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**WHEN CHOPIN COMPOSED,  
PLAYED AND TAUGHT OTHERS  
TO PERFORM THE PRELUDES**

This article offers a concise synthesis of the main aspects related to Fryderyk Chopin's cycle of 24 Preludes, Op. 28: 1) the specific qualities of Chopin's Preludes against the background of the evolution of the genre, taking particular account of the model of J. S. Bach's *Das Wohltemperierte Klavier*, 2) the order in which the Preludes were written, with the accent on the final phase in the cycle's composition, coinciding with the sojourn on Majorca, 3) the tonal plan of the cycle and its emotional references, 4) the links between individual Preludes and different musical genres in Chopin's oeuvre, 5) the place of the Preludes in Chopin's teaching practice, 6) the question of the integrity of the cycle and the order of the works' performance.

In presenting these aspects, the author points to the exceptional significance of the cycle of Preludes, Op. 28 in the chain of the genre's evolution, as a par excellence Romantic link – a 'cohesive, multi-layered universe'.

One attribute of this article is its survey-like character, thanks to which the various aspects of the Op. 28 Preludes that have already been treated to lengthy studies, are covered in the form of a distinctly drawn and succinct synthesis.