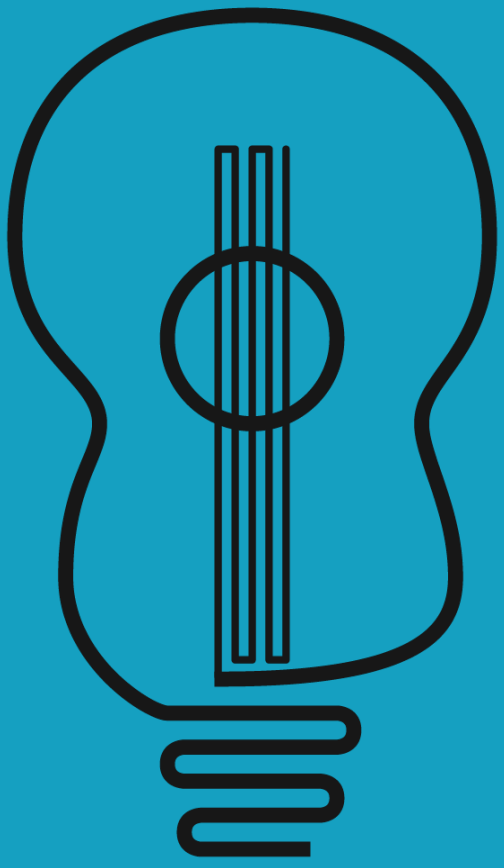
Johann Sebastian Bach

ANDANTE BWV 1003

From Violin Sonata No.2

Edited by Momčilo (Moma) Aleksandrić



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CONCEPTUAL FOUNDATION

While preparing and performing the entire *Violin Sonata No. 2*, BWV 1003 by Johann Sebastian Bach, I engaged with Søren Kierkegaard's *Fear and Trembling*, one of the most profound nineteenth-century explorations of faith and the philosophy of religion. Kierkegaard's writing, centered on the paradoxes of belief and the inward experience of faith, offered a conceptual framework through which I began to reflect on Bach's sonata.

At the same time, I searched for possible conceptual parallels within the structure of the sonata itself, which follows the *sonata da chiesa* (church sonata) model. Although any direct historical connection would be speculative, I found it artistically meaningful to loosely associate certain movements with Kierkegaard's existential ideas. In this context, the third movement (*Andante*) resonated with his notion of **infinite resignation**.

For Kierkegaard, infinite resignation represents a state in which the individual consciously relinquishes what is most deeply desired, achieving a form of inward peace through acceptance. In relation to Bach's *Andante*, this idea can be understood as a sonic condition of surrender: a quiet, contemplative space in which tension is not resolved through action, but rather dissolved through acceptance. The music unfolds as if it has already relinquished its claim to dramatic assertion, allowing instead for a sustained, introspective equilibrium.

MUSICAL INTERPRETATION

In translating this conceptual association into performance, I sought to embody the idea of infinite resignation through the instrument itself. I chose to subordinate the entire movement to a ***campanella*** (bell-like) technique, in which successive notes resonate across different strings, allowing for sustained overlapping sonorities.

This approach transforms the harmonic perception of the piece. Rather than presenting harmony and voice-leading in a clearly articulated, linear manner, the texture becomes more fluid, diffuse, and resonant. The result contrasts strongly with the structural clarity and rhetorical intensity of the preceding *Fuga* and the subsequent *Allegro*.

From a conceptual standpoint, this interpretative decision implies a certain "giving up" on strict structural clarity in favor of resonance and sonority. The performer relinquishes full control over the precise projection of harmonic progression and melodic hierarchy, allowing the natural acoustical properties of the classical guitar to shape the musical outcome. In this sense, the interpretation follows the logic of the instrument rather than strictly adhering to the idiomatic expectations of the violin.

Through this process, the *Andante* becomes not only a transcription, but a reimagined sonic space—one in which musical material is gently transformed through resignation, resulting in a texture that is both more open and more inwardly focused.

Momčilo (Moma) Aleksandrić | D.M.A.

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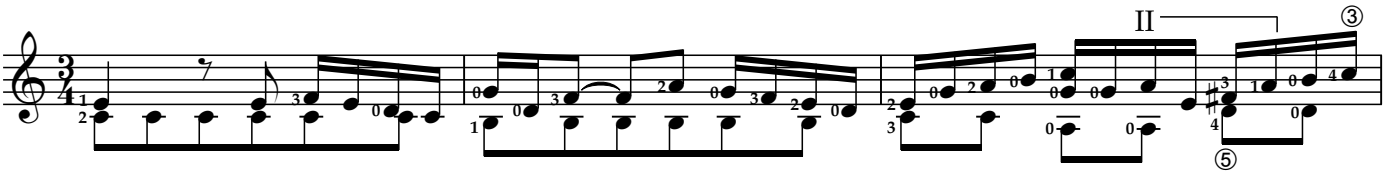
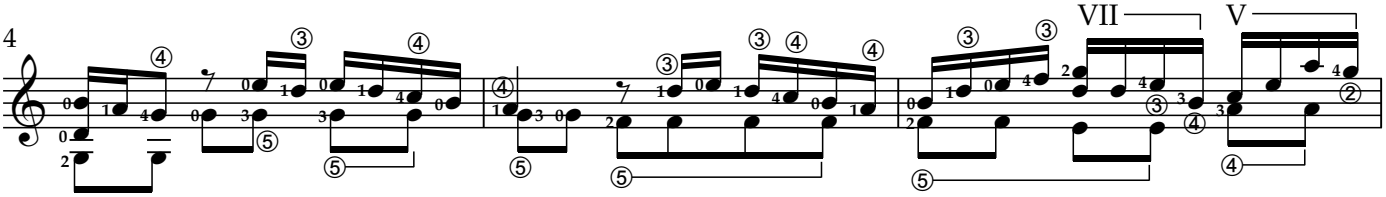
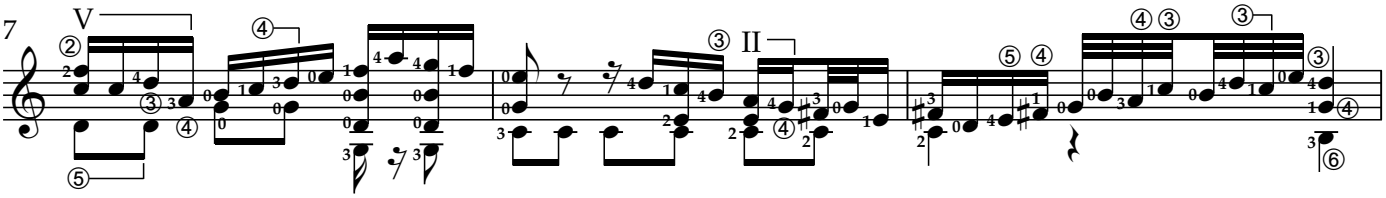
J.S.Bach (1685-1750)

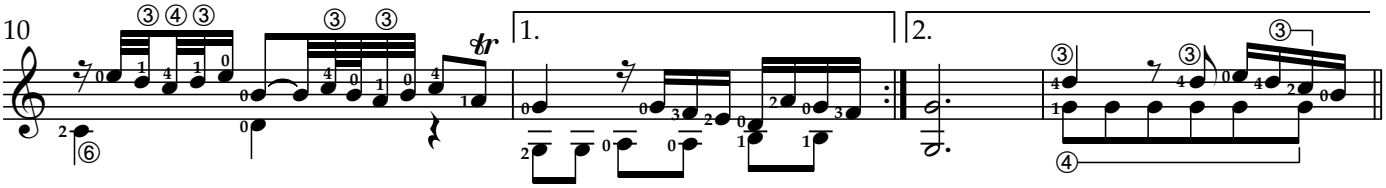


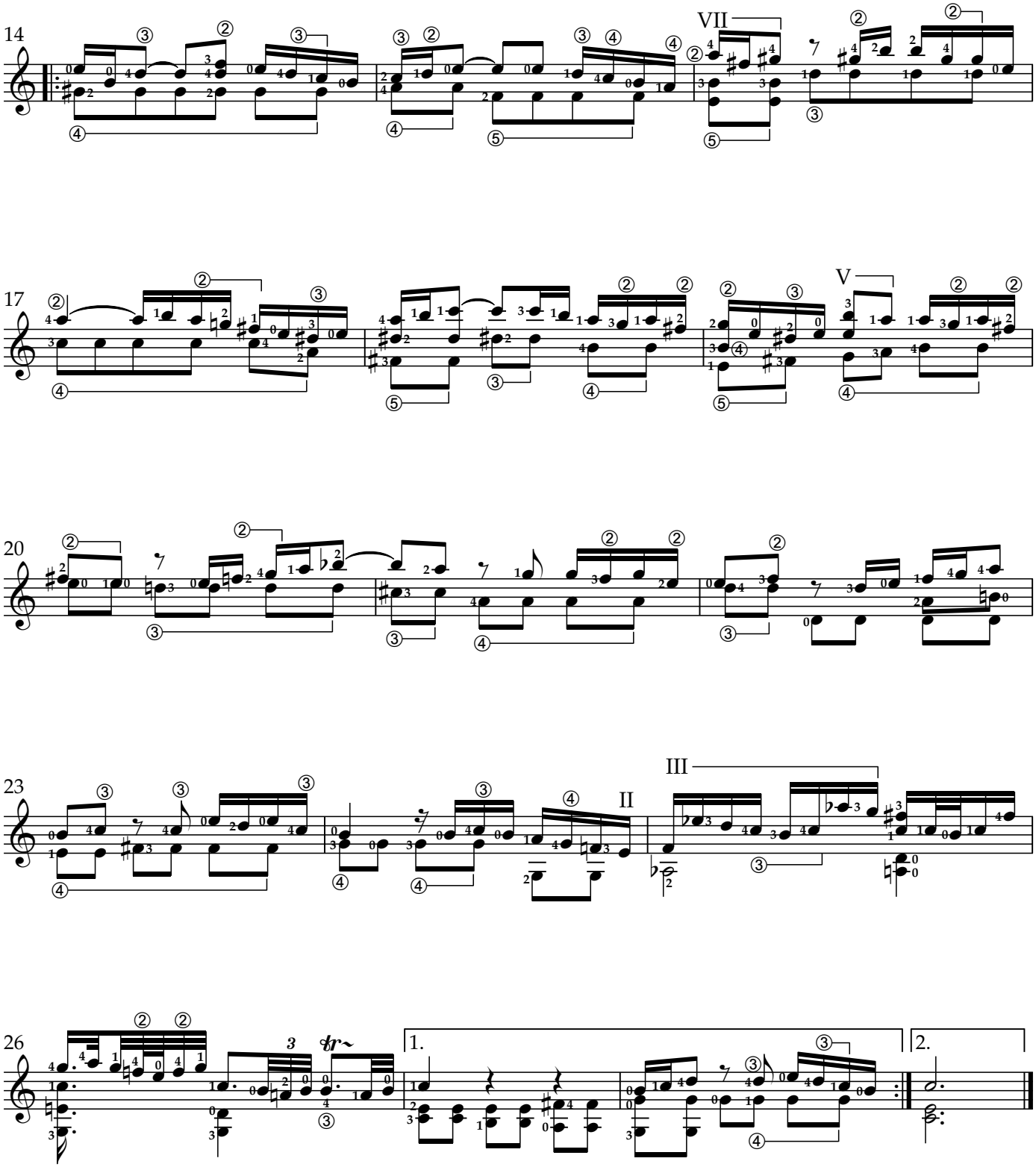
Allow notes to ring freely, maintaining a campanella (bell-like) effect whenever possible.





Ornament repeated material, favoring execution across two strings to preserve resonance.

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VII
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V
20
23
III
II
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2.