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CHOPIN’S PEDAGOGIC REPERTOIRE AND VIEWS.
UNKNOWN SOURCES

This article concerns the didactic postulates and aesthetic preferences of Fryderyk Chopin and the repertoire of his pupils. The author recalls Chopin’s most important theses and elaborates on themes contained in his monograph *Chopin vu par ses élèves* (Neuchâtel 1970; Eng. edn as *Chopin: Pianist and Teacher as Seen by his Pupils*, tr. Naomi Shohet with Krysia Osostowicz and Roy Howat, Cambridge 1986). The text is complemented by statements from pupils and commentaries from Chopin himself on subjects including the fundamental significance of Johann Sebastian Bach’s *Das Wohltemperierte Klavier* for improving the technique and artistic maturity of aspiring pianists. Reproduced in this article is a new source for research into the repertoire practised by Chopin’s pupils – a list of works written by Chopin that includes piano sonatas and concertos by Carl Maria von Weber, Ludwig van Beethoven and John Field. The author also discusses the place in Chopin’s teaching method of works by Clementi and Hummel as obligatory exercises.