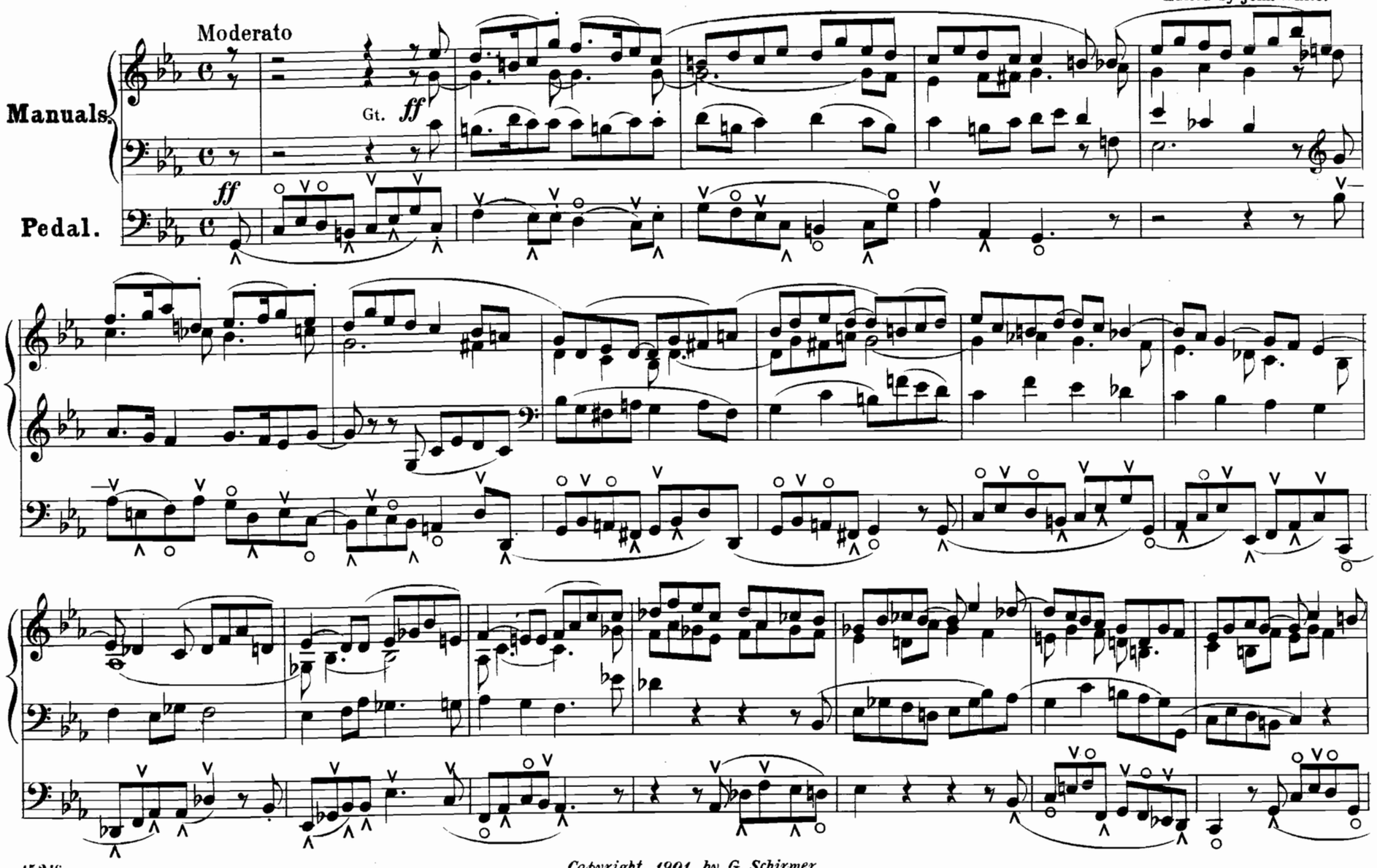
31 Dec. '19. G. Schirmer, 63

Prepare. Gt. full.
Sw. Diapason 8′ Flute 4′.
Ch. Geigen principal 8′ Violino 4′.
Ped. 16′ 8′ coupled to Gt.

Sonata No. 1

on the Choral: "Befiehl du deine Wege"

J. A. van EYKEN. Op. 13.
Edited by John White.



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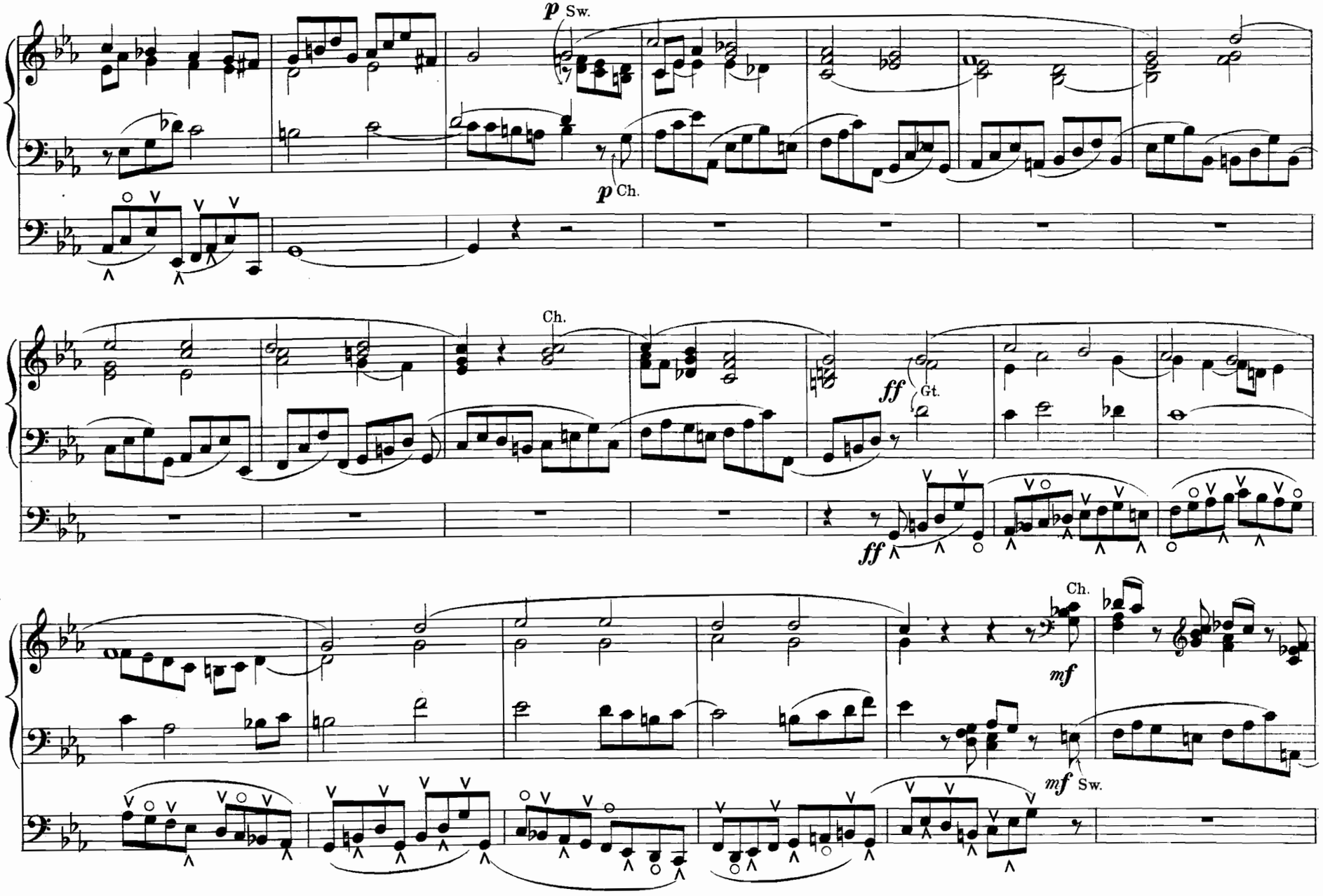
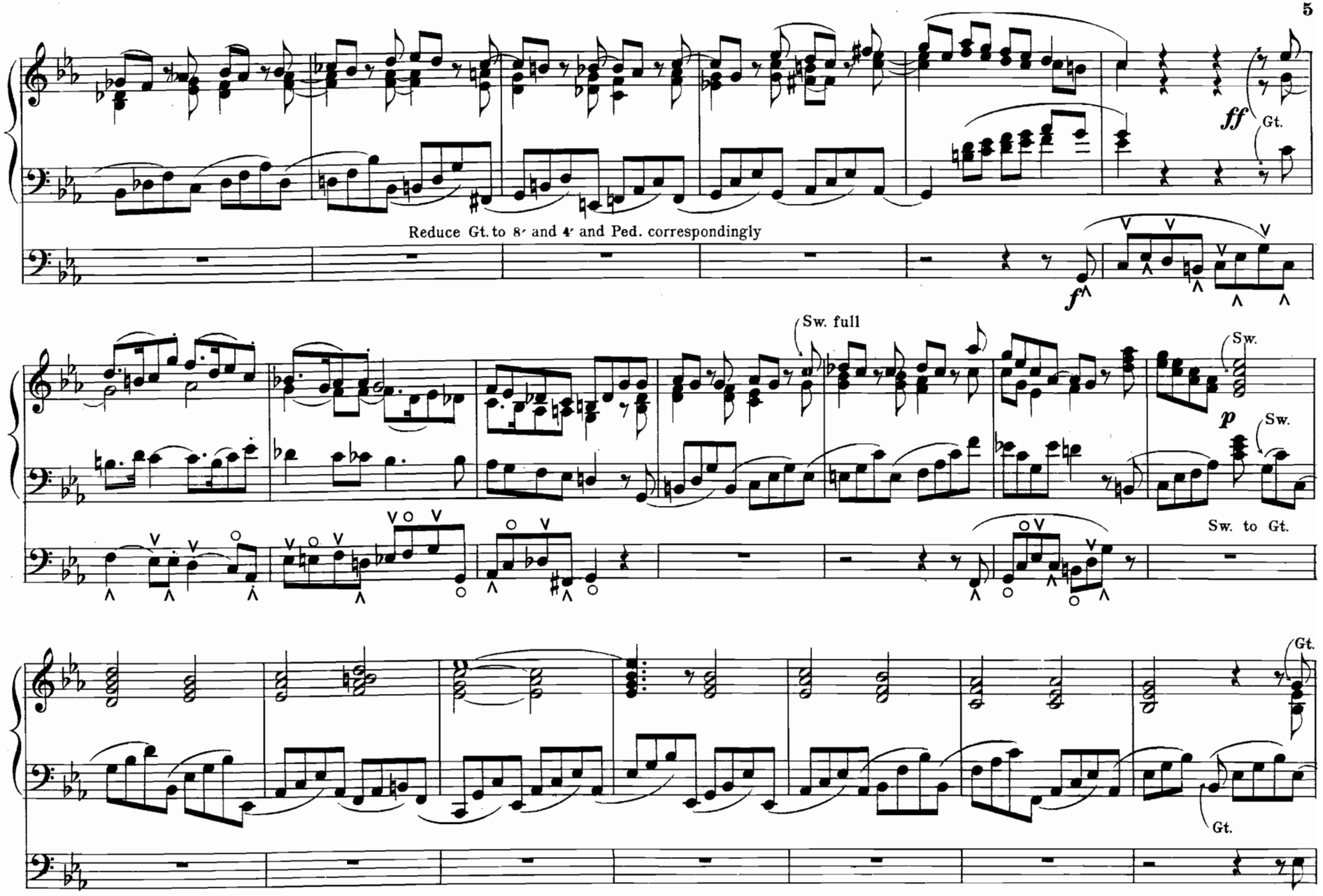
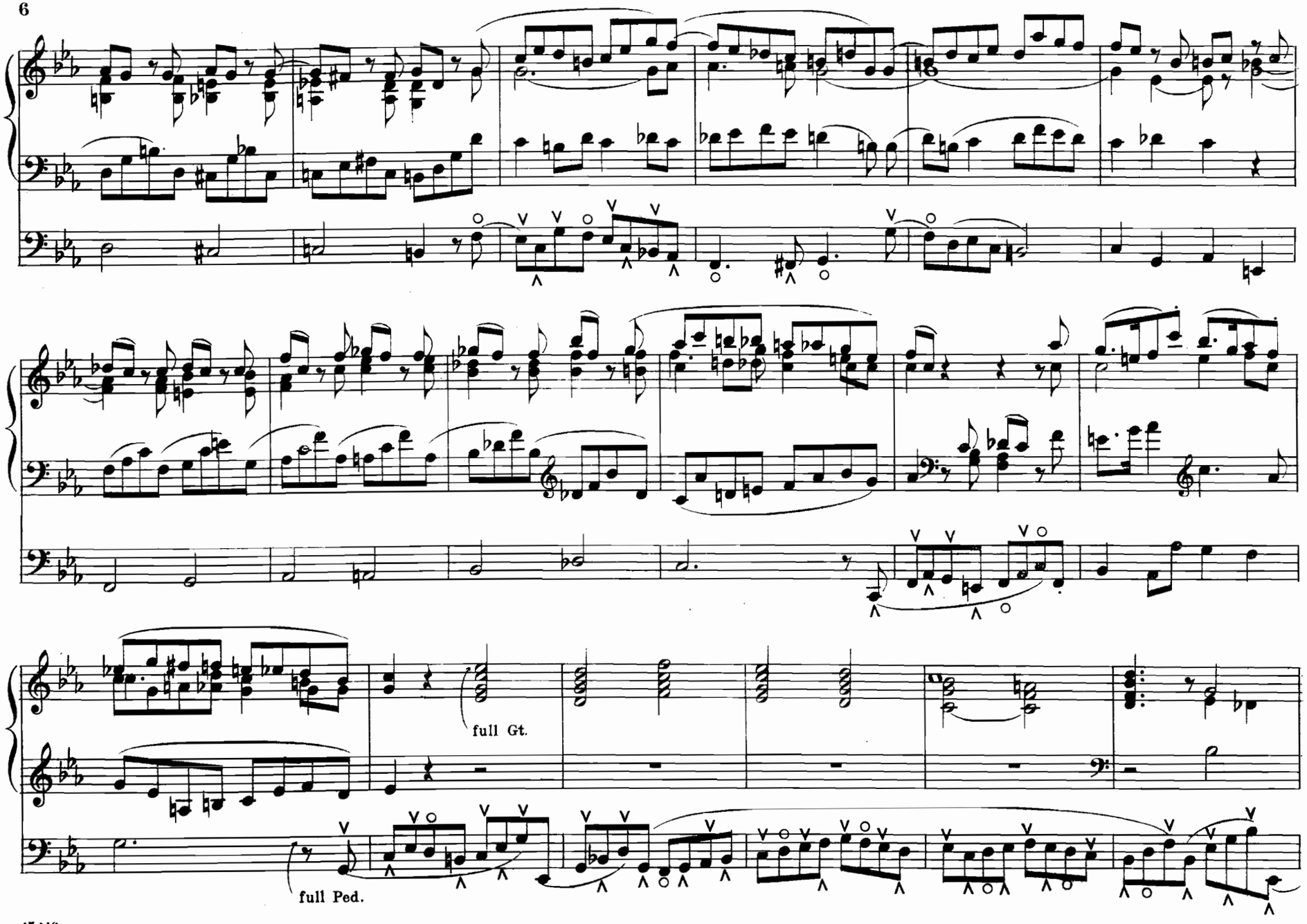
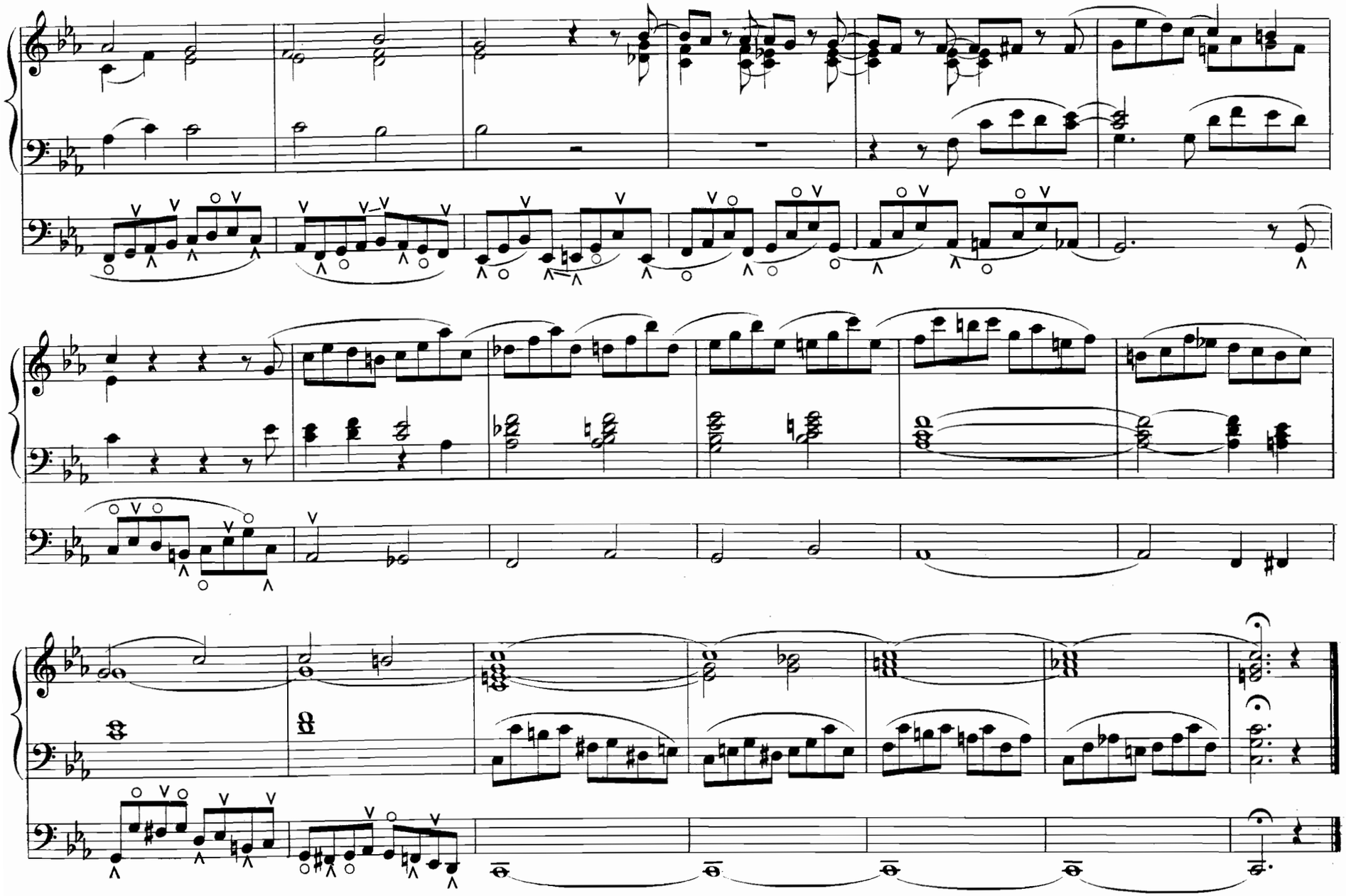
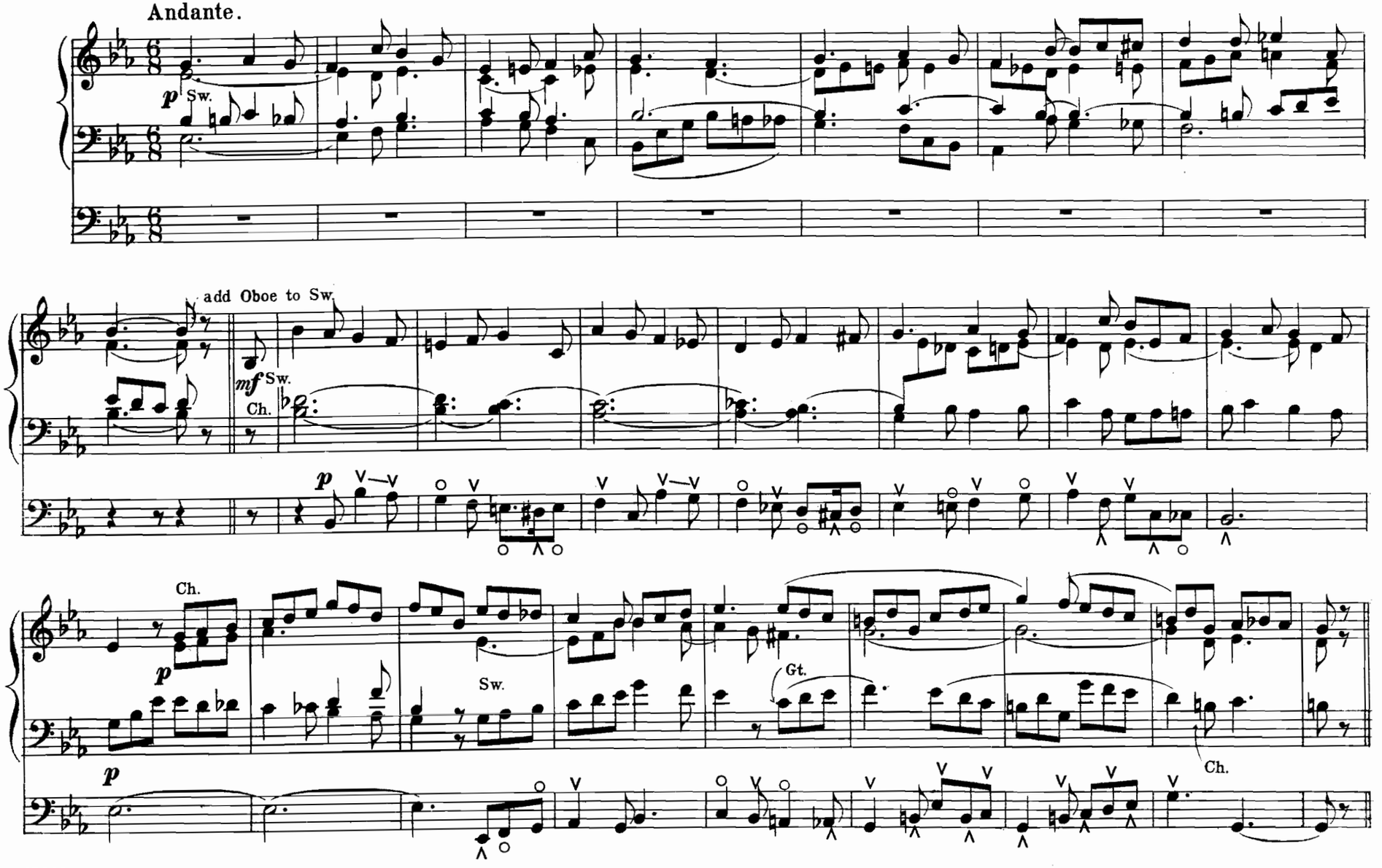

p Sw.
p Ch.
Ch.
ff Gt.
ff
Ch.
mf
mf Sw.

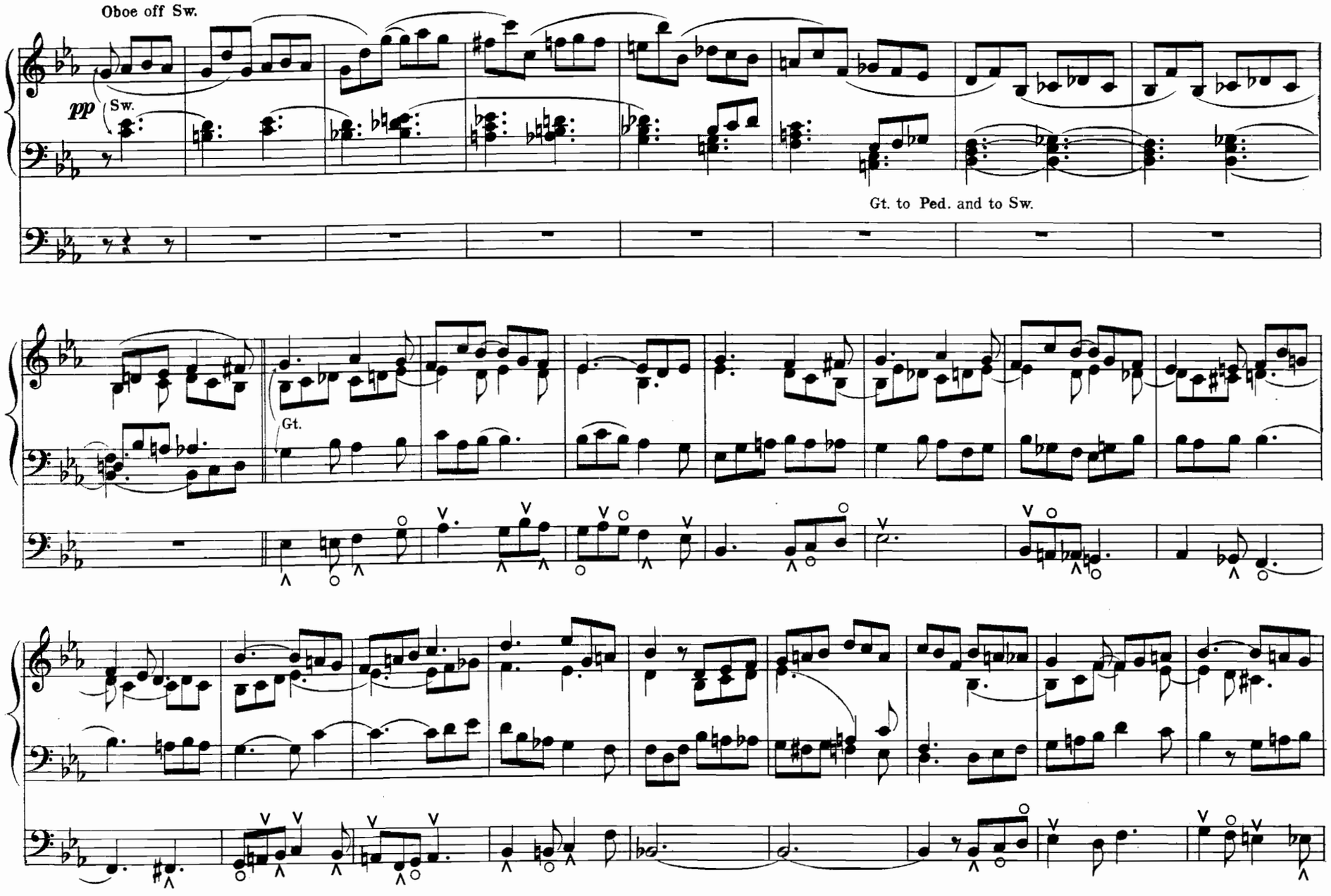

ff
Gt.
Reduce Gt. to 8′ and 4′ and Ped. correspondingly
f
Sw. full
Sw.
p
Sw.
Sw. to Gt.
Gt.
Gt.

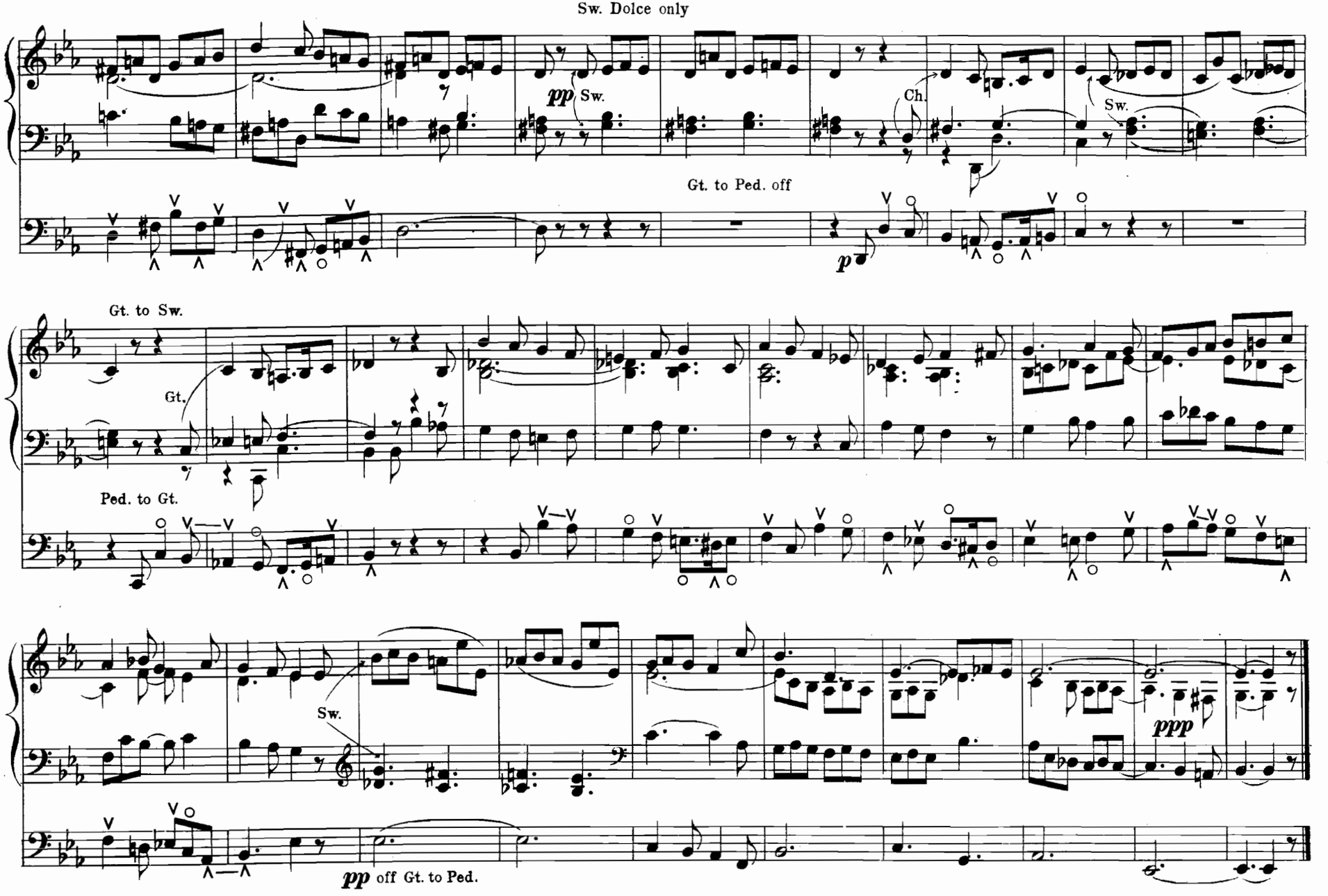

full Gt.
full Ped.



Prepare.
Gt. Gamba 8′.
Sw. Salicional 8′.
Ch. Melodia 8′.
Ped. Bourdon 16′ to Ch.



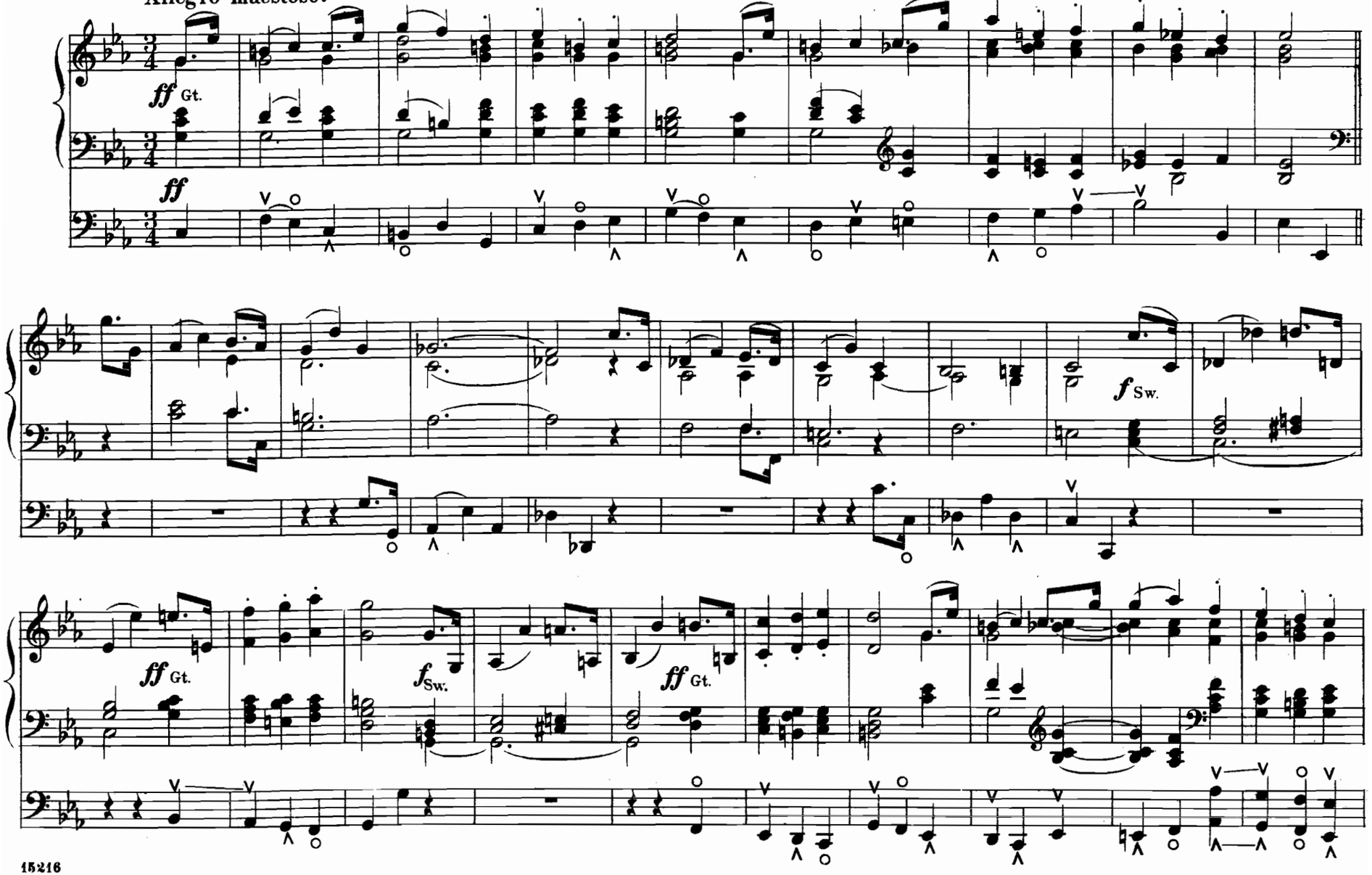

Oboe off Sw.
pp
Sw.
Gt. to Ped. and to Sw.
Gt.

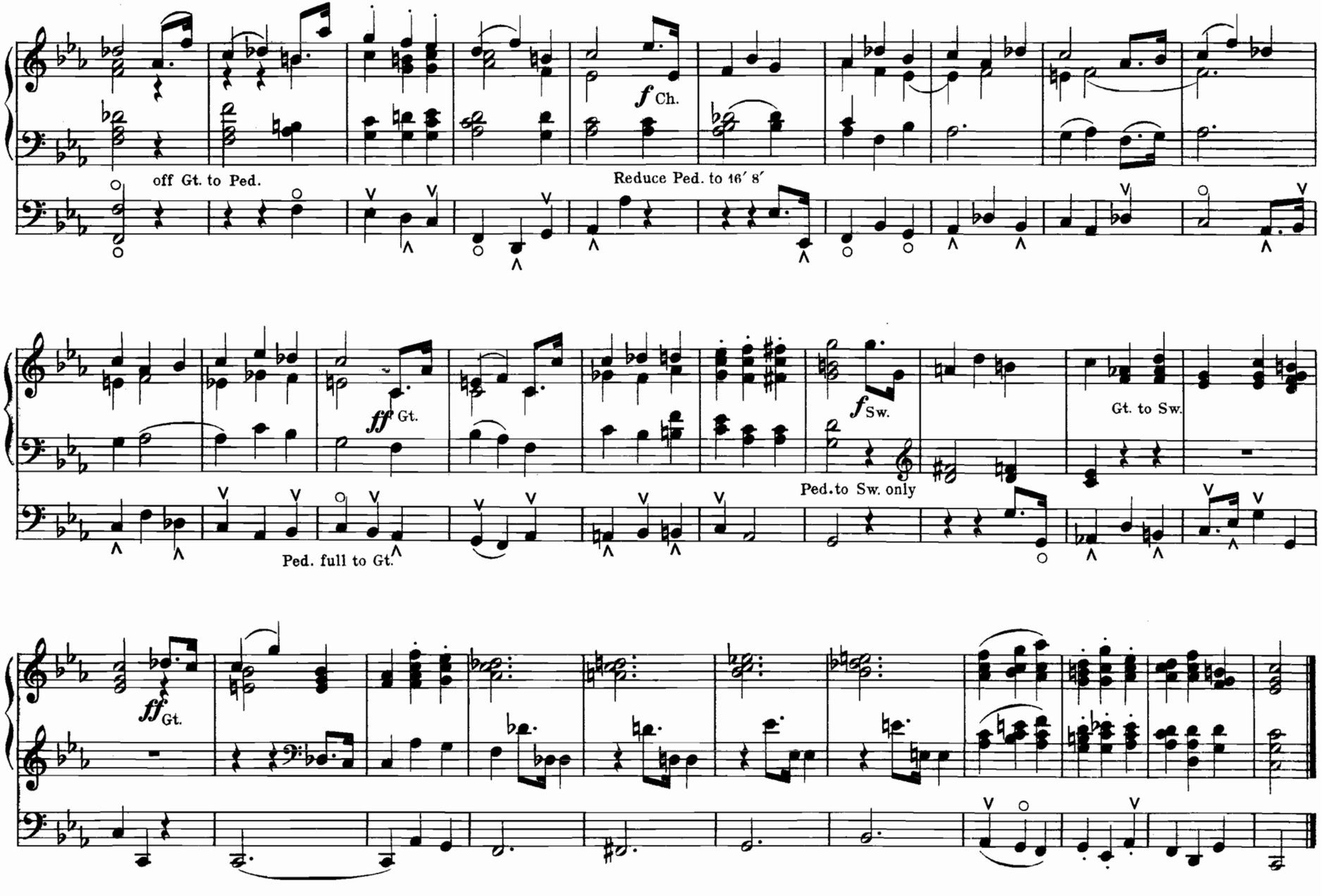

Sw. Dolce only
pp Sw.
Ch.
Sw.
Gt. to Ped. off
p
Gt. to Sw.
Gt.
Ped. to Gt.
Sw.
ppp
pp off Gt. to Ped.

Prepare. Gt. full.
Sw. full.
Ch. Stops of 8′ and 4′ no reeds.
Ped. full to Gt.

Intermezzo.

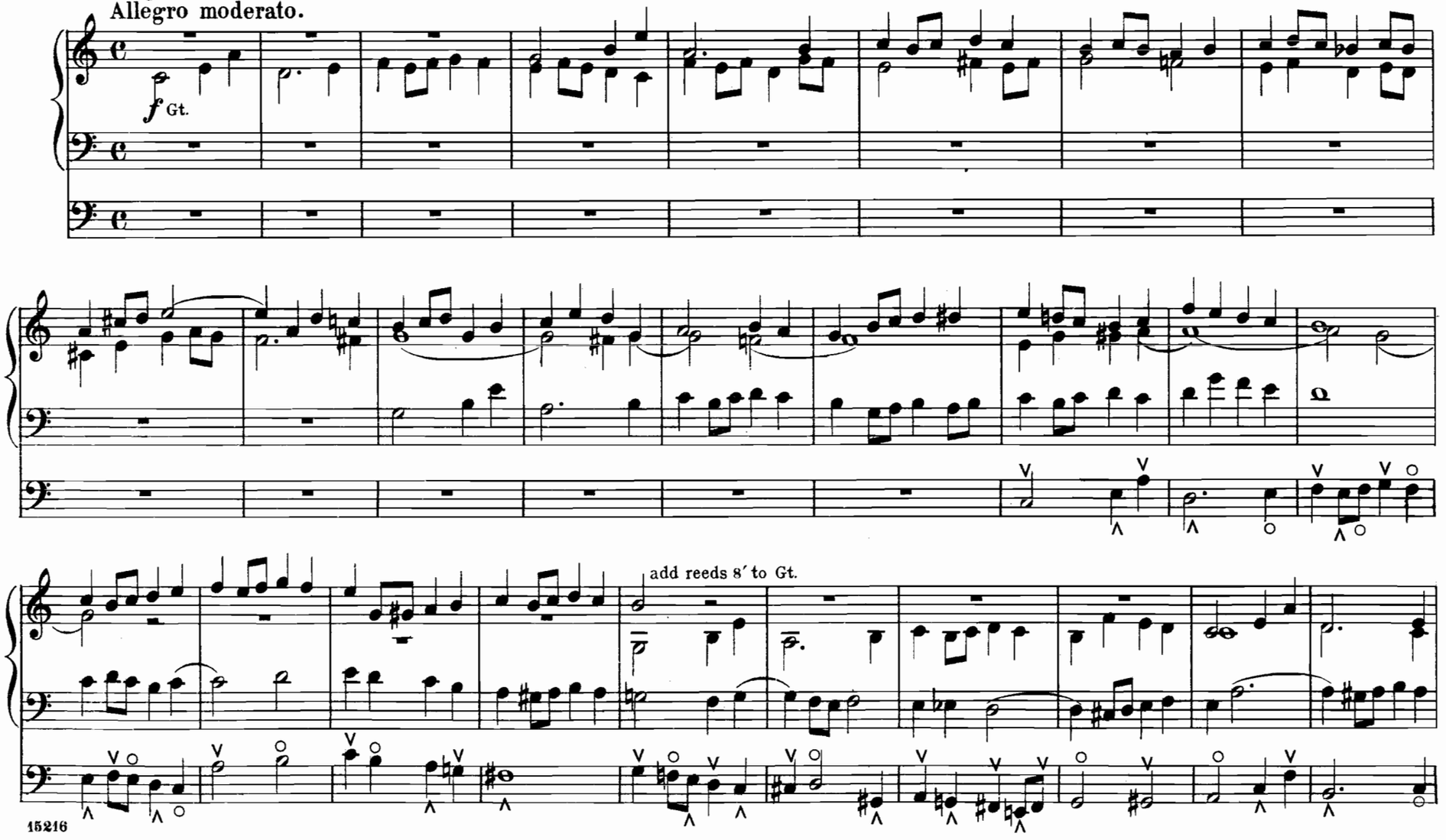
Allegro maestoso.

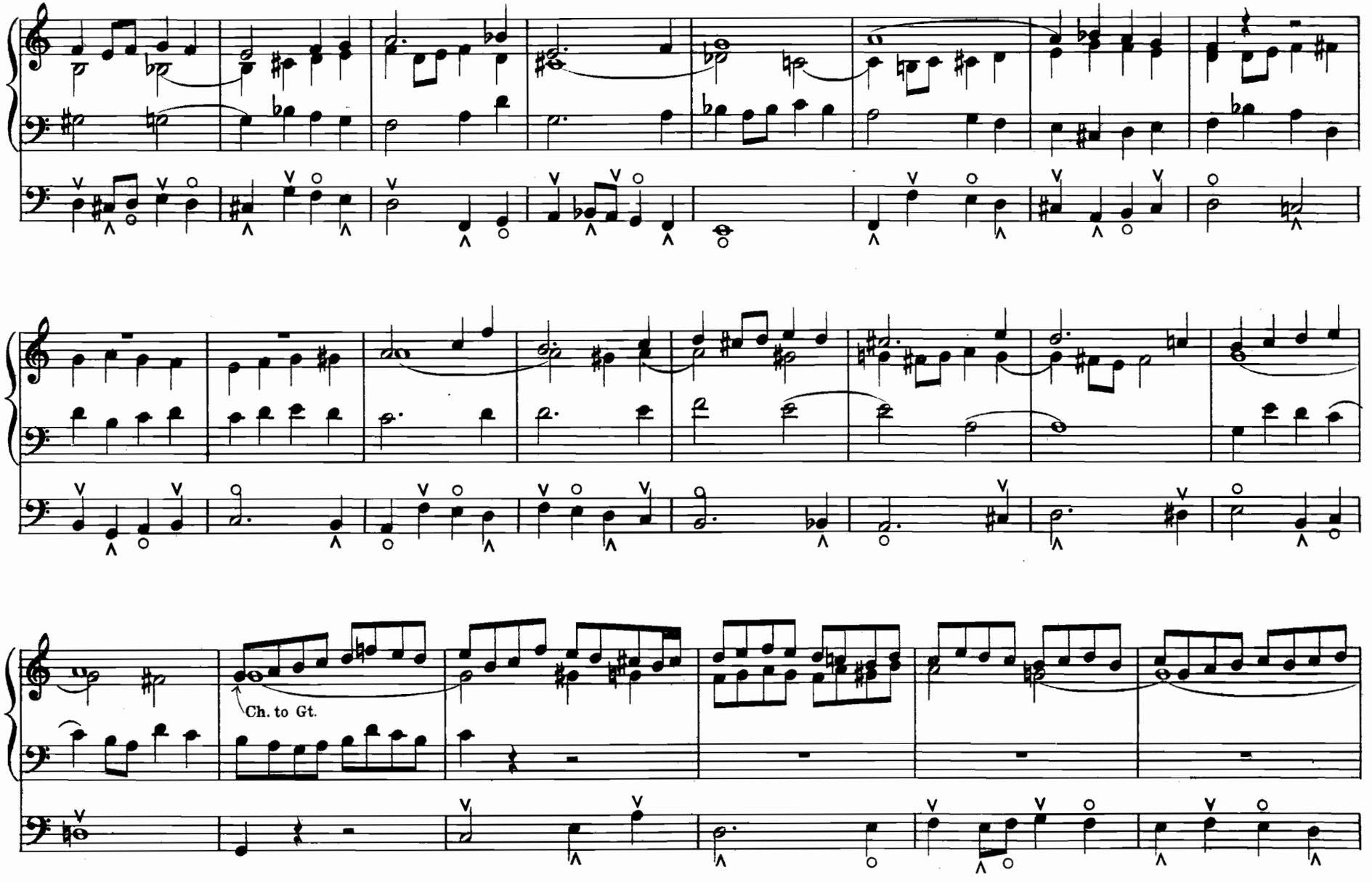


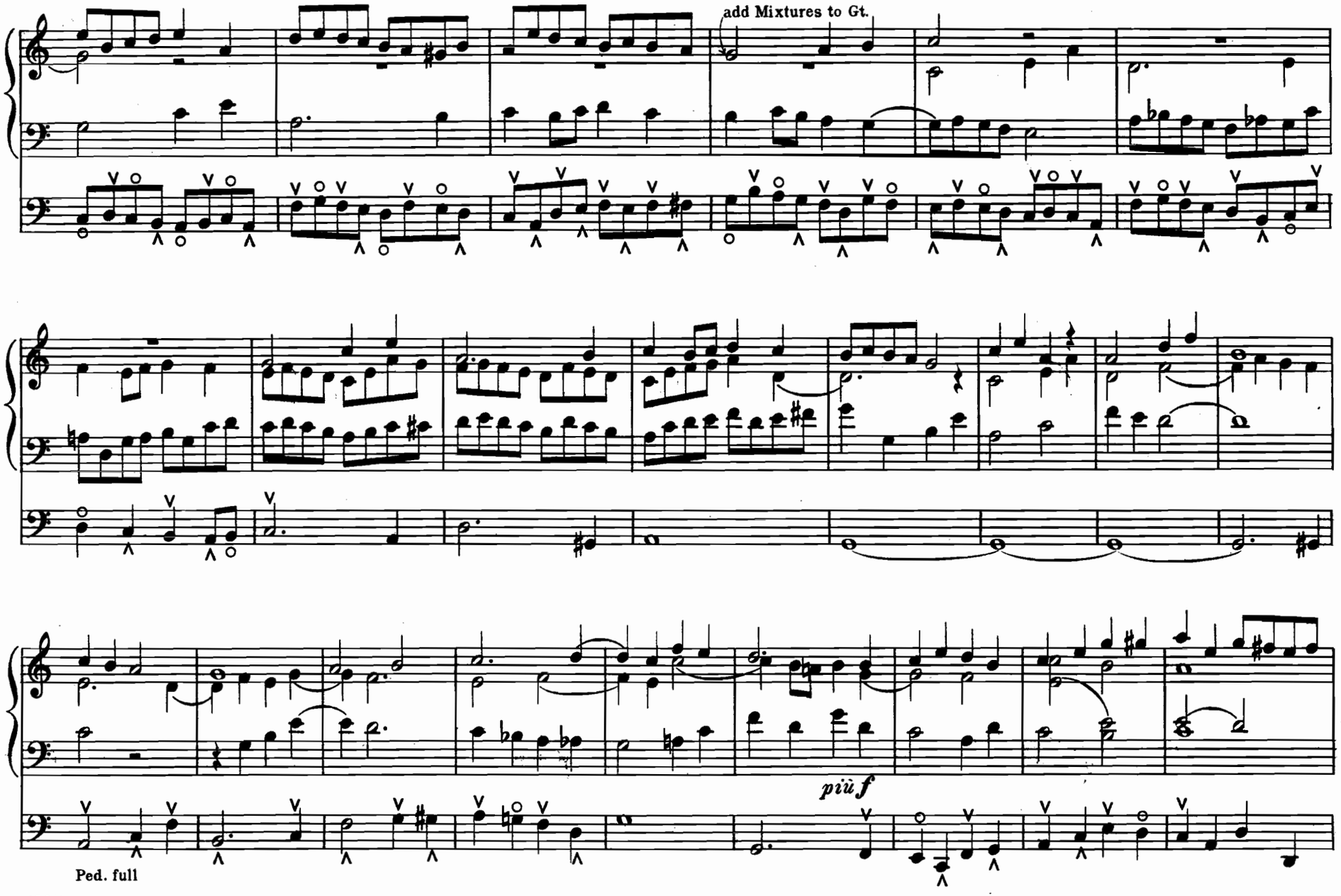

off Gt. to Ped.
f Ch.
Reduce Ped. to 16′ 8′
ff Gt.
f Sw.
Gt. to Sw.
Ped. full to Gt.
Ped. to Sw. only
ff Gt.

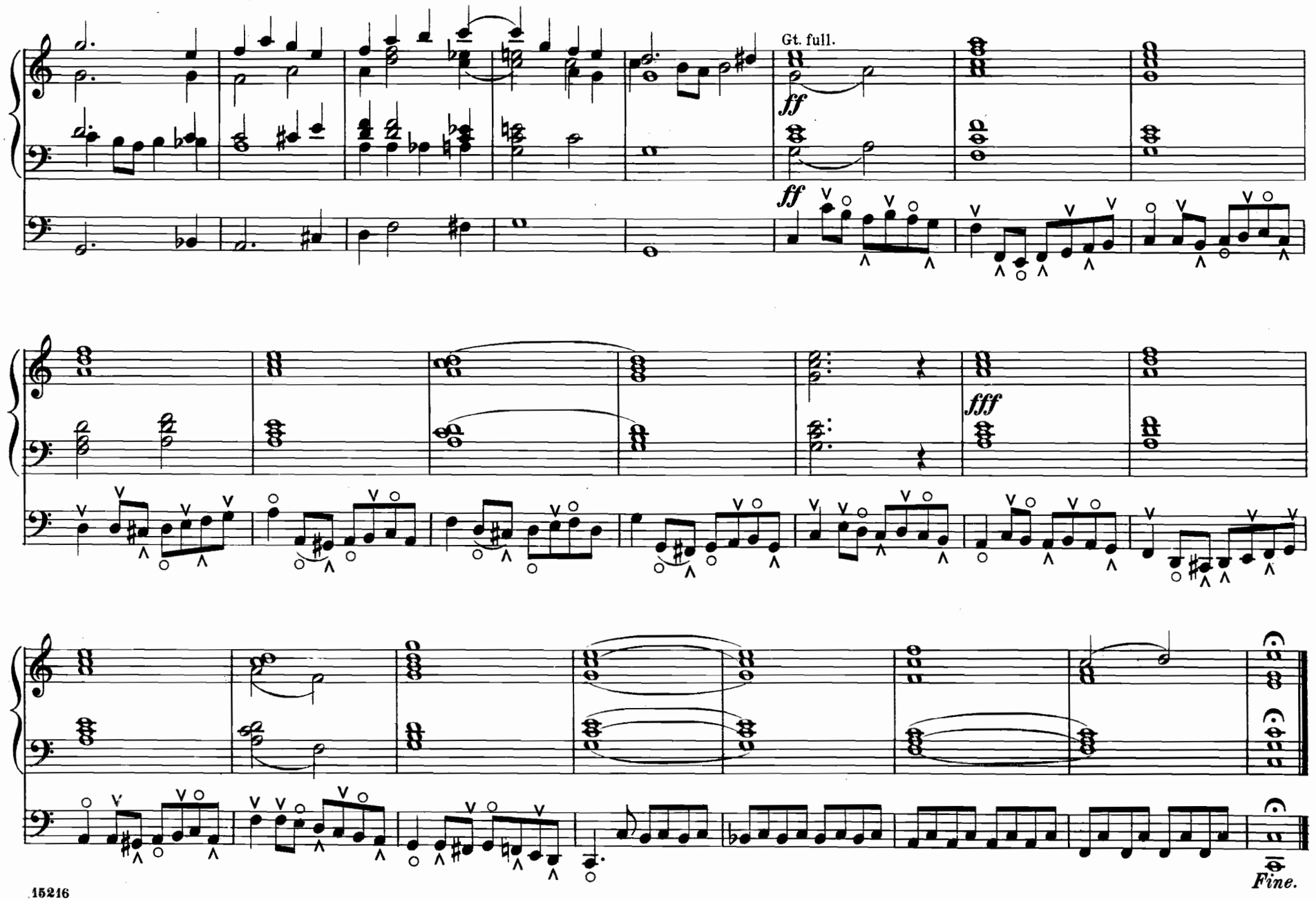
Prepare: Gt. 16′ 8′ 4′.
Sw. full to Gt.
Ch. full
Ped. 16′ 8′, no reeds to Gt.

Fuga.
Allegro moderato.




Ch. to Gt.


add Mixtures to Gt.
più f
Ped. full


Gt. full.
ff
ff
fff
Fine.

Sonata No 2.

Prepare: Gt. full. Sw. full. Ch. 8′ 4′ 2′. Ped. 16′ 8′ to Gt. and Sw.

J. A. van EYKEN. Op. 15.
Edited by John White.

Allegro con brio e con fuoco. (𝅗𝅥 = 76.)

Manuals.

Pedal.

ff Gt.

ff

off Gt. to Ped.

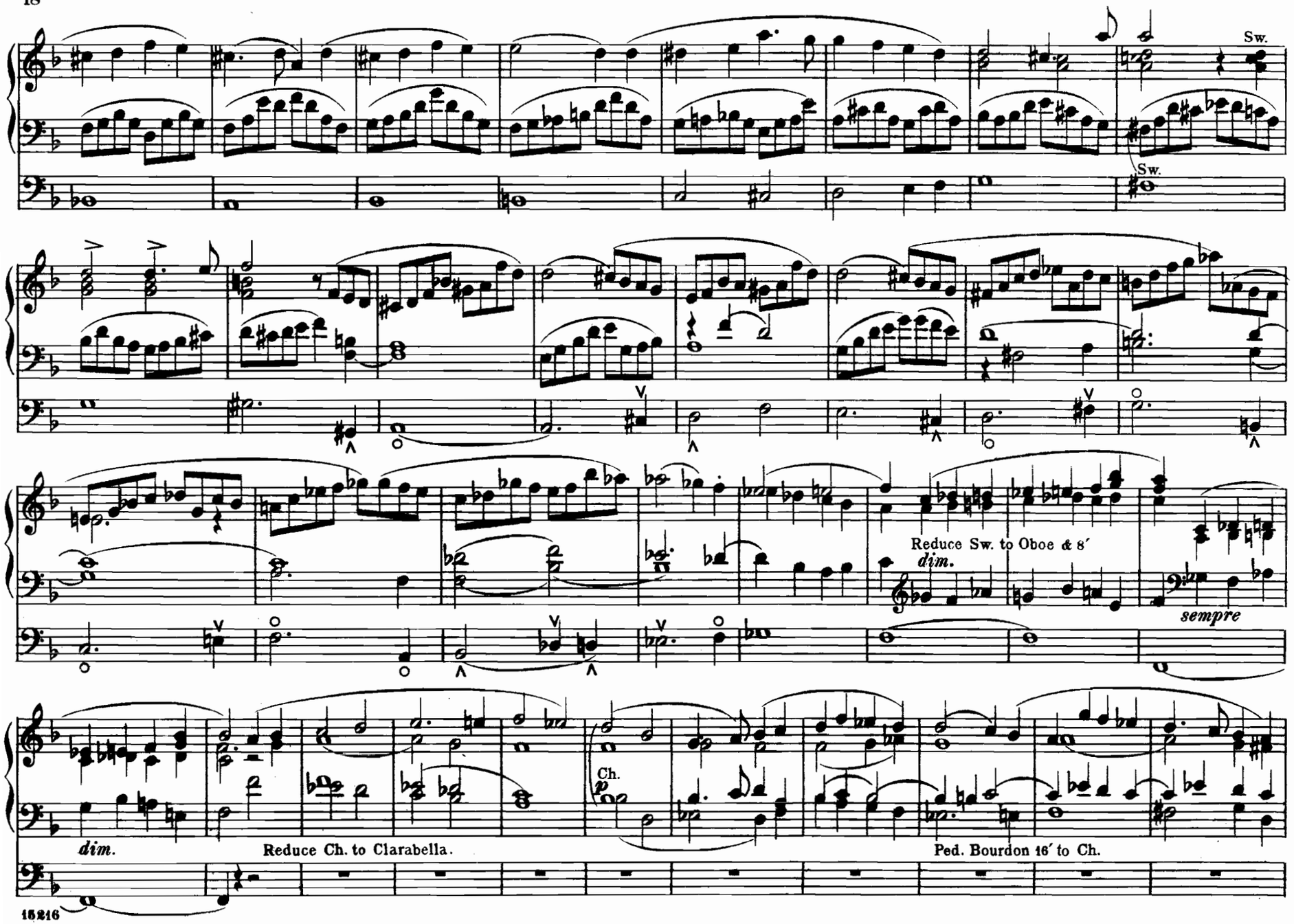
Sw.

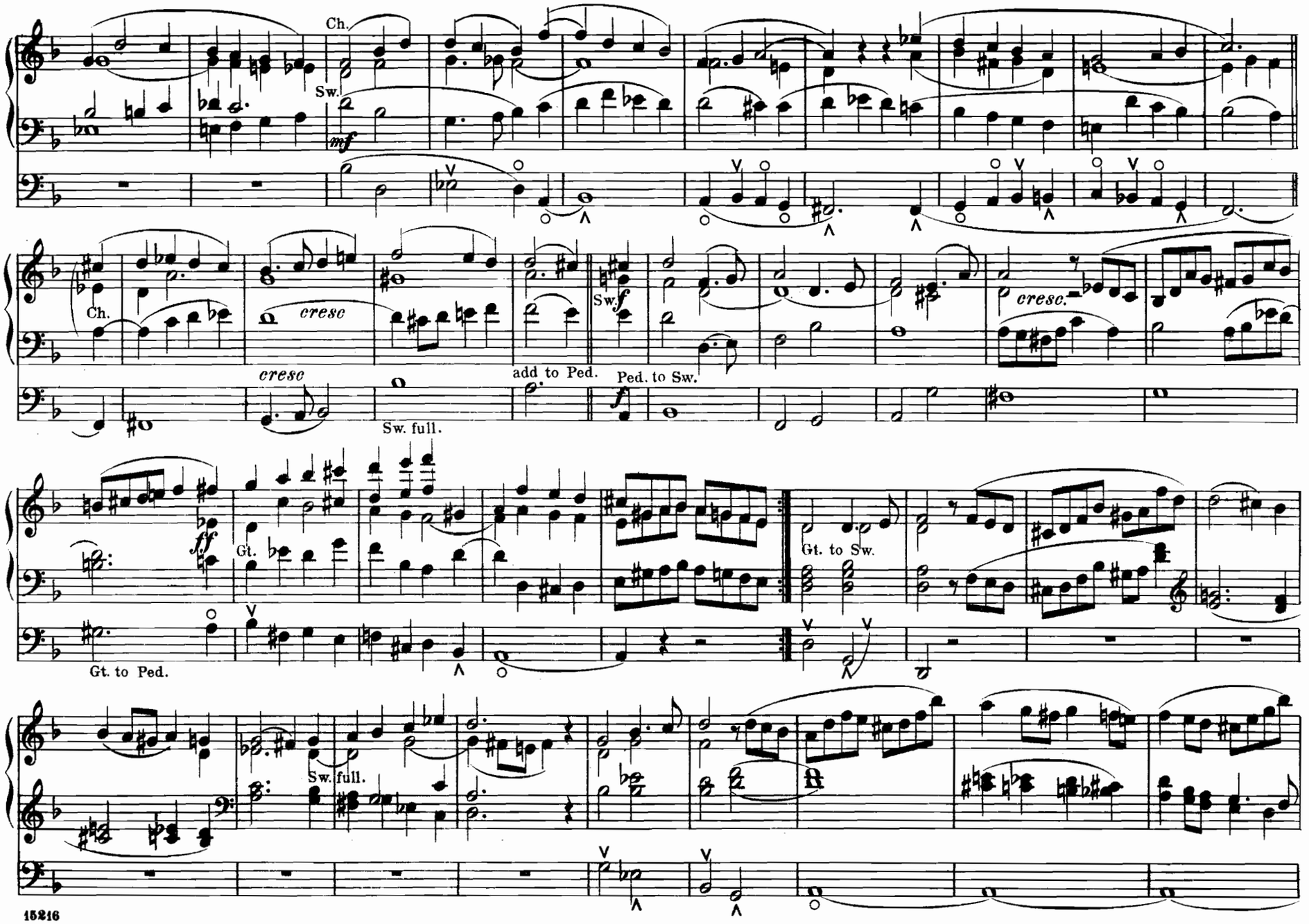
Sw.

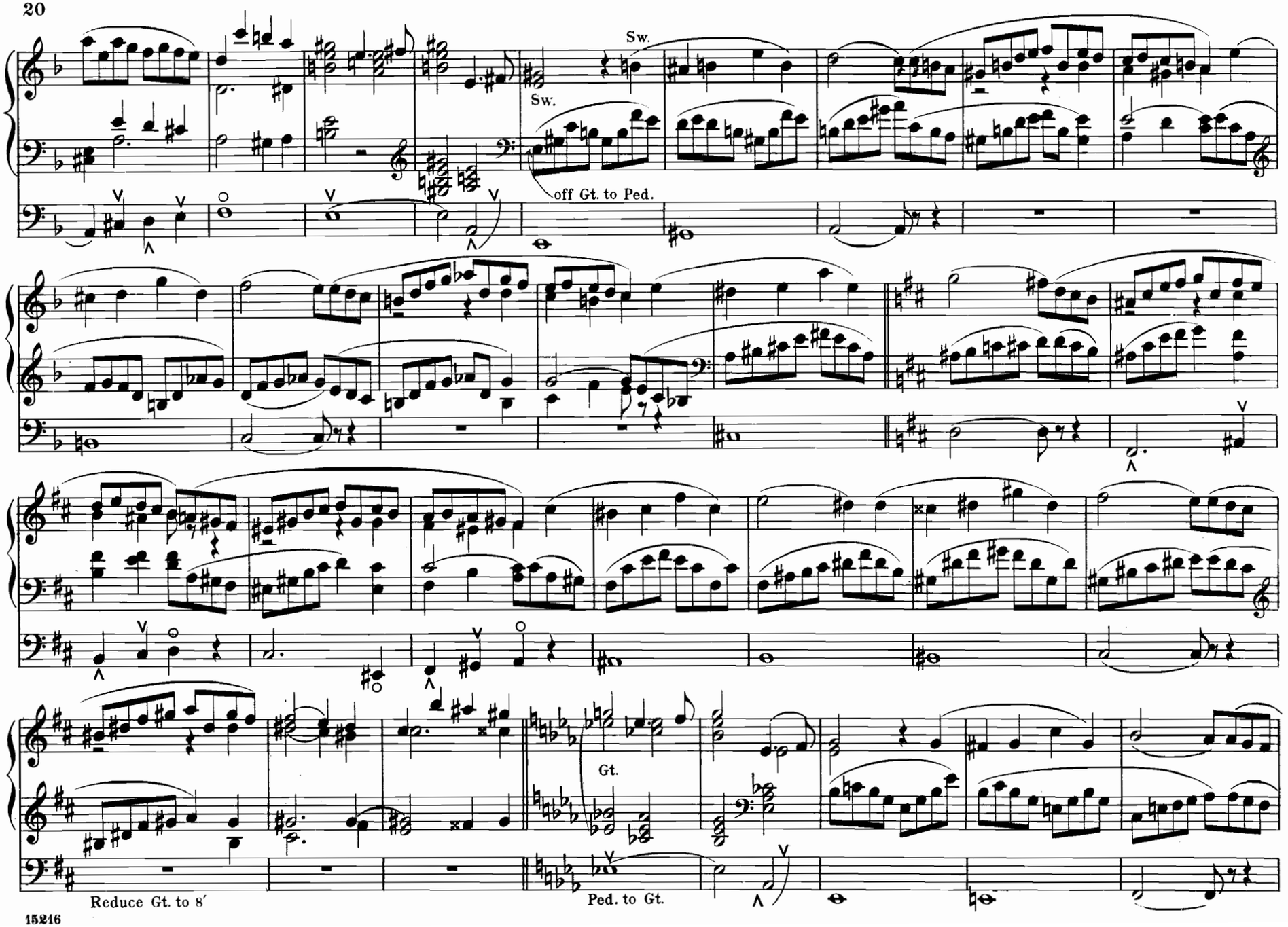
Ch.

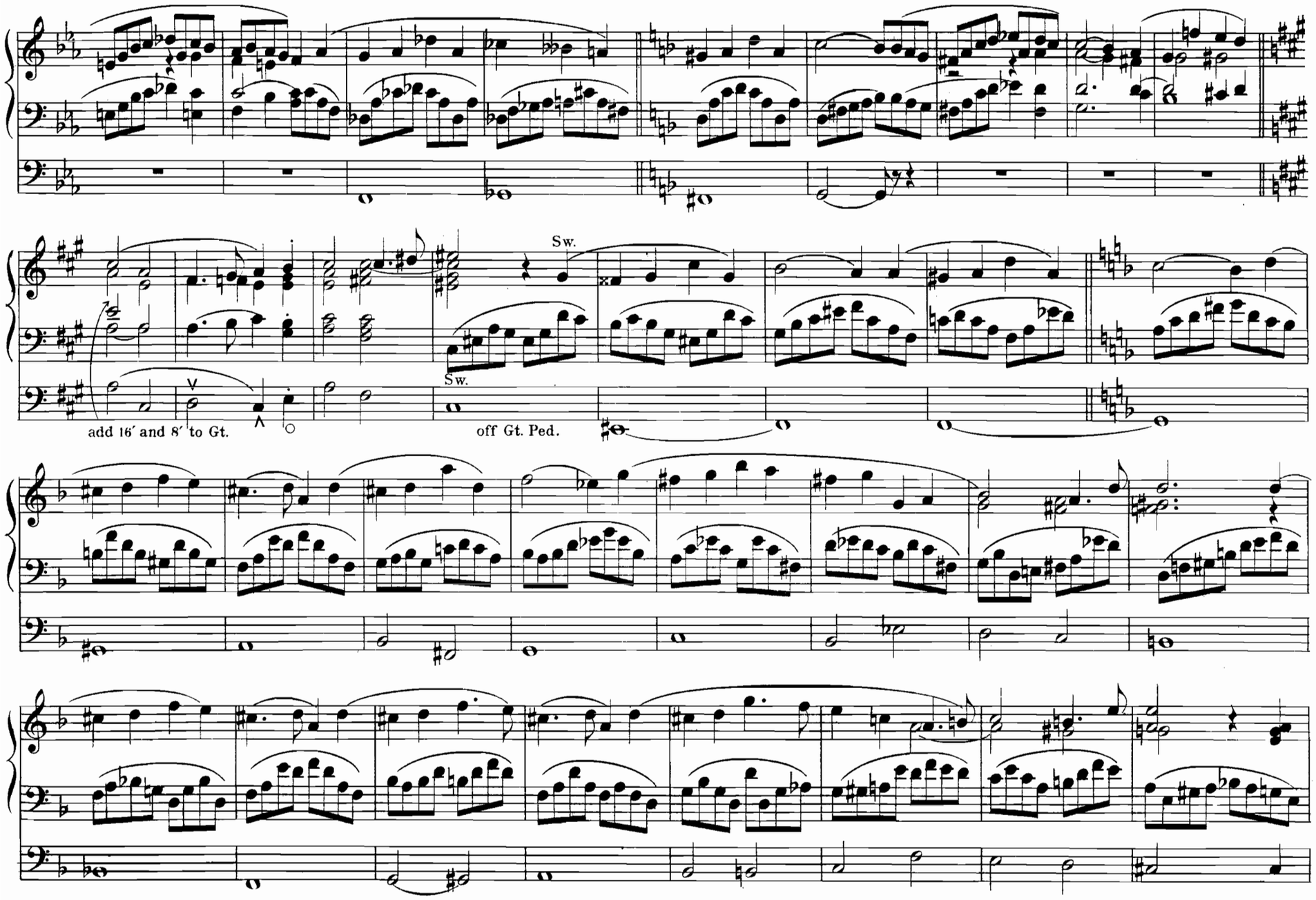
Ch.

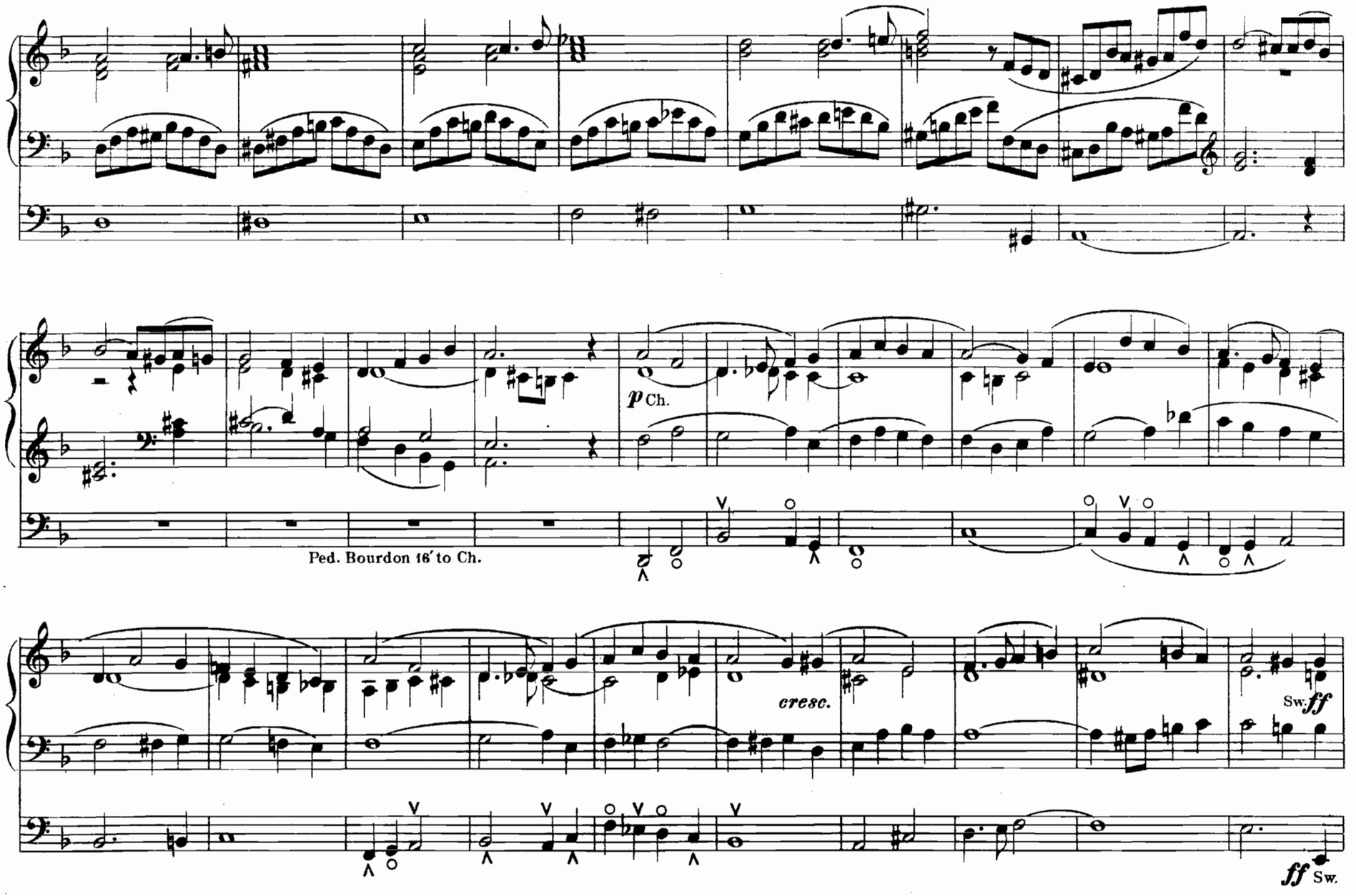
off Sw. Ped.

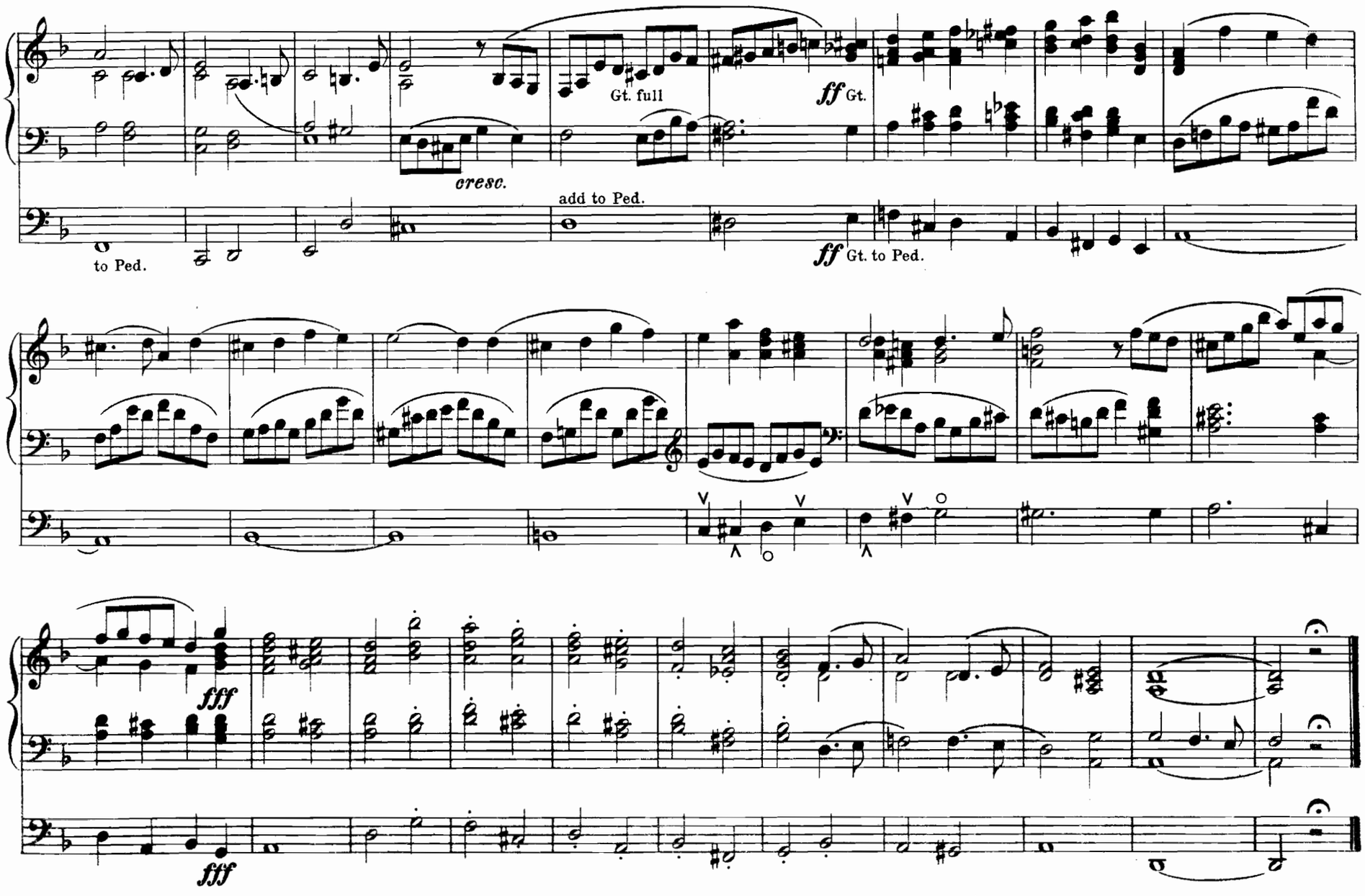

Sw.
Sw.
Reduce Sw. to Oboe & 8′
dim.
sempre
Ch.
p
dim.
Reduce Ch. to Clarabella.
Ped. Bourdon 16′ to Ch.


Ch.
Sw.
mf
Ch.
cresc
cresc
Sw. full.
add to Ped.
Sw.
f
Ped. to Sw.
cresc.
f
Gt. to Ped.
ff
Gt.
Gt. to Sw.
Sw. full.

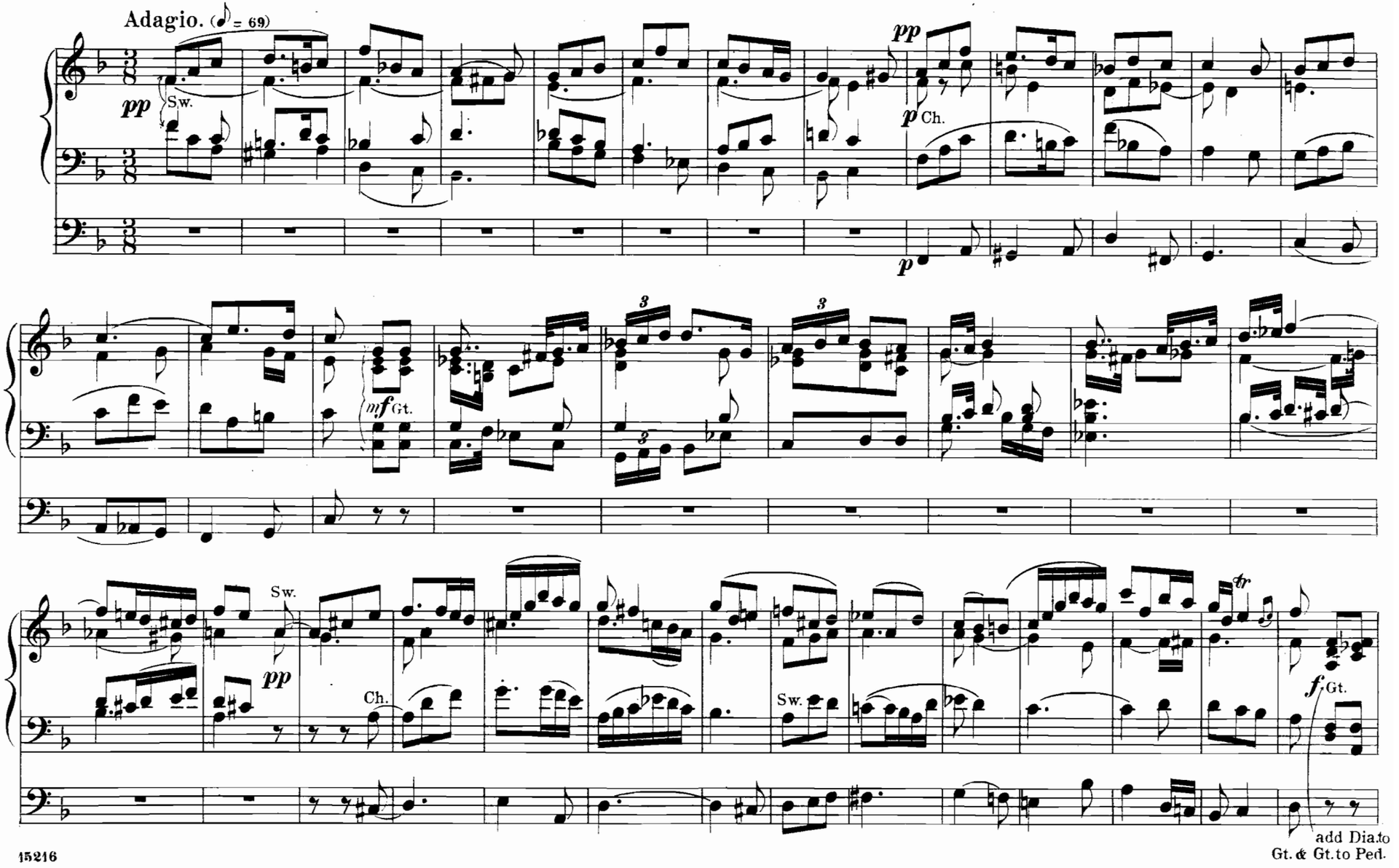

Sw.
Sw.
off Gt. to Ped.
Gt.
Reduce Gt. to 8′
Ped. to Gt.

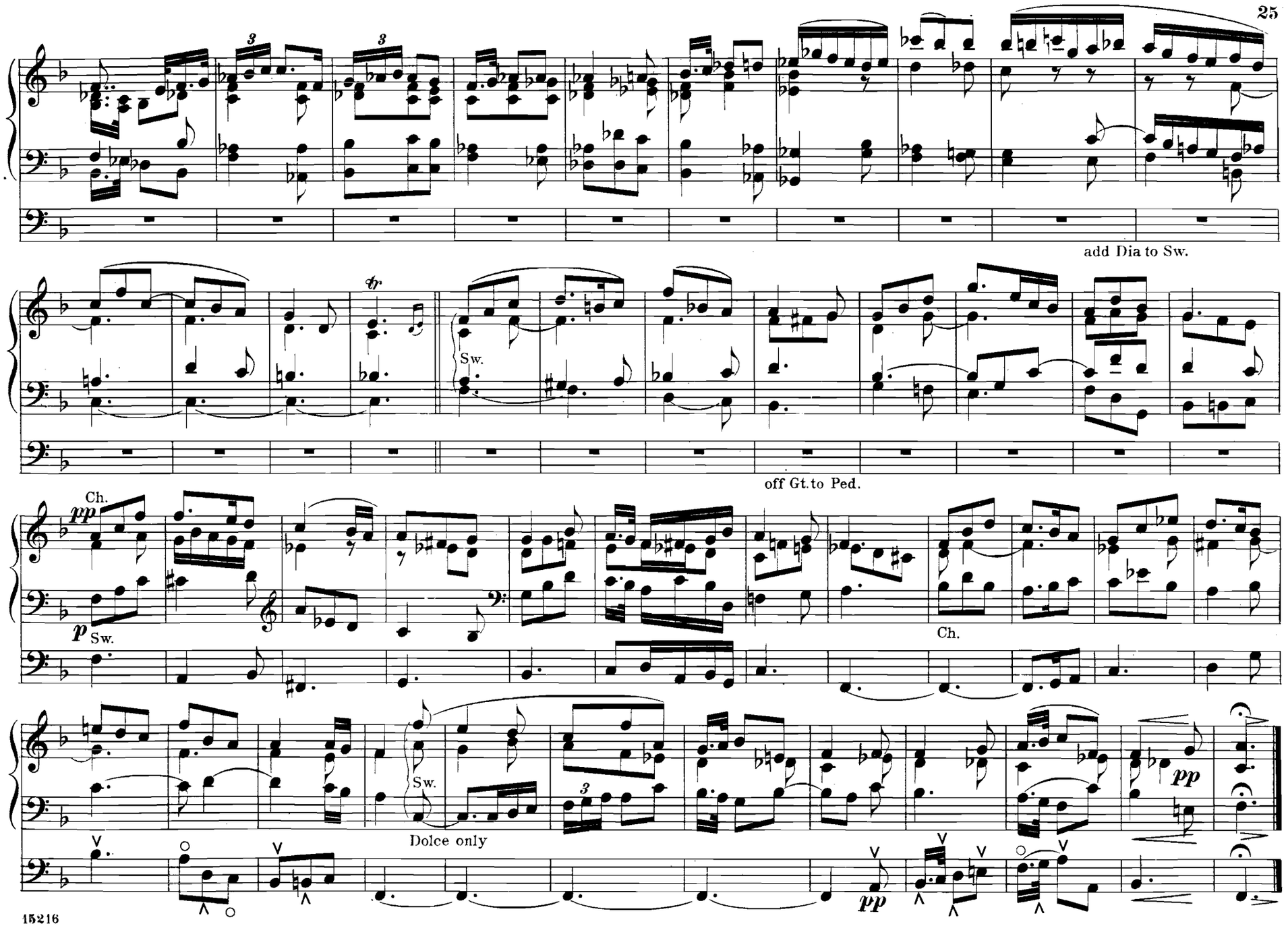

Sw.
Sw.
add 16′ and 8′ to Gt.
off Gt. Ped.


p Ch.
Ped. Bourdon 16′ to Ch.
cresc.
Sw. ff
ff Sw.


Gt. full
ff Gt.
cresc.
add to Ped.
to Ped.
ff Gt. to Ped.
fff
fff

Prepare. Gt. Gamba 8′.
Sw. Dolce 8′.
Ch. Stop. Dia.
Ped. Bourdon 16′ to Sw.



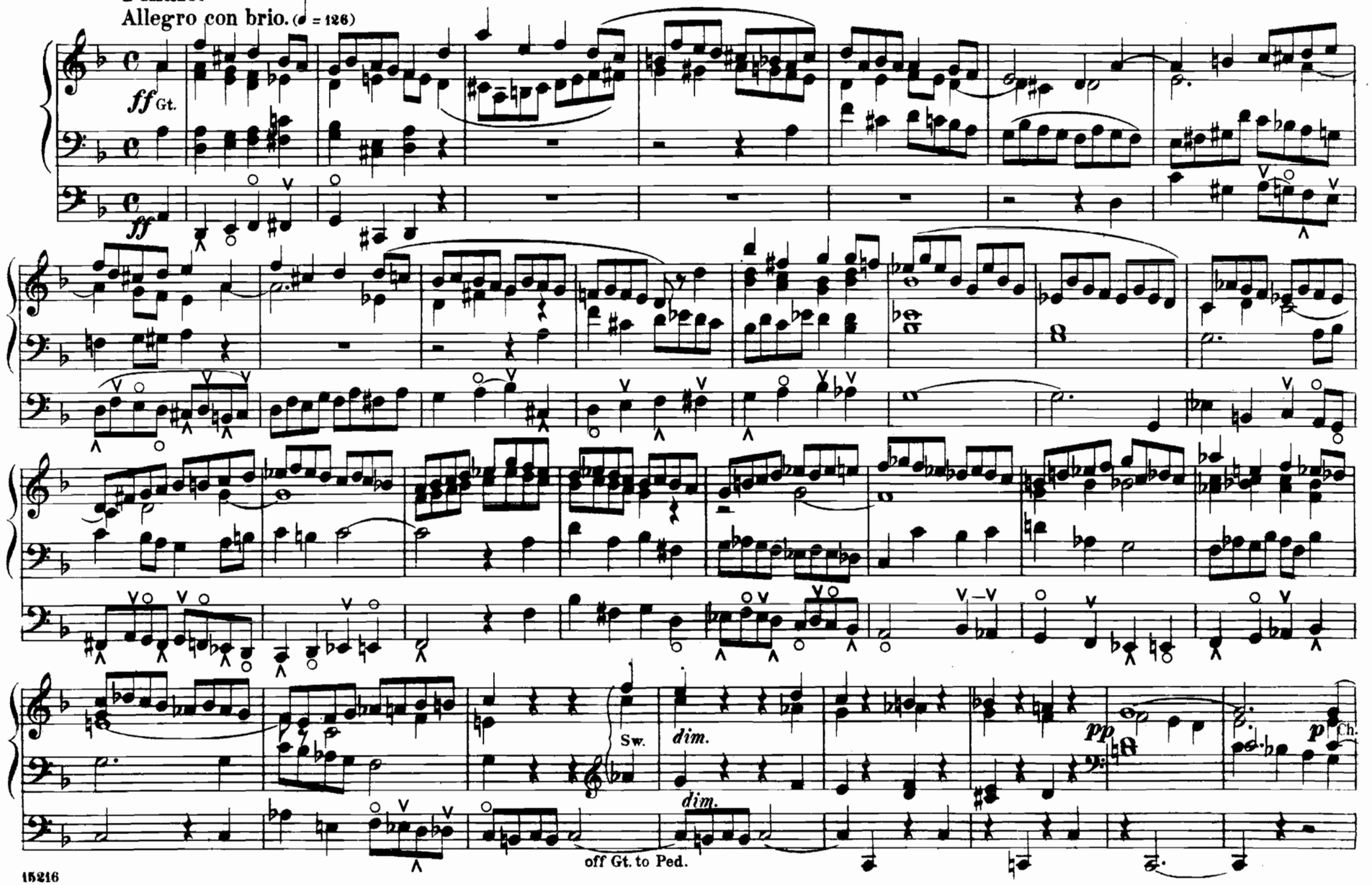

add Dia to Sw.
Sw.
off Gt.to Ped.
Ch.
pp
p Sw.
Ch.
Sw.
Dolce only
pp
pp

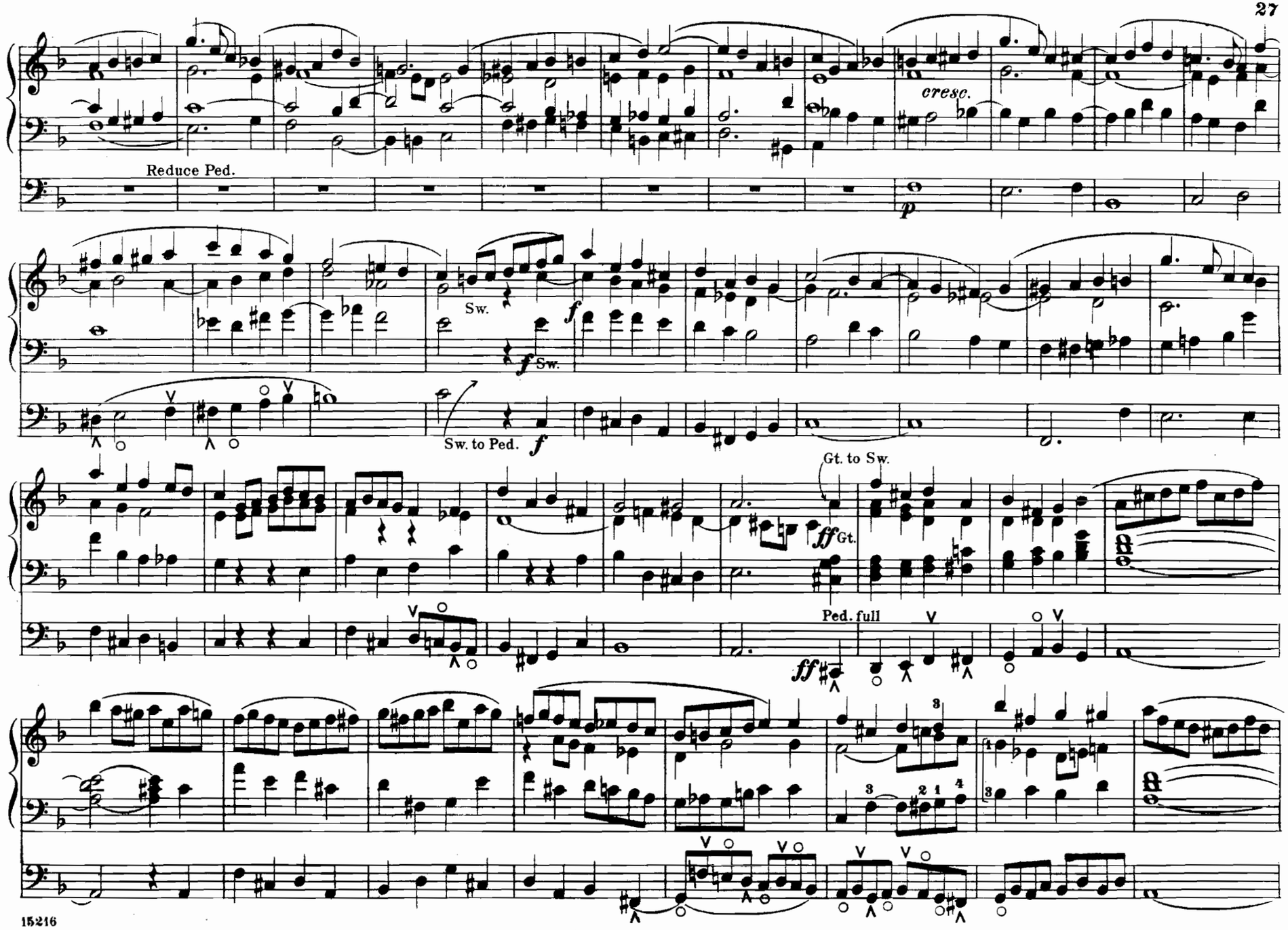
26

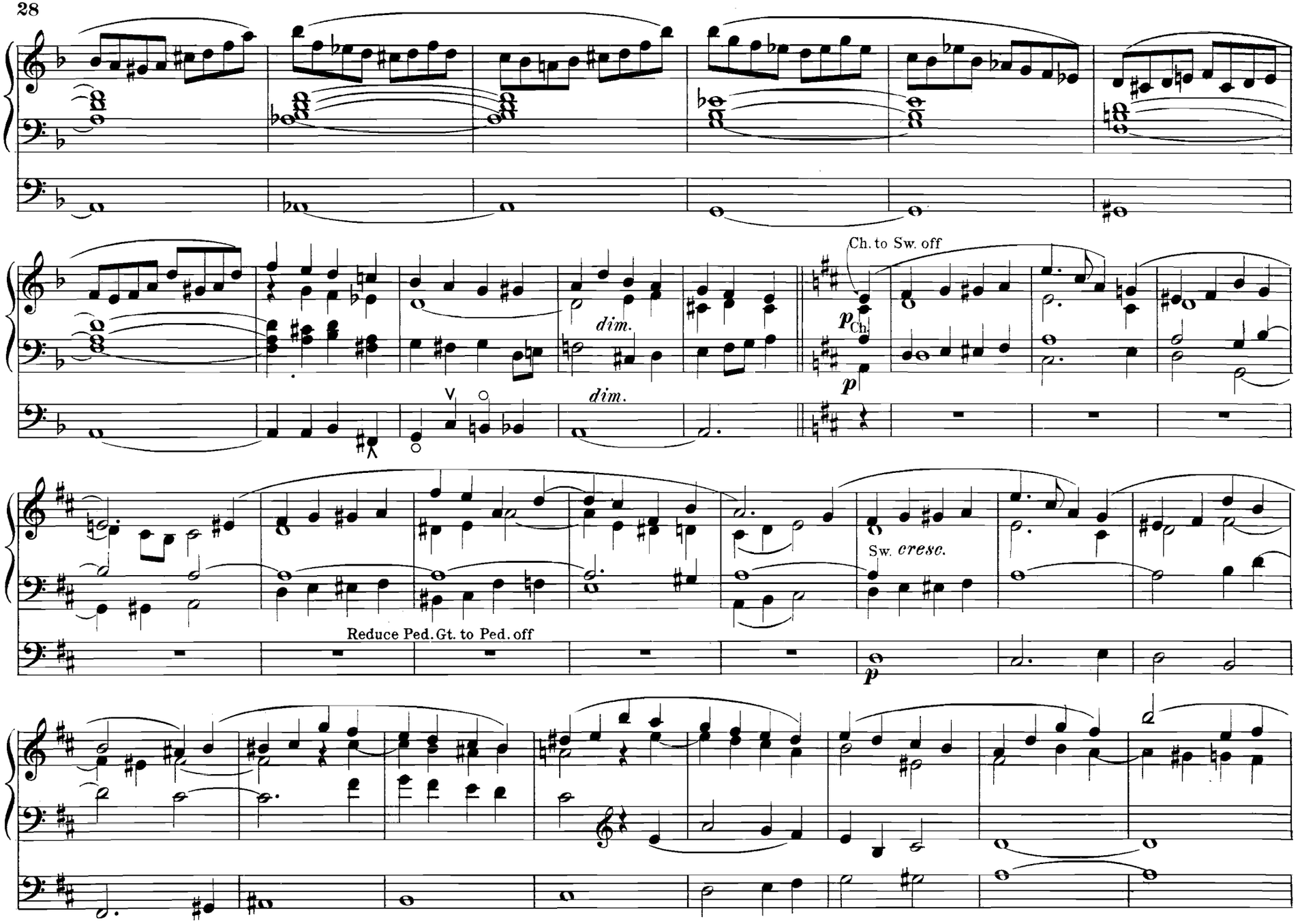
Prepare. Gt. full.
Sw. full to Gt.
Ch. 8′ 4′ to Sw.
Ped. full to Gt. Sw. and Ch.

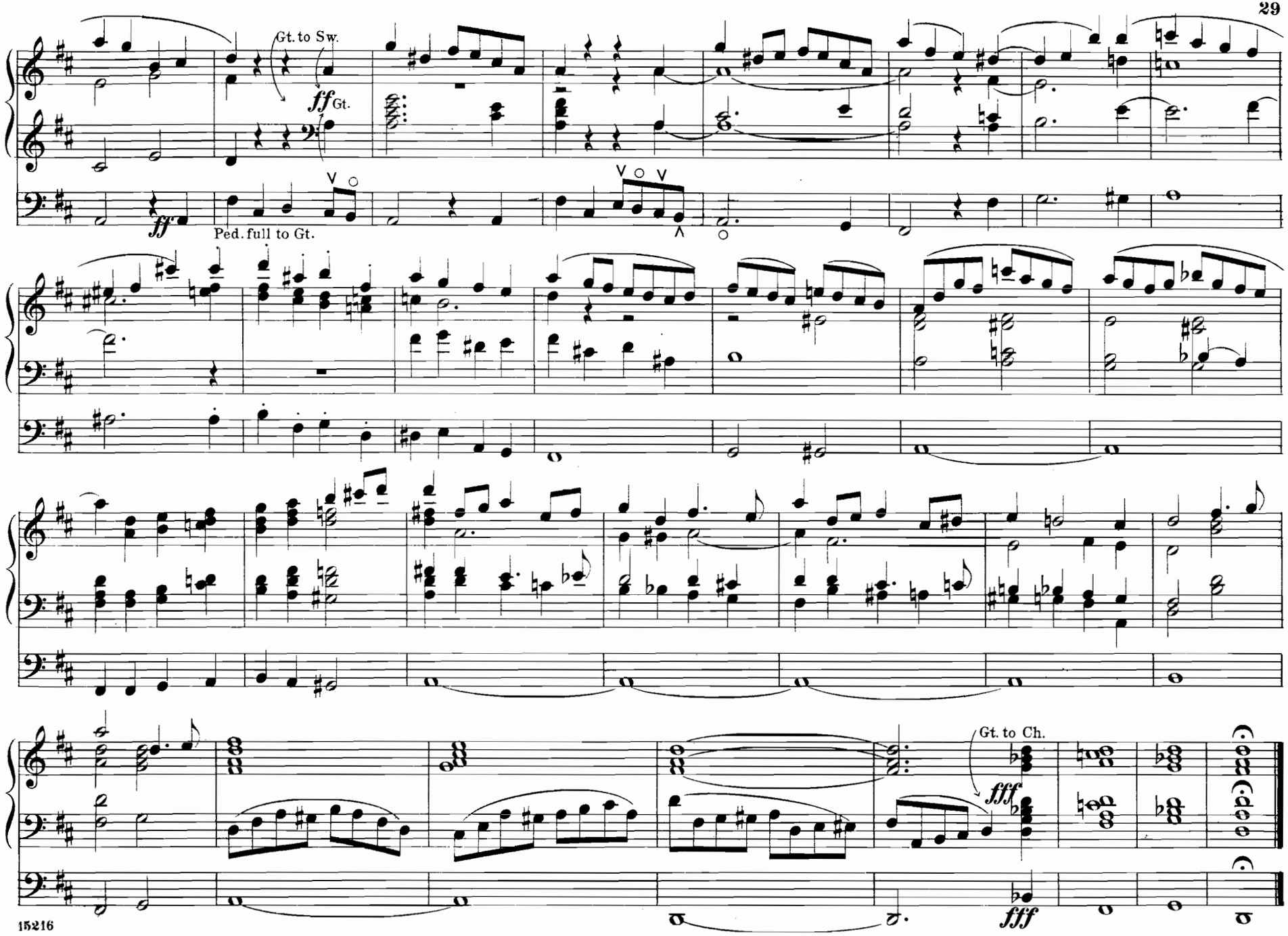
Finale.

Allegro con brio. (♩ = 126)




Reduce Ped.
cresc.
p
Sw.
f
Sw.
f
Sw. to Ped.
f
Gt. to Sw.
ff Gt.
Ped. full
ff


Ch. to Sw. off
dim.
dim.
Sw. cresc.
Reduce Ped. Gt. to Ped. off

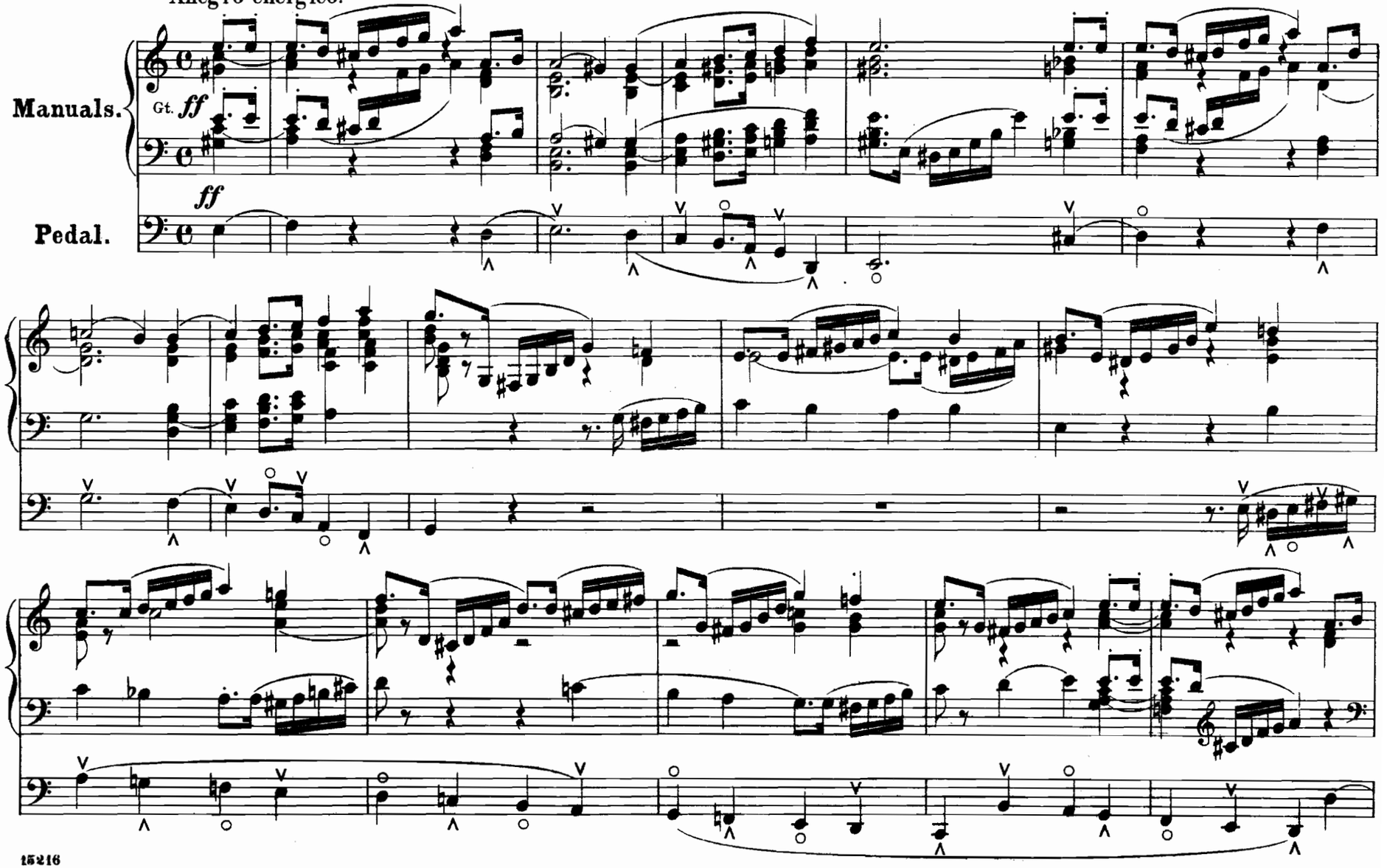

Gt. to Sw.
ff Gt.
ff
Ped. full to Gt.
Gt. to Ch.
fff
fff

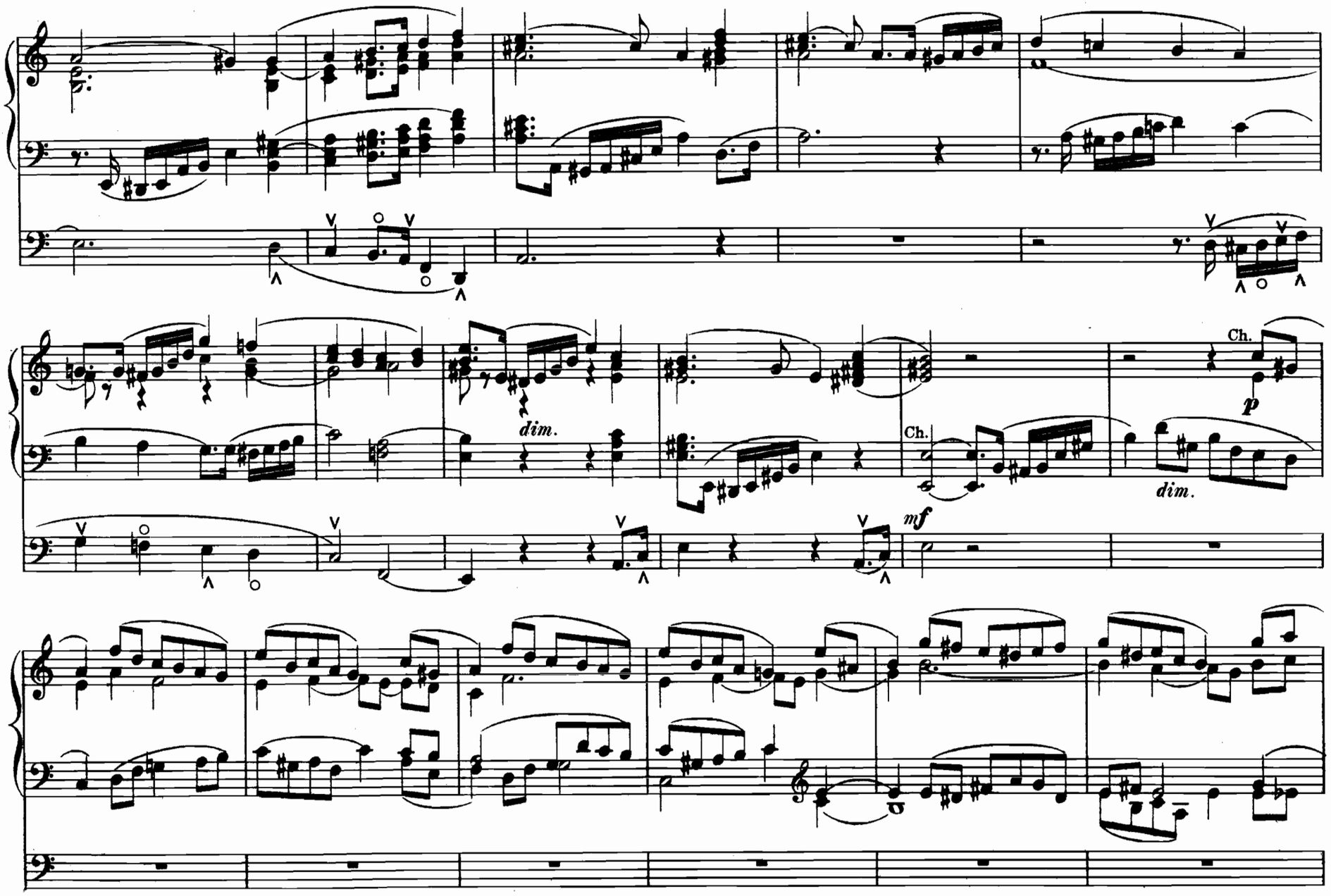
Prepare: Gt. full
Sw. Oboe & 8′
Ch. Flutes 8′ & 4′
Ped. full to Gt.

Sonata № 3.

J. A. van EYKEN. Op. 25.
Edited by John White.

Allegro energico.





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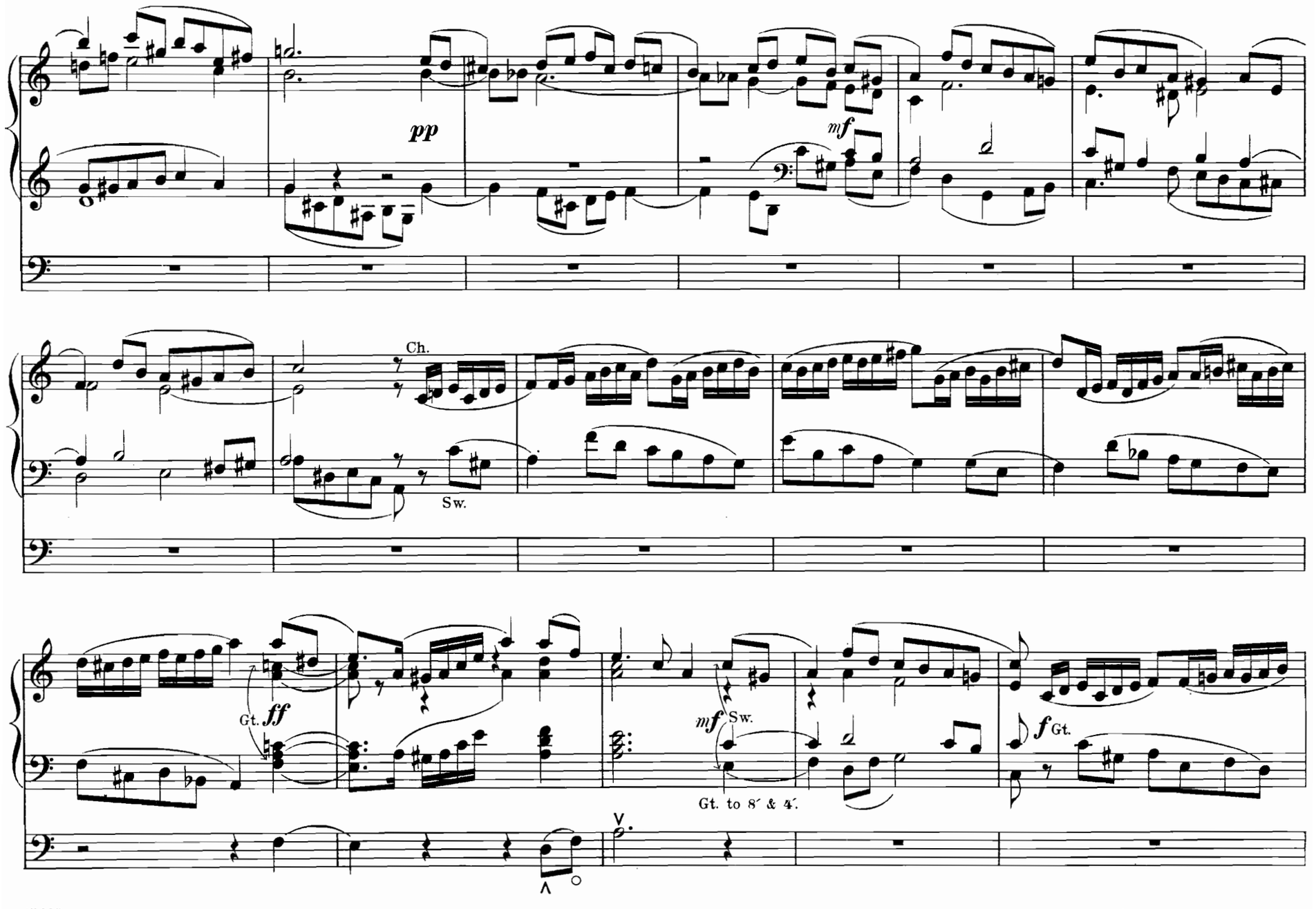
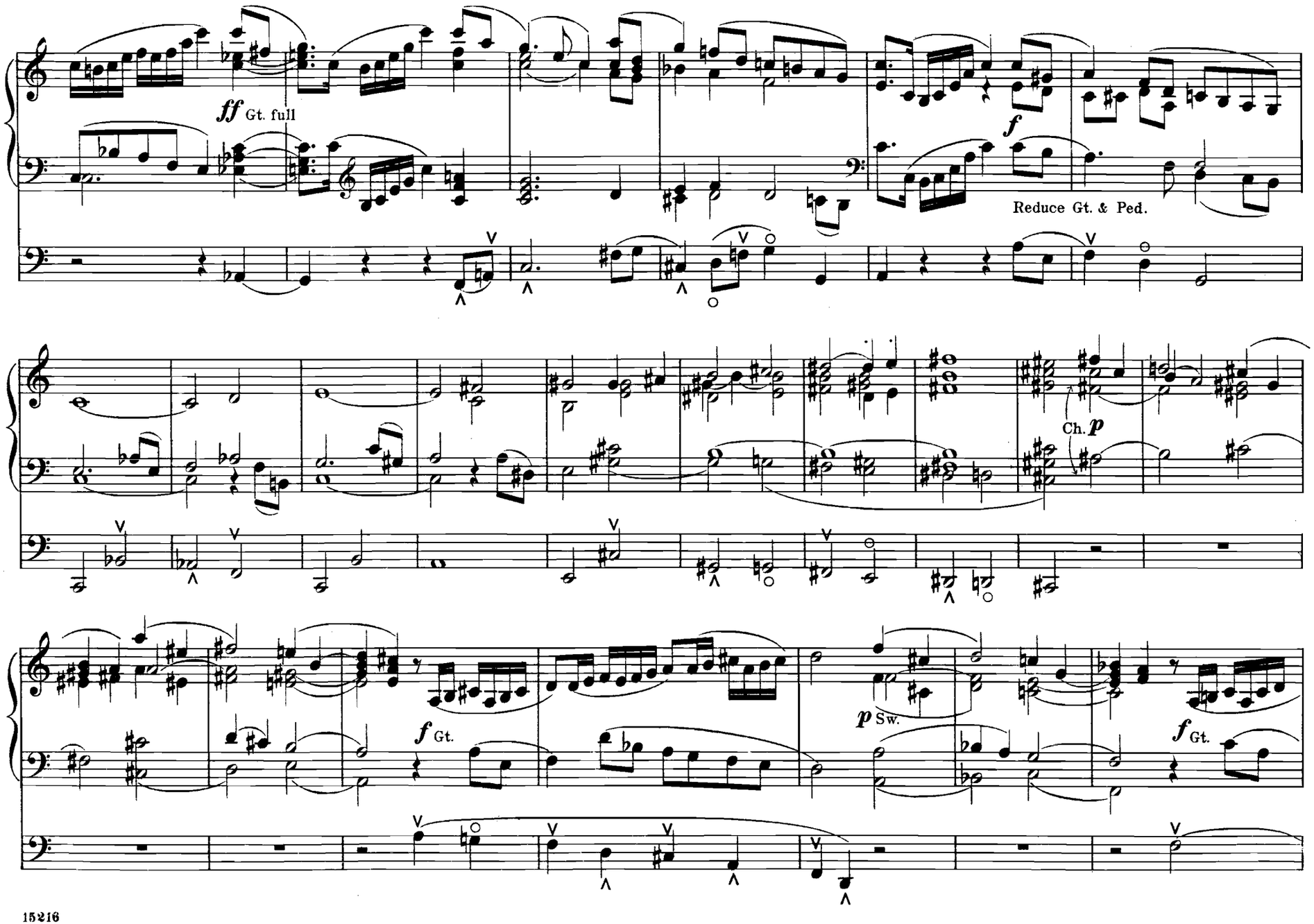
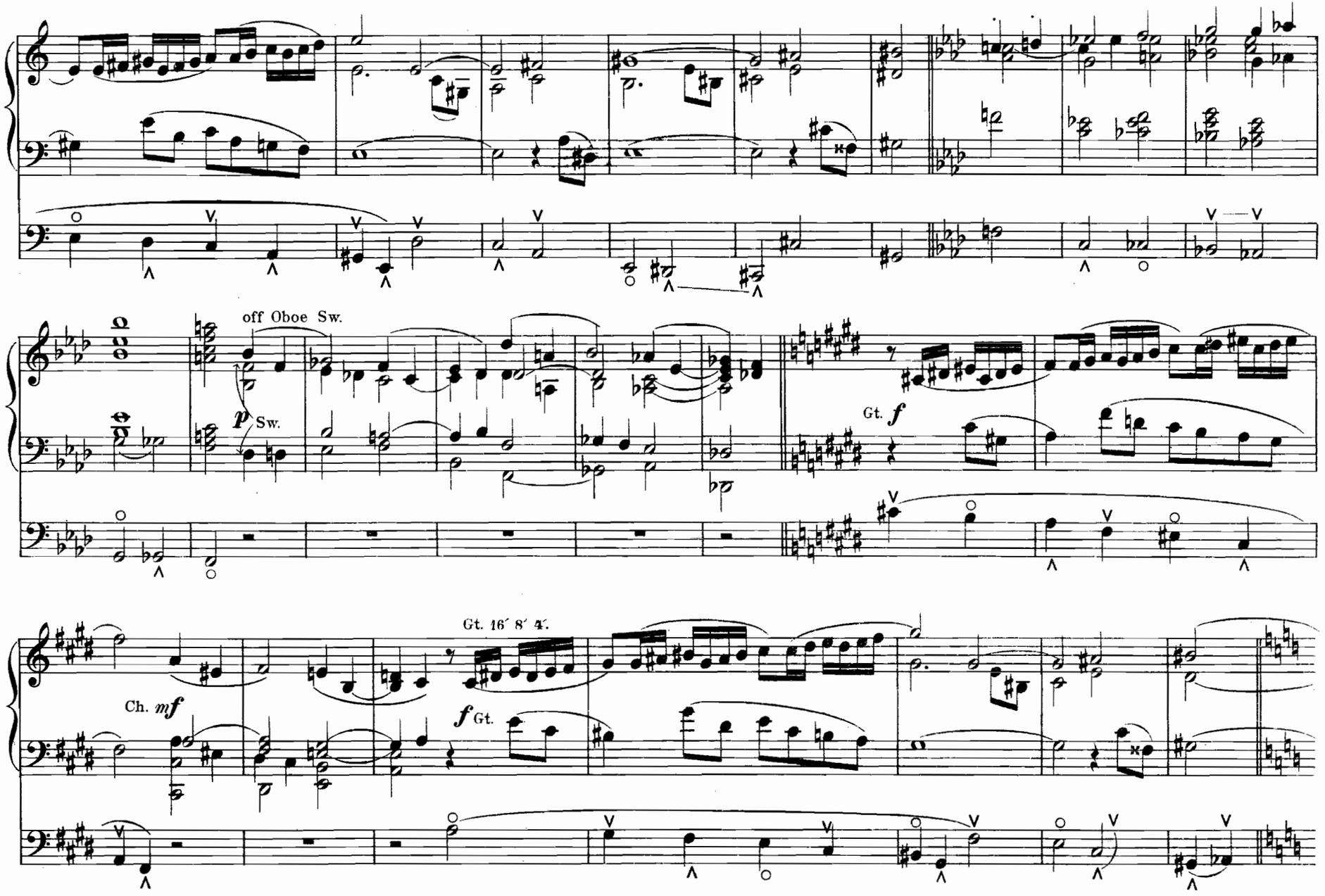
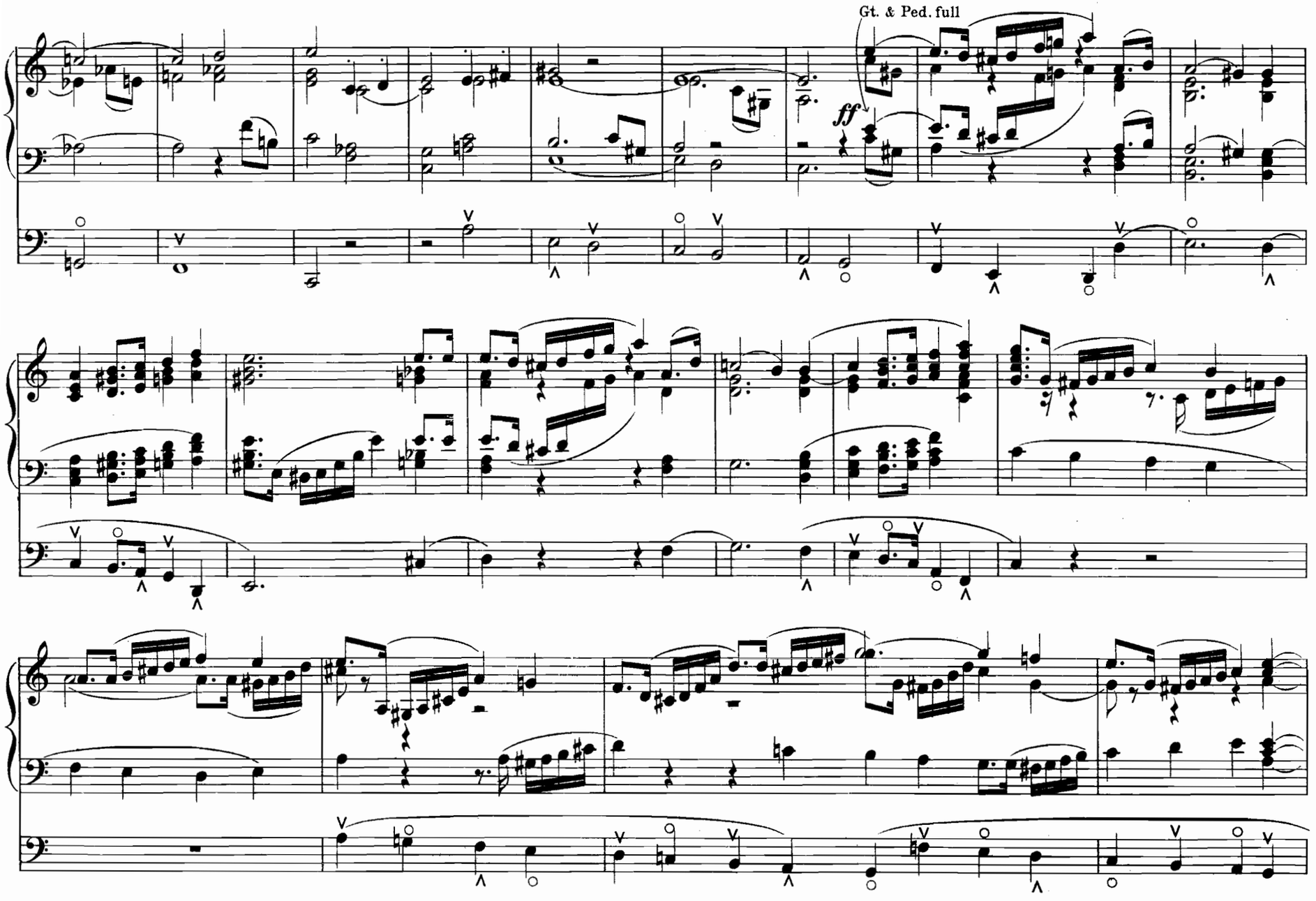
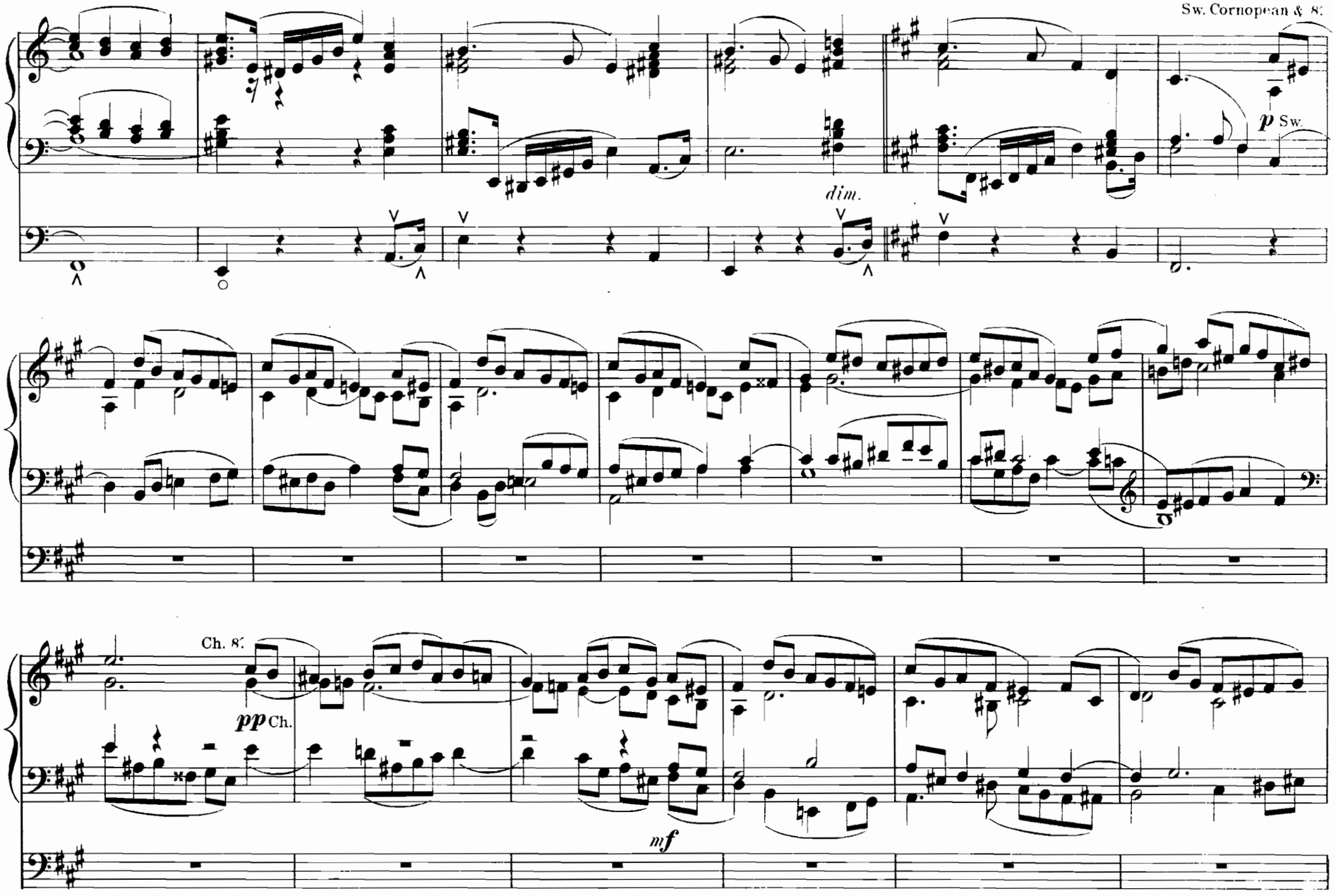
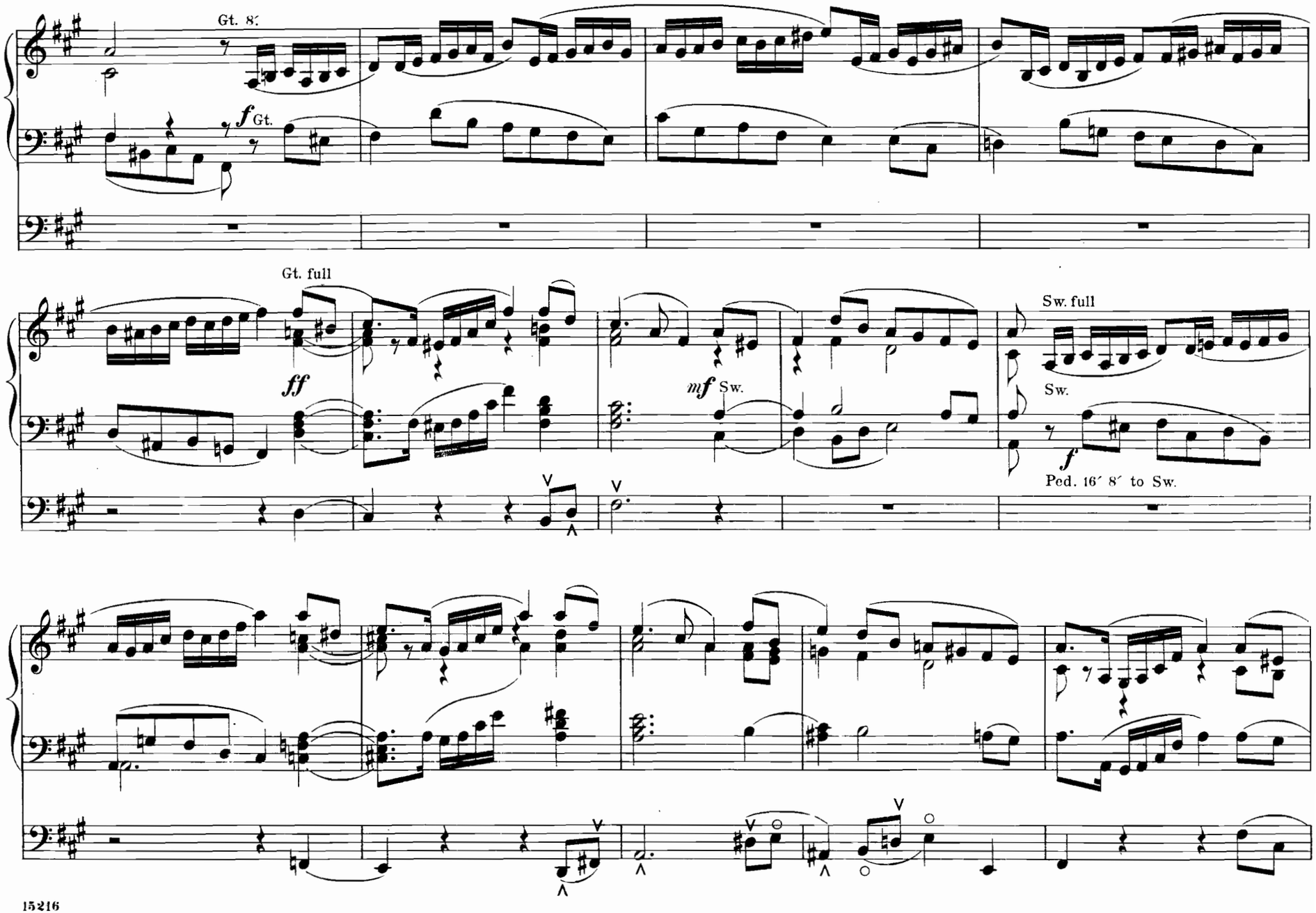

pp
mf
Ch.
Sw.
Gt.
ff
mf
Sw.
Gt. to 8′ & 4′.
f
Gt.

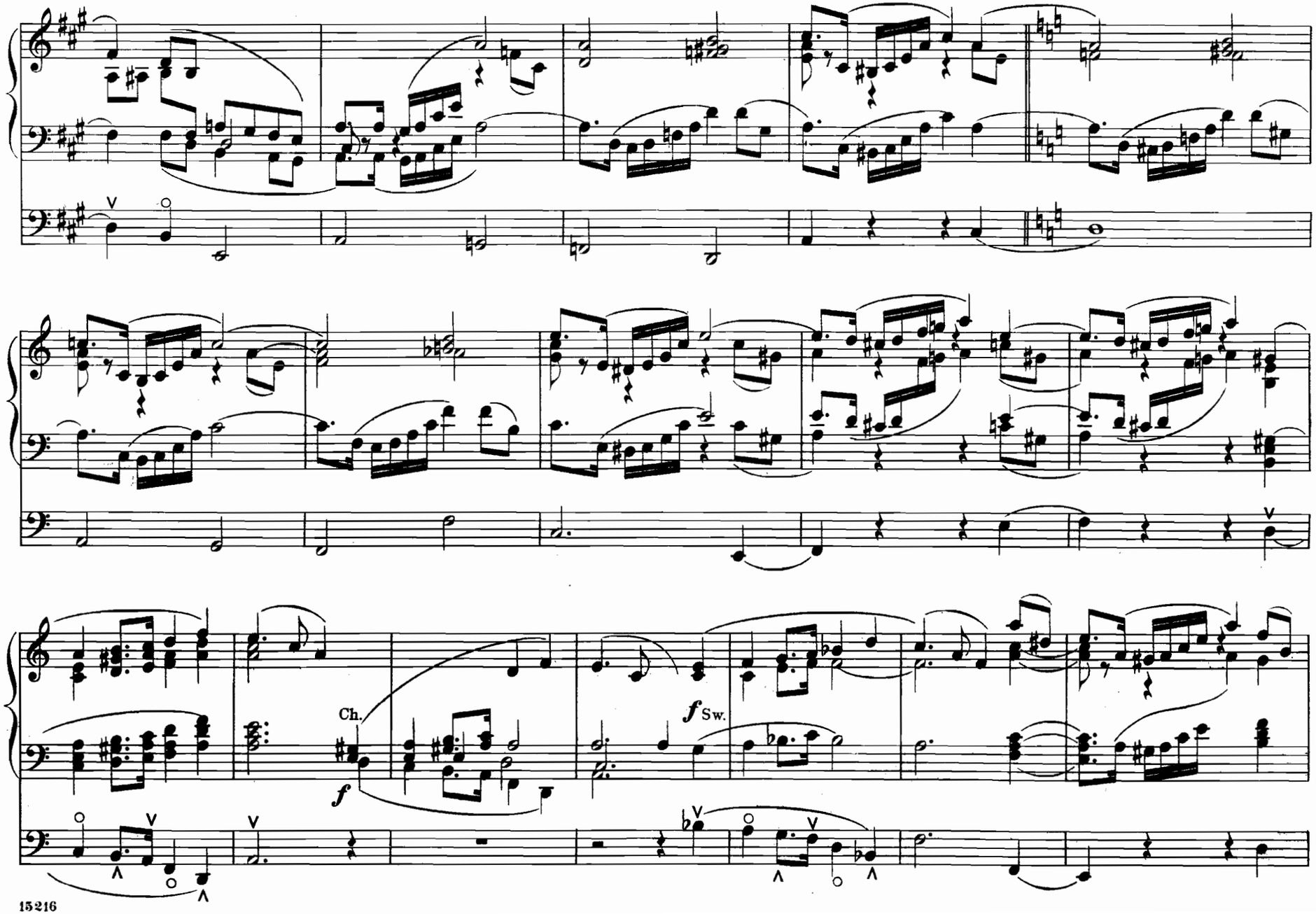

ff Gt. full
f
Reduce Gt. & Ped.
Ch. p
p Sw.
f Gt.
f Gt.

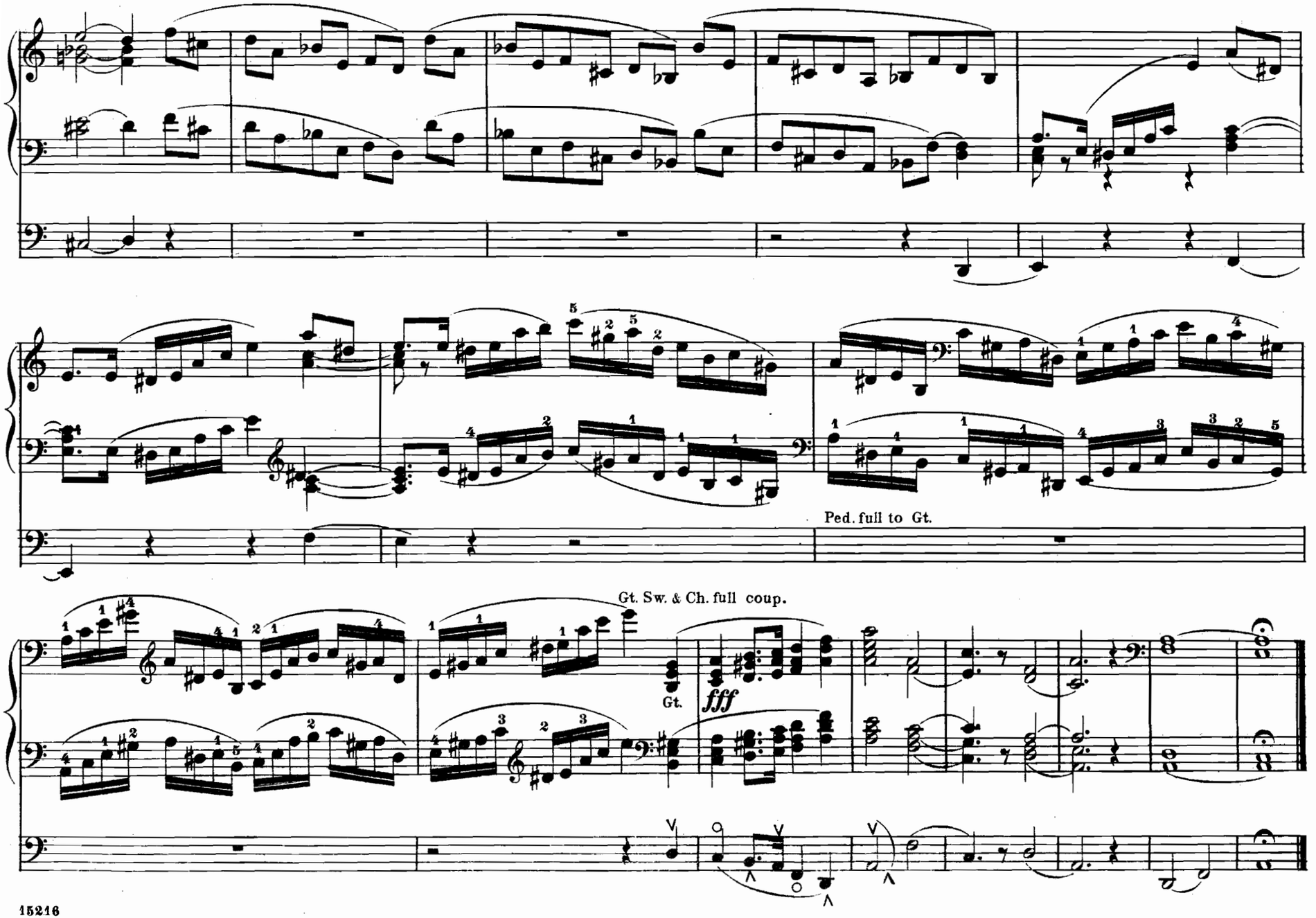

off Oboe Sw.
p Sw.
Gt. f
Ch. mf
Gt. 16′ 8′ 4′.
f Gt.


Gt. & Ped. full
ff


Sw. Cornopean & 8′
p Sw.
dim.
Ch. 8′
pp Ch.
mf

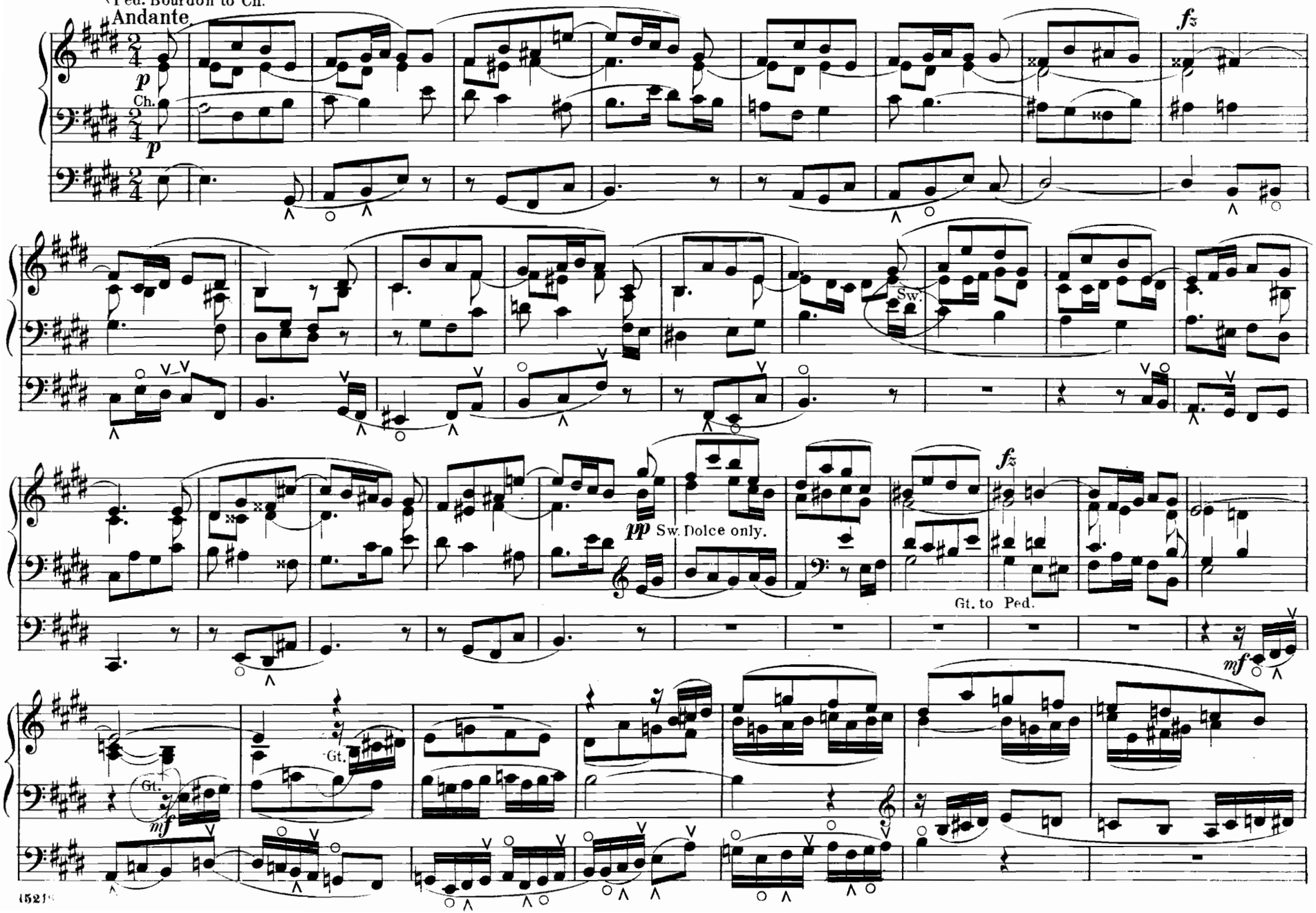

Gt. 8′
f Gt.
Gt. full
ff
mf Sw.
Sw. full
Sw.
f
Ped. 16′ 8′ to Sw.

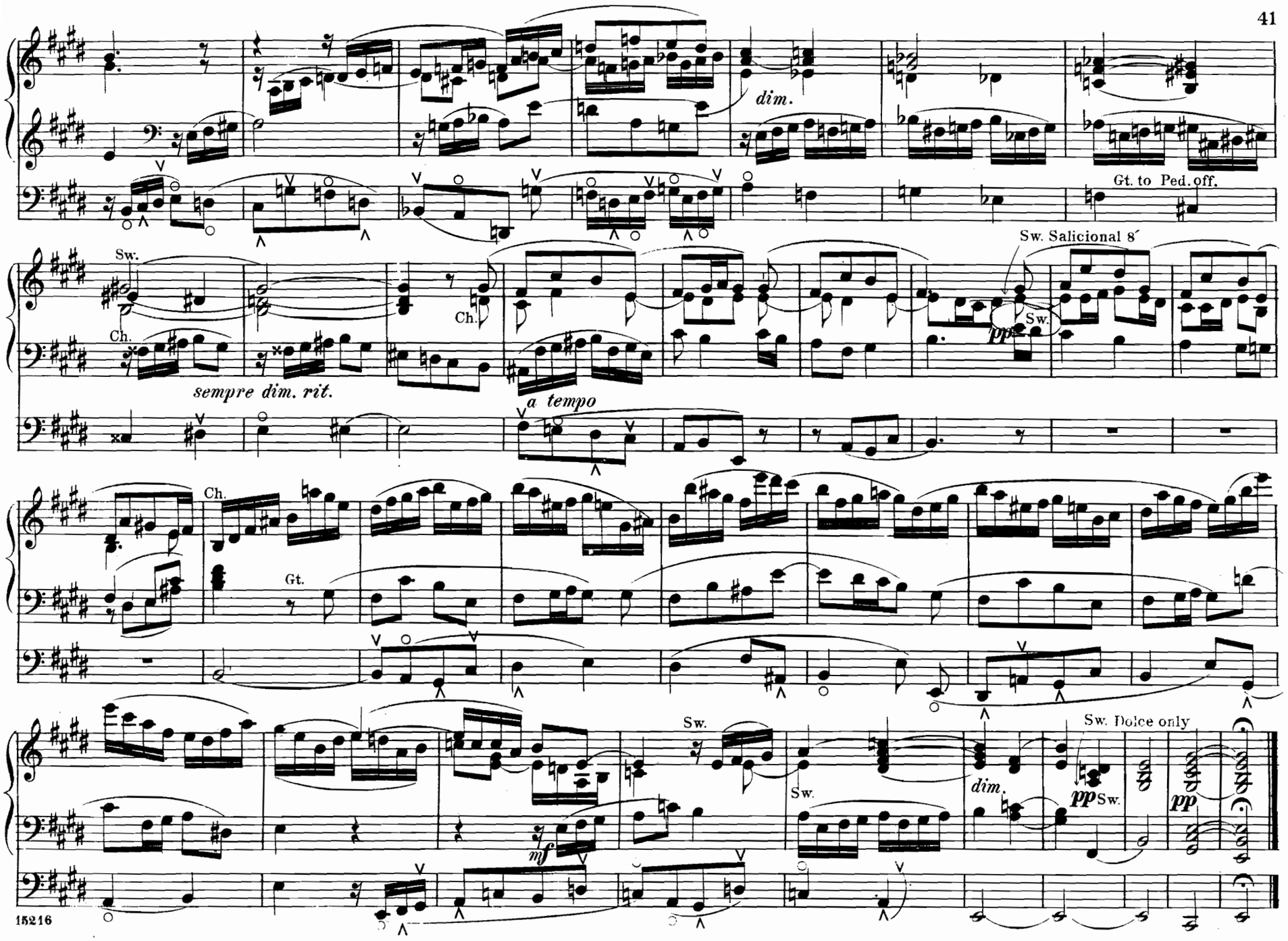

Ch.
f
f Sw.


Ped. full to Gt.
Gt. Sw. & Ch. full coup.
Gt.
fff

40 *Prepare.* Gt. Doppel Floete 8′ to Sw.
Sw. St. Dia. and Flute 4′
Ch. Geigen Principal.
Ped. Bourdon to Ch.

Andante

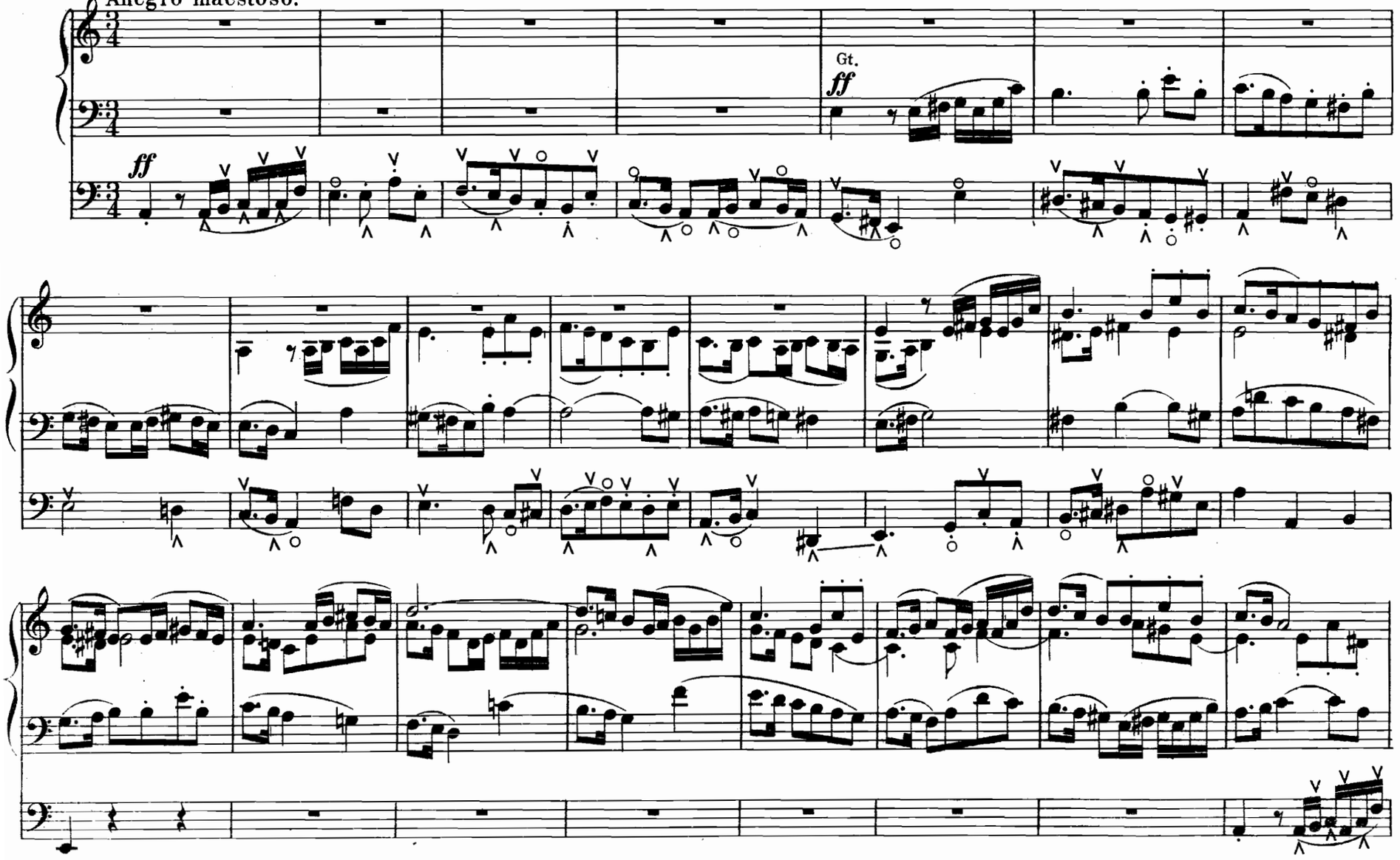


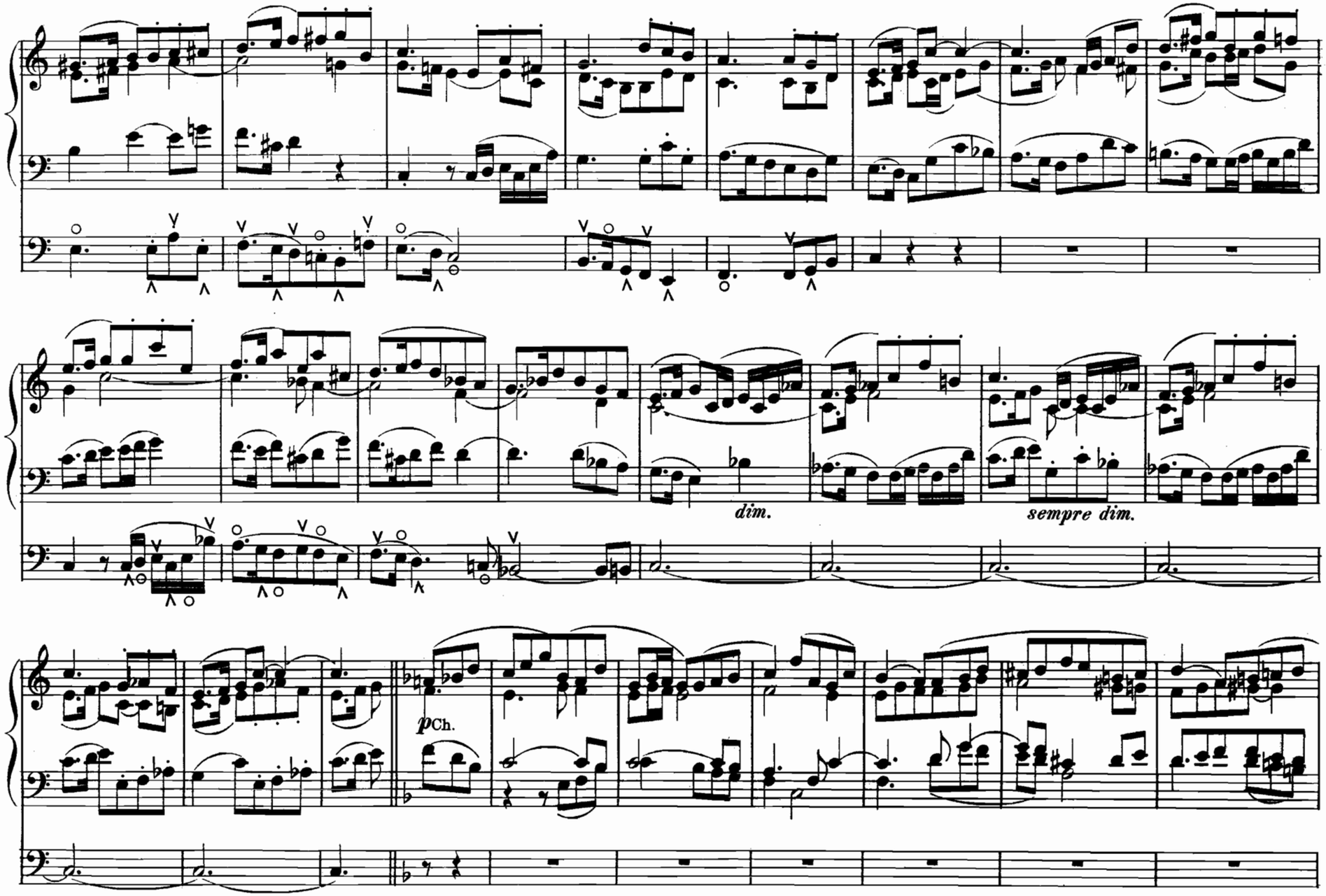

dim.
Gt. to Ped. off.
Sw.
Ch.
Sw. Salicional 8′
Sw.
pp
sempre dim. rit.
a tempo
Ch.
Gt.
Sw.
Sw.
Sw. Dolce only
dim.
pp Sw.
pp
mf

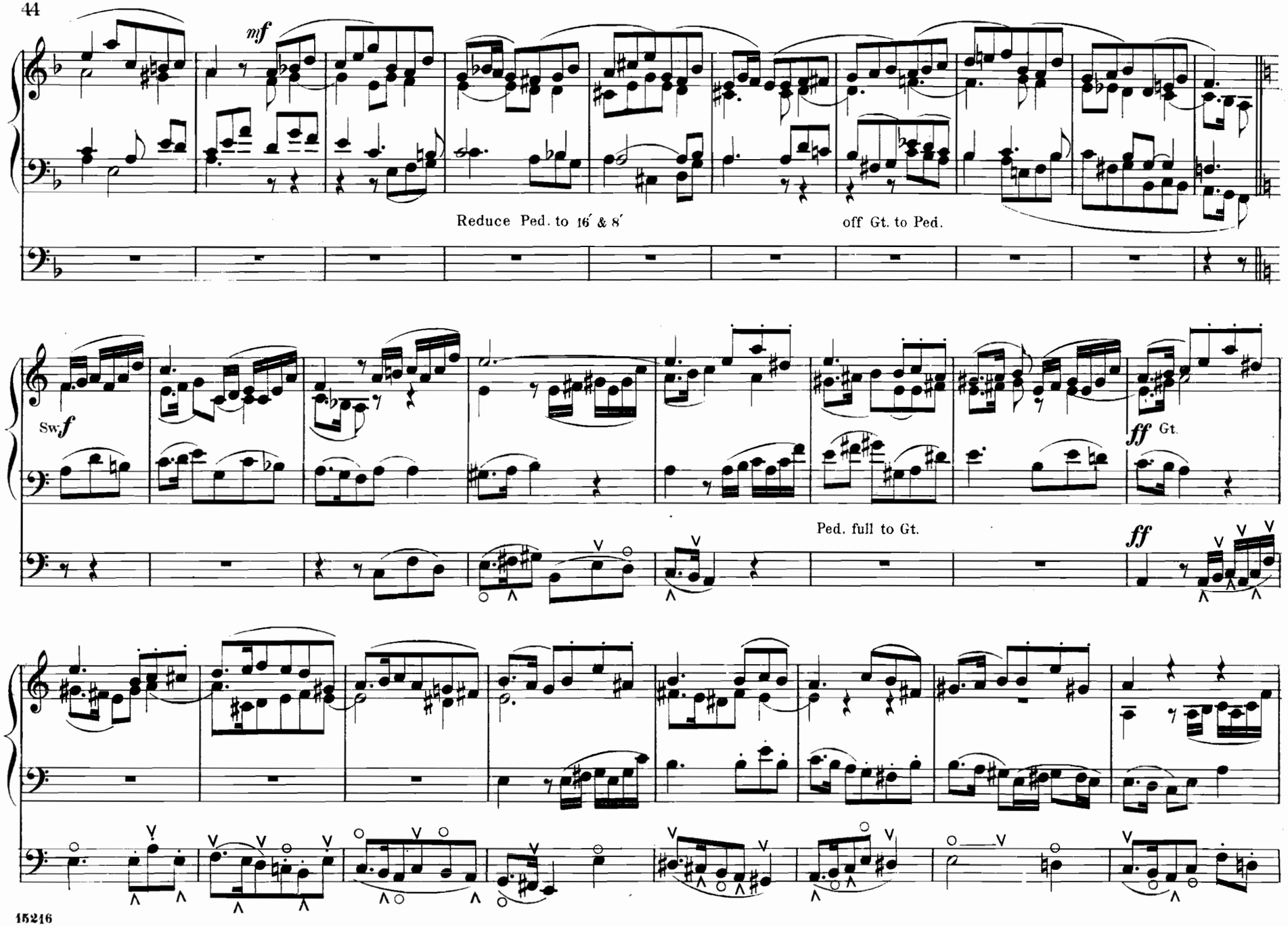
Prepare. Gt. full to Sw.
Sw. full.
Ch. 8′ & 4′
Ped. full to Gt. & Sw.

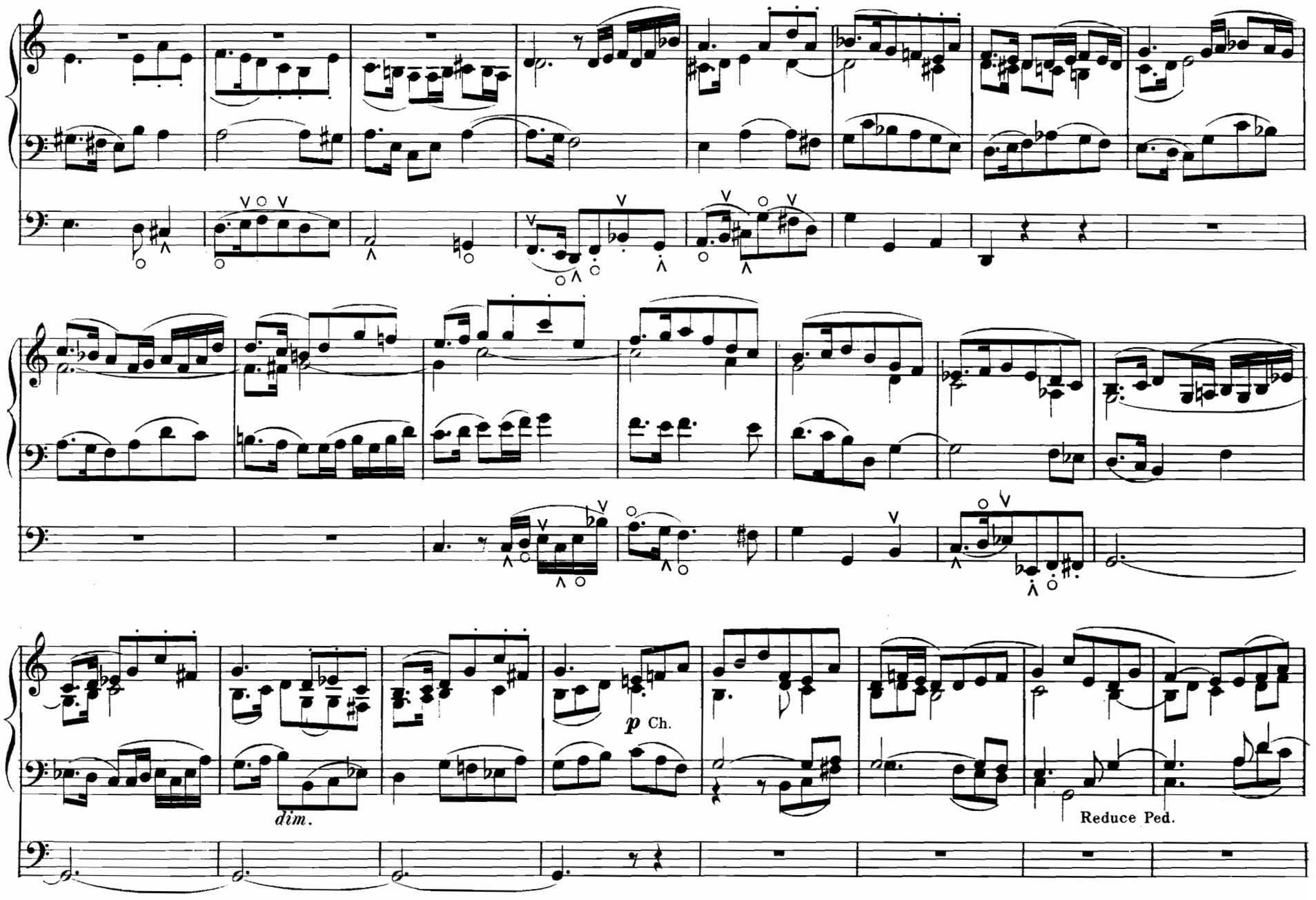
Finale.

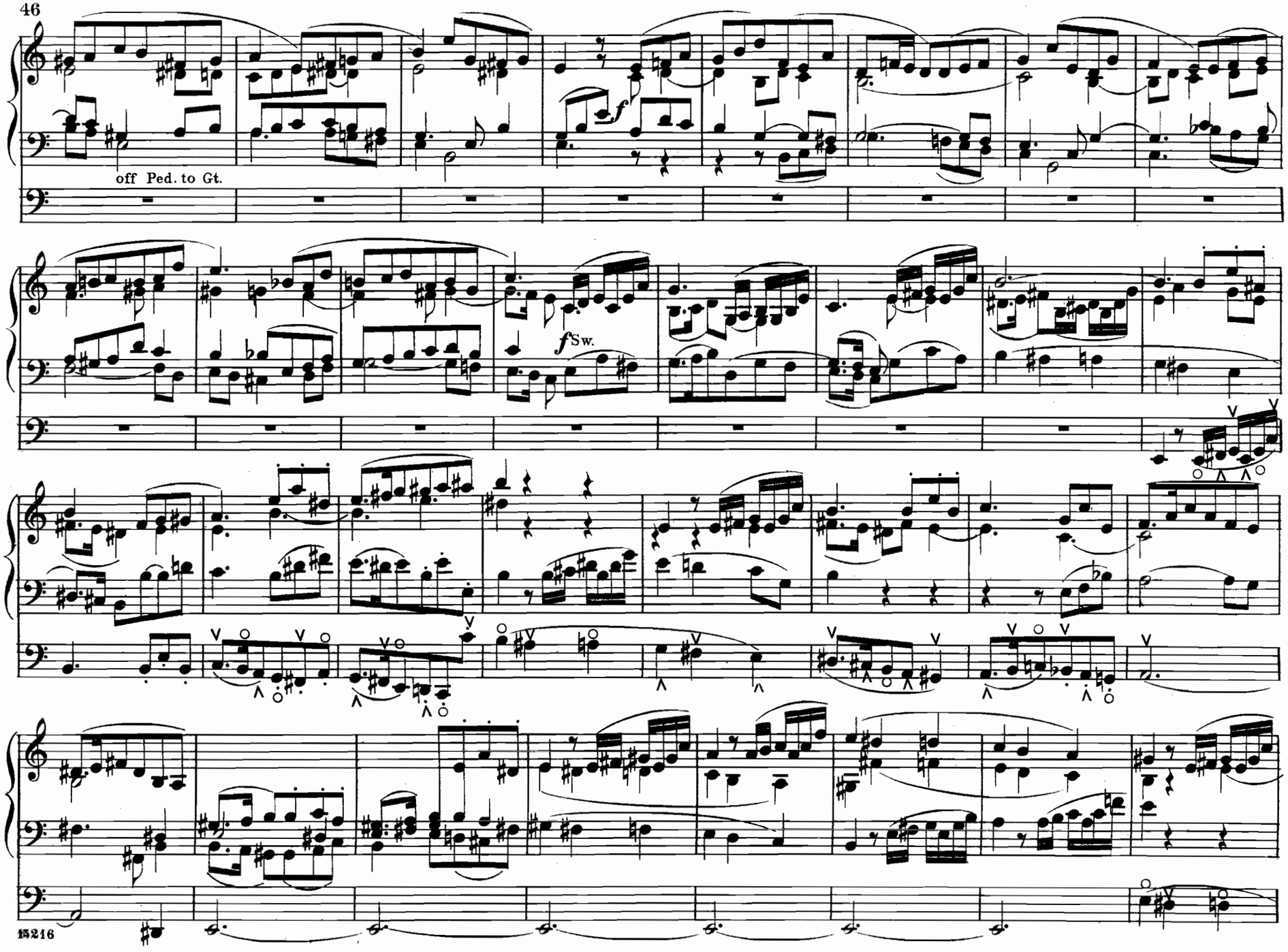
Allegro maestoso.

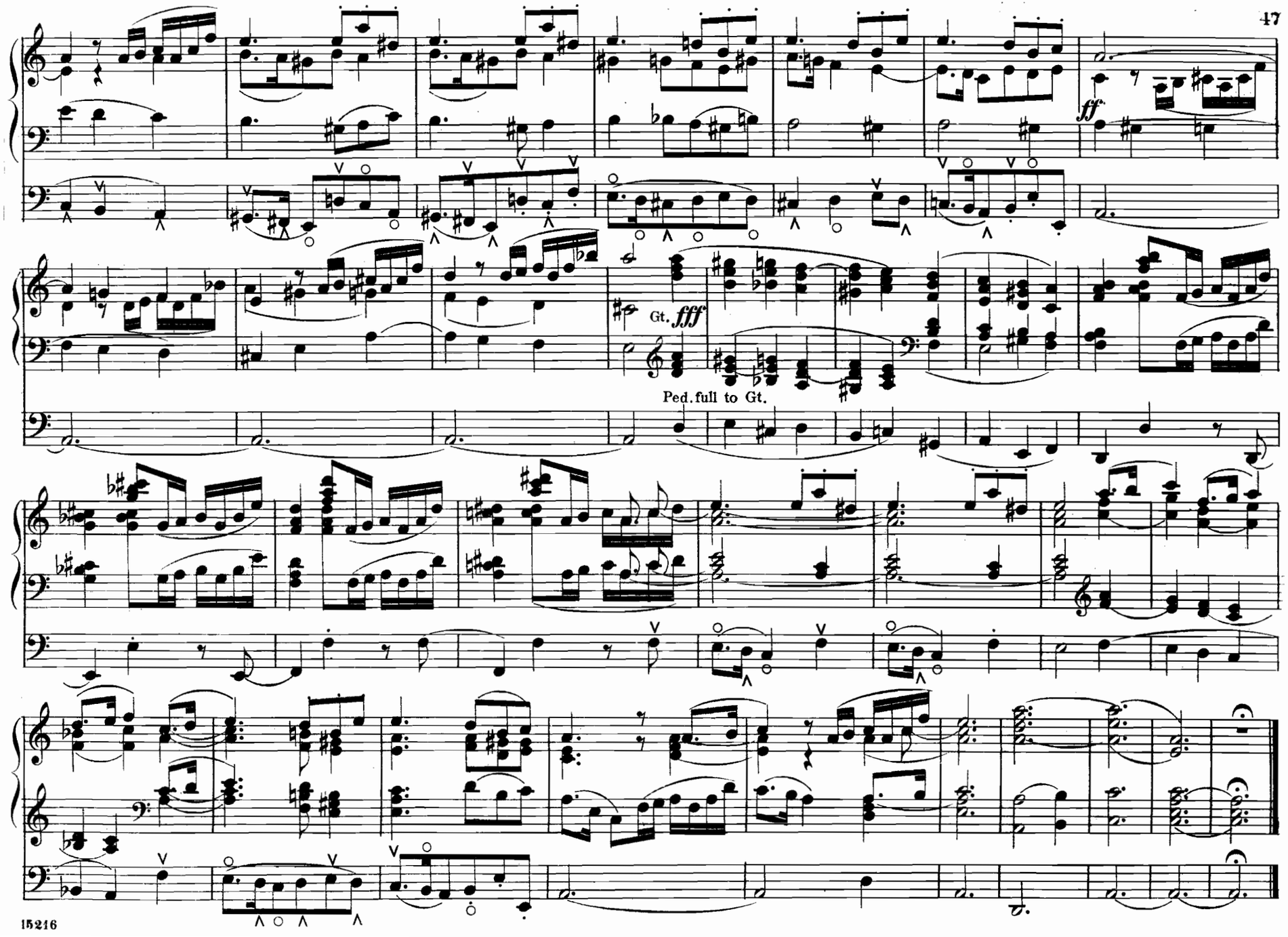



dim.
sempre dim.
pCh.


mf
Reduce Ped. to 16′ & 8′
off Gt. to Ped.
Sw. f
ff Gt.
Ped. full to Gt.
ff


p Ch.
dim.
Reduce Ped.


off Ped. to Gt.
f
f Sw.


ff
Gt. fff
Ped. full to Gt.

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