

## PROFILE

<b>GRADE</b>	<b>II</b>
<b>AUTHOR:</b>	Johann Sebastian Bach
<b>TITLE:</b>	Prelude in D Minor BWV 935 (Or.: Præludium or Prelude)
<b>HISTORICAL NOTES</b>	
For this prelude also, as for others of this group, there are many sources based on two distinct sets with common features. Even though we lack the original manuscript, the composition of this prelude can also be dated between 1717 and 1720 in Cöthen.	
<b>CHARACTERISTICS OF THE PIECE</b>	
In particular, this prelude is always treated as a two-part invention: the subject is presented first by one voice, then by the other, in the style of a fugue. The presentation of the subject is frequent and even entertainments are built on the same design. The small piece is in two ritornellate parts and the second part begins with the subject overturned in its major key; the ability of the author is revealed throughout the whole piece as he always manages to create an extremely interesting and varied musical discourse even if based on a very short element.	
<b>PERFORMANCE NOTES</b>	
I looked for a meeting point between the smoothness and expressiveness trying to avoid any trivialization of the discourse and especially maintaining a constant underlying seriousness. In performing this piece it is extremely important to keep the musical discourse clear in both voices as if there were two people playing. The piece can also be considered a valuable introduction to the language of two part inventions.	
<b>CURIOSITY</b>	
The ornament in the third bar is written in different ways in different sources, as a trill, as a long mordant, sometimes as a short mordant. What Bach's intention was is unknown. I tried to perform it in both ways and both work very well.	

Tullio Forlenza