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J. A. VAN EYKEN
THREE SONATAS
FOR ORGAN
(JOHN WHITE)
$1.25
J. A. Van Eyken

Three Sonatas

For

Organ

No. 1 in C Minor
No. 2 in D Minor
No. 3 in A Minor

Edited and Fingered by

John White

With a biographical sketch of the Author by

Richard Aldrich

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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 preeminence that was once theirs by the great genius of 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, himself an excellent musician, an organist and conductor. In his thirtieth year the little Jan Albert made his first appearance in public, exploiting his powers on both the clavichord 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 virtuosi 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 1865 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; three sonatas; transcriptions of fugues from Bach's Well-tempered Clavichord; Toccatas and Fugues, 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; “Minneang,” to words by Bilderdijk, for contralto or bass; “Der Thurnwurt 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.
Sonata No. 1

on the Choral: "Befiehl du deine Wege!"


Edited by John White.

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Reduce Gt. to \# and \* and Ped. correspondingly

Sw. full

Sw. to Gt.

Gt.
Gt. 16' s, 4'.
Sw. full to Gt.
Ch. full
Ped. 16' s, no reeds to Gt.

Fuga.
Allegro moderato.
Sonata № 2.

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

Allegro con brio e con fuoco. (d = 74.)

Manuals.

Pedal.
Adagio. ($= 60$)

{Gt. Gamba 8'}
{Sw. Dolce 8'}
{Ch. Stop. Dia.}
{Ped. Bourdon 16' to Sw.}
Finale.
Allegro con brio. ($ \approx 128$)