

# Assessing Frederic Lamond's Interpretation of Beethoven's Piano Sonata No. 23, Op. 57 (*Appassionata*)

Fangyuan Chen<sup>1</sup>

<sup>1</sup> School of Music, University of Leeds, Leeds, LS2 9JT, United Kingdom

Correspondence: Fangyuan Chen, School of Music, University of Leeds, Leeds, LS2 9JT, United Kingdom.

doi: 10.56397/AS.2022.08.04

## Abstract

It is well-established that Beethoven has a very important position in classical music, the 'Appassionata' Sonata is one of Beethoven's most famous sonatas. This study aims to examine the first movement of Beethoven's 'Appassionata' and gain an in-depth understanding of it through the analysis of a recording of Frederic Lamond's 1927 performance and his score, which was published in 1923. By studying the performance of different players in the performance of this sonata, specifically in the uniqueness of Lamond's playing, as was discovered in this essay. It could have a deeper understanding of this piece. This finding shows that Lamond has a definite rhythm marked on the score, but the rhythm in his recordings is erratic. Lamond has great finger control and technique, and he uses his finger technique very well in some difficult parts of the performance. In his scores, he annotated many dynamic markers, such as staccato, continuous lines, accents, crescendos and crescendos, etc. In his recordings, he shows it all with his finger skills. Such analysis gives us an idea of Lamond's version. These results suggest that analyzing the notation and performance, it shows that no matter how Lamond's himself playing style is, he has his own musical ideas. Lamond's music is very romantic, based on the relevant notation on the score, and his recordings have their own character, which is related to his learning experience.

**Keywords:** Beethoven, *Appassionata*, piano sonata, Frederic Lamond, classical

## 1. Introduction

### 1.1 Introduce the Problem

Ludwig van Beethoven (1770-1827) was a German composer and one of the leading figures of the Classical period. He wrote numerous musical works which could be categorized into three stylistic periods: early, middle and late (Botstein, Leon, 2010). Beethoven composed in a wide range of genres throughout his life, with important works including 9 symphonies, 1 opera, 32 piano sonatas, 5 piano concertos, several sonatas for violin and cello and a number of orchestral overtures. Amongst the various musical genres mentioned by Broyles (Michael Broyles, 1983), Beethoven was particularly adept at writing instrumental works, particularly symphonies and piano sonatas.

Of the many genres that Beethoven delved into, he wrote the most piano sonatas. He has a very important position in classical music and has made great contributions to the classical style. The 'Appassionata' Sonata is one of Beethoven's most famous sonatas and has been performed by many pianists, such as Frederic Lamond, Langlang, Pollini and many others. However, little research has been done on the characteristics of Frederic Lamond's rendition of *Appassionata* who was famously known for his performance of Beethoven's music. The aim of this research is to examine the first movement of Beethoven's *Appassionata* and gain an in-depth understanding of it through the analysis of a recording of Frederic Lamond's 1927 performance (Frederic Lamond, piano-Beethoven-Sonata in F minor, 2018) and his edition, which was published in 1923 (Frederic Lamond, 1923).

## 2. Background

Many people believe that *Appassionata* was composed in 1804, but there has been much contention regarding this

date. Frohlich (Martha Frohlich, 1991), for instance, proposes that Beethoven started composing this sonata in the summer of 1804, and that the first version of the sonata was completed much later, in February of 1807. In Verboomen's (Pauline Lea Verboomen, 2021)<sup>1</sup> book, Ferdinand and Ries, however, suggest that Beethoven began writing the sonata in 1804 and supposedly finished it in 1806. With these in mind, it can be assumed that Beethoven composed *Appassionata* between 1804 and 1807.

While the date when Beethoven's sonata *Appassionata* was written is unclear, there has also been some discussion regarding the exact date of its first performance. In Verboomen's book (Pauline Lea Verboomen, 2021)<sup>2</sup>, it is said that Paul Bigo de Morogues, Count André Razumovsky's librarian, had had contact with Beethoven in Vienna. His wife, Marie Bigo de Morogues, had apparently played sketches of this damaged sonata in their home in 1806. Beethoven's Sonata op.57 has won the hearts of many pianists since it was published and it has been performed publicly by many pianists, such as Barenboim and Pollini.....

*Appassionata* was very well-received and won the praise of critics. The *Allgemeine Musikalische Zeitung* (Martha Frohlich, 1991)<sup>3</sup> recognised the new technical challenges presented within the sonata and the special beauty it possessed, describing the first movement to be 'worth the trouble to struggle with the severe difficulties', 'with the far-fetched strangeness of Beethoven's style'. Czerny (Ibid.) reports that considering Beethoven's Op. 57 to be his greatest sonata before he composed Op. 106., and Czerny (Ibid.) praised Beethoven sonata op.57 to be the most complete development of a powerful and vast idea'. This may have become the standard for the unanimous acclaim for this work in the 19th and 20th centuries.'

In her book, *Beethoven's 'Appassionata' Sonata*, Martha mentions that Beethoven's use of Neapolitan chords played in unison in the first movement forms an initial gesture, which has a long-lasting impact on the structure. It creates a sense of unity and integration, a coherence that is uncommon in Beethoven's works. This coherence is unusual in his works, almost every musical element and every structural level, both in the detail of individual movements and across the whole (Ibid. pp.7-8.). Frohlich (Ibid. pp.9-10.) describes the compositional details of the first movement of the sonata, bringing up a distinctive feature where the keys of each movement can be combined to form a larger harmonic progression. The first movement, which is set in F minor, shifts to D-flat major in the second movement. Op. 57 has certain structures similar to its predecessor, the Piano Sonata in F major op. 54. Geoffrey Block (Geoffrey Block, 1993) comments on author Martha Frohlich's analysis of Beethoven's *Appassionata* Sonata. The composer favoured the Neapolitan style in the minor key works, and Beethoven's use of chromatic transposition at the beginning to create long-term continuity in his works is not unexpected. The keynote of each movement in the *Appassionata* can be combined to form a large harmonic progression, and most interestingly, this characteristic can also be seen in his Piano Sonata in F Major, Op. 54. This small but dense book is essential for those exploring Beethoven's famous but relatively unexplored masterpieces.

Neville d'Esterre (Neville d'Esterre, 1930)<sup>4</sup> reviews Beethoven's biography by the great French writer, Romain Rolland, stating that 'Beethoven's op. 57 sonata *Appassionata* hears the first powerful statement of Beethoven's revolutionary and intensely individualistic musical beliefs.'The text outlines the changing expressiveness of character of several sonatas at particular periods of Beethoven's life, owing to the circumstances he had been faced with. It successfully investigates the evolution of his compositions from the early to late period, manifested mainly in the slow movements of certain piano sonatas. More specifically, there is Op. 53, the *Waldstein*, and Op. 57, *Appassionata*, which can be thought of as a bridge into his 'heroic period', where Beethoven's later compositions acquire a heroic air to them. Beethoven creates a cold, clean and sometimes piercing atmospheric purity and truth as in *Waldstein* and *Appassionata*, the two sonatas completely contrasting yet still manage to complement each other in their exploration of the depth of expression (Hung, Li-Cheng, 2019).<sup>5</sup> There are many different ideas about this much sought-after piece, with many reviews of the *Appassionata* stating that it is revolutionary, tragic and cold.

In my opinion, this sonata is tragic. It comes from tragic experiences in Beethoven's life, a cohesion of long-accumulated emotions which culminated in the *Appassionata*. Written in 1804, this was a year of much misery for him. Beethoven desperately hoped that Napoleon would be the people's hero in the struggle for liberation, but his actions upon coming to power only left him utterly disappointed. This was to the point that he tore up the first page of the *Eroica Symphony* dedicated to Napoleon.

It was not just the shattered illusions that plagued him – he had had to deal with a growing deafness and the fact he was constantly falling in love. His lover at the time, Juliet, was married to someone else, which put much mental and emotional strain on him. These experiences paved the way for the composition of painful and tragic works.

The tragedy in the first movement, Beethoven manages to derive two separate themes from a single idea, one wild and powerful and the other, shaky and cowardly, lacking the courage to contend with the first theme and choosing to accept its fate. The energy falters, dies down and abruptly comes to a stop on a painful, minor note. This then makes way for an extended and majestic development section, where the dynamic theme appears once more. Unlike before, where it stumbled briefly, it advances forth into a heroic ending in the coda section. The subject then disappears with a *pianissimo* ending, much like a thunderstorm that dies out. The first movement is developed

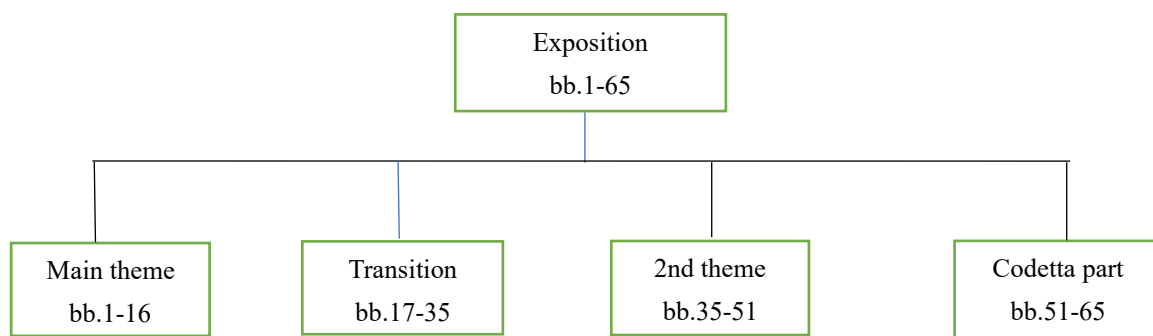
from obscure and tragic themes and, intertwined with Beethoven's enthusiasm, inner distress, great passion and outcries, exhibits his fearlessness when met with challenges.

### 3. Analysis

Beethoven's *Appassionata* sonata has been regarded as a passionate, rambunctious piece (Ludwig van Beethoven, 1923)<sup>6</sup>. The piece contains 3 movements. In the first movement, Beethoven breaks with the principles of the traditional sonata form in order to express his intense passion. The second movement, in stark contrast to the enthusiasm of the first, it shows the heart is still vibrant and enthralled by the wonderfully ideal world in the midst of a difficult and trying life journey. The third movement returns to the same stylistic struggle as the first, but with a greater degree of intensity.

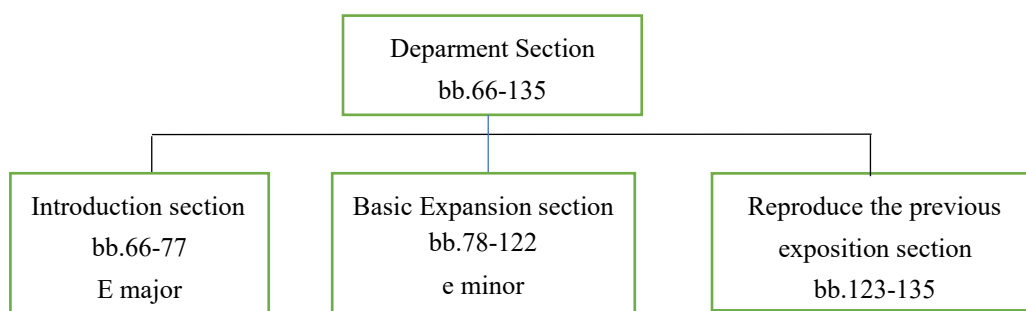
The first movement is the main subject of this analysis. This movement is an Allegro in 12/8 time F minor, sonata form. In order to express his strong passion, Beethoven breaks with the principles of the traditional sonata form. He omits the repetition of the exposition and goes directly to the development section. Meanwhile, expanding the scale of the unfolding section, the coda, so that the contradictions of the unfolding section stand out as the most acute, and the coda has the significance of a second unfolding section, which are some of his innovations in tonal structure (Jurgen Schaarwachter, 2015)<sup>7</sup>.

The first movement is in bb. 1 - 65 for the exposition (Example A), the main theme consists of three short motives. This is an open main section and the three motives set the atmospheric tone of the whole work. The main theme ends with a dominant chord in f minor, which is an open termination. The transition section makes a good transition to the key of A flat major, and the secondary theme follows the material of the main theme, expanding on the tension, depression and anguish, ending in A flat minor. The codetta part also ends in A flat minor.



Example A

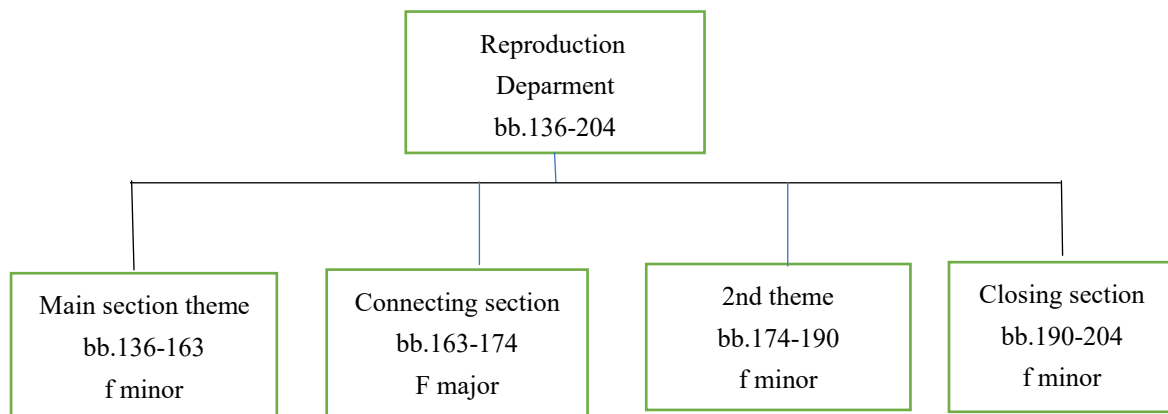
All the material that appears in the development section (bb. 66-135, Example B) is fully developed and expanded in the expanded department, expanding the various themes more profoundly. In the expanded department, which shows profound sublimation of the character of the presentational themes, and Beethoven's strong passion and fighting spirit. The main theme and the 2nd themes become closer to each other tonally and musically, and the climax of the expanded department consists of the motivic material of "Fate", a kind of foreshadowing of the recapitulation department.



Example B

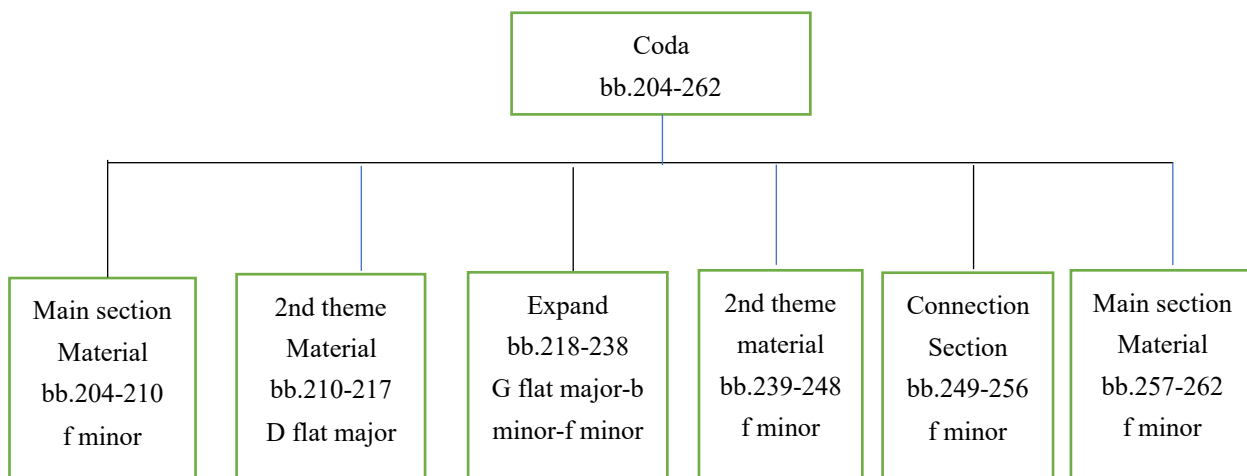
The reproduction department (bb. 136-204, Example C) is an infiltration of the motivic material of the unfolding "Fate", and the triplet accompaniment weaves the whole idea into the undercurrents. In the 2nd theme, the motive of "Fate" becomes more mournful and agitated and is reproduced in F major, and the two closing themes are

reproduced in F minor, which corresponds to the tonality of the exhibition department.



Example C

The coda (bb.204-262, Example D) is a huge coda that loops the parts of the exhibition department and the expanded department again in a concise manner. The key changes from f minor to D flat major and the main theme and 2nd themes are developed in both keys. The melodic theme shifts between the upper and lower voices to increase the tension of the music. The movement ends with a low melody as the range and intensity diminish throughout the movement.



Example D

Harmonies of great intensity permeate the thematic material and culminate in the piercing D-flat to C in the bass line, creating an air of ambiguity up till the climax at *pia allegro*. The rising bass in the development section creates a euphoria that was previously unheard of. The exposition begins with a disjunctive opening, which then balances rhythm and harmonic tension as the music becomes more active. This goes on until the stern closing theme, which is not in the relative major key but remains in the parallel minor key, which displays how Beethoven extends the classical harmonic language in this work (Charles Rosen, 1997)<sup>8</sup>.

#### 4. Frederic Lamond's Background

Frederic Archibald Lamond (28/01/1868 - 21/02/1948), a Scottish classical pianist and composer, practically worshipped Beethoven and studied his life very closely (Frederic Lamond, 1949)<sup>9</sup>. In Frederic Lamond's book (Frederic Lamond, 1949)<sup>10</sup> he mentions that his first public performance of Beethoven's Sonata no.23 op.57 'Appassionata' was in Glasgow, and the critic Fuller-Maitland wrote a glowing review of Lamond that he could never have dreamed of, but Lamond was not satisfied with his first performance of 'Appassionata'. Lamond was proficient at playing Beethoven's compositions and very well-liked (Frederic Lamond, 1922)<sup>11</sup>. He performed *Appassionato* many times, including once at Mendelssohn Hall. Mr. Lamond convincingly demonstrated his

extraordinary understanding of Beethoven's works, adding rich emotion and temperament that gave his playing liveliness and an ability to captivate the audience. The best piece in the performance is the final *Appassionata*, and it is safe to say that this sonata had never been better played in New York (Frederic Lamond, 1902)<sup>12</sup>. A.K. (Frederic Lamond, 1922), a reviewer from *The Musical times* magazine. He commented that Lamond's performance of Beethoven's compositions was more in keeping with the popular aesthetic.

Other musicians chose to play the *Appassionata* in a very different style. Among them, Barenboim, for instance, as mentioned in an article by Allen (Allen Hughes, 1968)<sup>13</sup>, had a very convincing performance that might not actually have been to everybody's enjoyment. This was an appearance at the Carnegie Hall on Barenboim 10th tour of the United States where Barenboim played this sonata as part of his programme. Pollini, who performed this piece in 2013, was described by Smith to still be approaching music with Pollini usual insight and sensitivity at the age of 71, and played at Pollini best in the final work of the programme, the ' *Appassionata* ', with its intensely tragic and solemn opening in *Allegro*, and its sweet and serenity with whirlwind-like force in the strings (Steve Smith, 2013)<sup>14</sup>. When Pollini played this piece in 1979, and the author, John, commented on Pollini performance that the *Appassionata* was really passionate, even in the troubled, urgent vegetation of slow movement, but Pollini that Pollini did not have the passionate exuberance of Rubinstein, which was almost frightening to play in his fury, and technically, this would be the work of a true master of the art (John Rockwell, 1979).<sup>15</sup>

In the first movement's exposition, bb. 1-2 are a presentation of the motif, beginning in *pianissimo*. The quietness makes for an eerie feeling, with an added trill in bb. 4-5. In the 19th century, the violin also incorporated the use of the trill, which is an embellishment that adds a little divine pathos to the climax of a phrase or the course of a passage, provided the player has a sense of proportion (Robert Philip, 2009)<sup>16</sup>. It is thus clear that Beethoven was trying to bring out the pathos with the short trills he added, with such ornamentation occurring on multiple occasions in the first movement. In the left hand in bb. 10, the motif is similar to the fateful 'knock at the door' in Beethoven's Fifth Symphony, which also has an eerie quality. This article will analyse Beethoven's ' *Appassionata* ' Op. 57 sonata in the context of Lamond's score and recordings, specifically tempo, touch, strength and pedalling.

The recording (Frederic Lamond, piano-Beethoven-Sonata in F minor, 2018)<sup>17</sup> and score (Ludwig van Beethoven, 1923) by Lamond which appear in the following text are all the same.

## 5. Frederic Lamond's Edition

### 5.1 Tempo

The rhythm and tempo in the work are directly related to the musical image created by the author. Lamond's version (Ibid.) (example 1) of the score is clearly marked with tempo markings as opposed to the Beethoven's first edition (Ludwig van Beethoven, 1807)<sup>18</sup> (example 2). In the first movement of *Appassionata*, the meter is 12/8 and the tempo marking is *Allegro assai*. In Lamond's score, the speed for bb. 1-34 is 126, while the speed for bb.35--50 is 112, followed by 126 in bb.51-173, 112 in bb.174-189, 126 in bb.190-237 and 160 in bb.238--262 the speed is 160. While the tempo in earlier scores required the player to judge for themselves, Lamond's scores simply follow the markings on the score where the tempo is recorded. Beethoven used rhythmic patterns of semiquavers notes, 32nd notes, syncopation and homophonic repetition to convey the central idea of the piece. The tempo changes within the sonata, which is more common with most pianists. In this article (Weismann, Olivia M. & et al., 2017)<sup>19</sup>, the author mentions that Wendell Krumholz was in some ways Beethoven's musical confidant, and he often played the role of Beethoven's accompanist when the composer was working on new works. He helped Czerny play Beethoven and his advice was focused on interpretation, tempo, and other similar skills. In the author's opinion, ' *Appassionata* ' is a classical work and control of the tempo is one of the most important things to adhere to in its performance.

ПРИСВЯЧУЕТСЯ  
ГРАФУ ФРАНЦУ ФОН БРУНСВИКУ

DEM GRAFEN FRANZ VON BRUNSWICK  
GEWIDMET

**СОНАТА**  
(Appassionata)  
тв. 57

**SONATE**  
(Appassionata)  
op. 57

**№ 23** Allegro assai (♩ = 126)

127

Example 1

*appassionata.*  
Allegro assai.

SONATA.

poco ritardando. a tempo.

Example 2

### 5.2 Fingering

Each composer has his or her own style of composition, and the attack on the piano keys and tone produced from the piano is one of the most important elements of that style. Beethoven had a different touch compared to Mozart or Haydn. For example, the fingertips should be sensitive, especially when using the first joint, and the keys should be touched quickly, the fingertips light, and the wrist should remain natural and relaxed. You should relax immediately after voicing chords and make sure not to press the keys with force from the arm. You should also keep your fingertips well-flexed against the keyboard. The wrist and palm should be kept flexible and in as close contact with the keyboard as possible.

In the first movement of Beethoven's *Appassionata*, there is a certain connection between touch and dynamics, and this connection is divided into two categories: one is a part with continuity, and the other is a fast-flowing part and more technical. The melodic voices carry through the piece in one continuous line, so the player should pay attention to the phrasing and breathing. In the third bar of example 3 (Ludwig van Beethoven, 1923), the melodic line is introduced by a progression, which is created as if by the breakdown of the chords that precede it, which is how dynamics for this melody are determined. Unity is also important here, and this is achieved by the touch of the keys which is consistent throughout this phrase. The slur in the other versions of the score is distinguished from Lamond's version. In example 4 (Ludwig van Beethoven, 1976)<sup>20</sup>, bb.1-3 in the figure has a long slur with a broken chord in the left hand, whereas, in Lamond's version, the C in bb.1-5 has a long slur with a slur added to the left-hand chord. The subtle differences in the score can account for differences in its performance. Comparing the two versions, the Lamond version has a longer continuous line

ПРИСВЯЧУЕТСЯ  
ГРАФУ ФРАНЦУ ФОН БРУНСВИКУ

**SONATA**  
(Appassionata)  
та. 57

DEM GRAFEN FRANZ VON BRUNSWICK  
GEWIDMET

**SONATE**  
(Appassionata)  
op. 57

Allegro assai (♩ = 126)

№ 23

Example 3

179

**SONATE**  
f-moll

Dem Grafen Franz von Brunsvik gewidmet

Allegro assai

Opus 57

Example 4

The score (example 5) (Ludwig van Beethoven, 1923) shows that bb.190-191 has a group of flowing notes, in which the material that maintains the unity is the crossover pattern between the upper and lower parts that are not strictly “reflections” of each other. The dynamics are concentrated in the right hand. Hidden above the melody, in order to reflect the dynamic nature of the material, the “finger lift” method of playing is used, and the subtle accent highlighting method is used on the basis of maintaining the granularity required to show the hidden melody above. This corresponds to its dynamic nature. Compared with the score (Beethoven, Ludwig van, 1976)<sup>21</sup> of example 6, this version of the score has no markings for skipping, it is played evenly, and it also lacks the markings of crescendo and crescendo.



Example 5



Example 6

This is a sub-theme (example 7) (Ludwig van Beethoven, 1923), a resolved triad of the main, and thus a variation of the main theme's motive. Here Beethoven changes the direction of tonality and melody, creating a feeling of gentleness and firmness here. The melody changes from the ascending of the main theme to the descending, and the performance should highlight the coherence, singing and lyricism. The left hand is the difficult point to play. This is a group of three notes, and it is necessary to find the position of the accent. Second, the average of the left-hand strumming is also important. The melody on the right hand is a reflection and variation of the main theme.



Example 7

### 5.3 Dynamics

In the score version of Lamond's 1923 Beethoven Sonata op.57 'Appassionata', there are many dynamic markings that contrast between strong and weak tones making the music "dynamic". It is very important to understand the

dynamic markings' function during its performance. As we all know, the tempo markings given on the score are mostly relative and need to be handled by the performer according to their own understanding of the piece, as well as the place of performance. In the score (Ludwig van Beethoven, 1923), example 8, which starts from bb.130, the dynamic marking is marked as *fortissimo(f)* and suddenly changes to *piano(p)*. It then gradually transitions to *pianissimo(pp)* through the gradual weakening from the *diminuendo*. Such a large contrast in the intensity and the lays the groundwork for the main theme. When playing this part, bb. 133 changes to *p* in order to enhance the contrast between the two parts. However, such a large contrast requires a buffer. This buffer is bb. 134-135, which only acts as a narration. The part where the homophonic repetition pattern is presented is also a corresponding prompt to lower the intensity. When playing, it is necessary to combine the basics of fingerings which require less hand movement to match the dynamic markings and increase the contrast. In addition, the two subsections in the middle are also very important. Although the intensity gradually weakens, it is akin to a subsiding climax which foreshadows the main theme in the following. It is also a transition and a huge contrast from before. As compared with other versions (Ludwig van Beethoven, 1976)<sup>22</sup> (3-1) of the score, Lamond's version has the same dynamic markings.



Example 8



Example 9

#### 5.4 Pedalling

The pedal adds strength and colour to the tone and is the embellisher in piano-playing. The next most used pedal

is the left pedal, the *sostenuto* pedal. The use of the pedal is related to the changes in tone and intensity during the performance.

Beethoven perfectly expresses the role of pedals in musical performance, and the tension and drama of the works were controlled through the use of pedals, which raised Beethoven's requirements for sound effects. Pedal markings in Beethoven's compositions were only necessary to express passion, which he certainly incorporated in his works. The three core motifs of the whole piece appear in bb. 1-12 of the first movement of the work. In order to control the contrasting timbre and grasp the development of musical emotions during the performance, it is necessary to actively and correctly use the pedals to add vitality to the performance of the piece. You cannot fully depress the pedal, and the best method is to depress it halfway, which will greatly enhance the performance.

In Lamond's version (Ludwig van Beethoven, 1923) (example 10) of the score, he adds a large number of pedal markings. In other versions (Ludwig van Beethoven, 1976)<sup>23</sup> (example 11), the same notes that appear in the Lamond version are added without any pedal notation.



Example 10

Example 11 shows a musical score for a piano piece, consisting of four systems. The first system includes markings for *pp*, *poco ritard*, *dan - do*, and *a tempo*. The second system features a treble clef and a key signature of three flats. The third system continues the melody and accompaniment. The fourth system shows a more complex texture with multiple voices. Dynamics like *pp*, *p*, and *f* are used throughout.

Example 11

This (example 12) (Ludwig van Beethoven, 1923) is made up of groups of broken chords. The first note is the accent, and the syncopation pedal is used when the harmony changes. Quickly press the pedal after the first accent, and after the tone, step from shallow to deep to accentuate the accent.



Example 12

## 6. Frederic Lamond's Recording

Frederic Lamond's recording (Frederic Lamond, 2018)<sup>24</sup> is audio only and there is no video of Lamond, so the details of Lamond's playing can only be perceived by hearing, and this recording shows that Frederic's overall tempo is on the fast side, the total duration of the piece being 17:22. The piece also highlights an aggressive emotion, as Lamond's tempo is usually a little faster than marked on the score, as well as Beethoven's fierce ambivalence and tenacity of spirit. Although Frederic Lamond has recorded other Beethoven sonatas, the only one I can find is the 1927 version of Beethoven Sonata op.57 'Appassionata'. This is an early recording and the sound recording is not as clear as that recorded with modern recording equipment. For details of the early recordings, Philip (Philip, Robert, 2004)<sup>25</sup> mentions that Early recording studios were very different from modern recording studios, and musicians had to play under completely different conditions than in concert halls. Before electrical amplification became available in 1925, music was recorded mechanically and the sound was collected by one or more large speakers. From there, the sound is sent to a machine that cuts the waveform into soft wax on a cylinder or disc. With no electronic amplifiers, all musicians had to be confined to a small room and within close range of the recording speakers to hear the sound. So the somewhat cluttered background sound in Lamond's recordings was an unavoidable presence in recordings of that era.

Lamond's performance is full of personal romanticism, with a free rhythm, slowing down gradually at the end of phrases and separate attacks in both hands. He also does not adhere to the dynamics written in the score, and he sometimes takes time at difficult passages. The author will now compare Lamond's 1923 scores (Ludwig van Beethoven, 1923)<sup>26</sup> and 1927 recordings (Frederic Lamond, 2018).

### 6.1 Tempo

There are some rhythmic inaccuracies in Lamond's playing, and the meaning of the work may change according to his playing of the subject. The most important components of a work are theme, nuances, harmony, and phrasal structures, and rhythm plays a large part in this. The first movement is *Allegro assai*, which appears in three speeds: 126, 112, and 160, but Frederic plays them faster than indicated in the score. 00:52 is clearly sped up with the *crescendo* at bb. 24, and it also contrasts with the same pattern that precedes it, and treats the melodic material the same way at 5:25-5:28. The tempo of 126 from 1:40 onwards is the same as in the score.

What should Beethoven's tempi look like? Rudolf and Arthur (Rudolf Kolisch & Arthur Mendel, 1943)<sup>27</sup> mention that Beethoven's tempo is a controversial topic and that the markings are not universally accepted and fully effective in expressing his intentions. The traditions and conventions of performance are very different from the tempo indicated by the markings. Beethoven believed that the choice of appropriate rhythms determines the success of new work, and that tempo was the makings of a piece. Hence, he advocated the use of a metronome.

Why was Lamond's speed unstable? It started with his teacher, Franz Liszt. Liszt was a Romantic composer, pianist and conductor and a very important teacher to Lamond. In his book, Lamond mentioned that Liszt never charged his students. As one of Liszt's last students, he was deeply grateful to God for Liszt as he was something more

important than memory. (Frederic Lamond, 1949)<sup>28</sup> It can be seen that Liszt was not only a musician but also a great and selfless teacher who had a profound influence on his students. Liszt escorted him onto the stage at a recital in Lamond in 1886, one of his pieces being Beethoven's *Appassionata*, in order to attract a larger audience (Kenneth Hamilton, 2007)<sup>29</sup>. In this recital, he displayed Rubinstein-esque stamina. This lengthy recital, which he completed by memory, also showed that Liszt as his teacher was of great significance to him. In fact, Lamond had also been influenced by his teacher Liszt in terms of tempo, seen in the text that remarks that 'Lamond also has a slight rubato when playing other pieces' (Thomas Fielden, 1953)<sup>30</sup>.

At 1:42 - 1:46, bb. 51 - 52(example 13) (Ludwig van Beethoven, 1923). Lamond's score shows a number of skipping notes, all of which are marked on the high notes. Perhaps he is trying to create a more impulsive atmosphere, but the skipping is also accompanied by an increase in tempo under the influence of this atmosphere. Others do not include skipping here; for example, Horowitz's performance (Vladimir Horowitz, 2013)<sup>31</sup> of the 1:59-2:04 recording does not include skipping in the high notes and the tempo is steady; instead, Horowitz deliberately slows down the tempo in the first bars of the 1:59, perhaps contributing to the steadier tempo in the 1:59-2:04 section. In contrast, Lamond speeds up the tempo and accentuates the skipping in this section.



Example 13

## 6.2 Fingering

Lamond's finger control and technique for this sonata are excellent. From 0:00 - 0:20(example 14) (Ludwig van Beethoven, 1923), Lamond plays in unison. As can be heard in the recording, Lamond's wrist first starts in the finger-playing position, moving rhythmically and gently as required to keep the tone. Using his body and arm weight, he keeps his finger position to create a deep and concentrated tone.



Example 14

At 0:31 - 0:37, bb. 14-15(example 15) (Ibid), there is a fast-running broken-chord phrase that Lamond plays with great clarity. One can hear that each of his fingers is independent and plays close to the keys, and that his body and arms are moving flexibly alongside his fingertips.



Example 15

At 1:42 - 1:46, bb. 51 - 52 (example 16) (Ludwig van Beethoven, 1923), the left and right hands have an inverted relationship that gradually shifts to a higher register. This passage comprises of groups of 6 notes which form a disintegrating chord in groups of six notes, with Lamond accentuating the topmost notes to reinforce the melodic accents. The other notes are played in a relaxed fashion in contrast to the accented notes. In comparison with his own edited score, his recording reveals the addition of his own interpretation of the piece. In Heinrich's (Ludwig van Beethoven, 1918)<sup>32</sup> score (example 17), however, there are no skipping or *crescendo* markings in these two bars. Schnabel's performance (1:58-2:02) (Artur Schnabel, 2019)<sup>33</sup> of these two bars also differs from Lamond's version. Schnabel's version of these two bars also differs from Lamond's, especially in the treatment of the prominent top notes, which Schnabel plays with more emphasis and gives a sharp and heavy feel. Lamond plays the prominent frontal high notes with a skipping motion, giving them a sharp and deft feel. Schnabel (Raymond Ericson, 1963)<sup>34</sup> recorded the first complete set of Beethoven sonatas. Although Schnabel's playing is not perfect with poor sound quality and multiple instances of inappropriate timbre, as well as improvised variations, it is still possible to hear that Schnabel approached the sonatas with rigour.



Example 16



Example 17

In 1:10 - 1:24, bb. 35 - 40 (example 18) (Ludwig van Beethoven, 1923), there is a melody played in octaves accompanied by triplets and is a difficult section. It is necessary to maintain the hand shape for octaves on both hands. Lamond's wrist is relaxed, maintaining the octave hand shape while having control of his wrist. By

controlling the forearm's movement through the arm, the wrist is able to use its elasticity in its natural state to drive the music forward.



Example 18

Lamond's recording at 0:54-1:08, bb.25-34(example 19) (Ludwig van Beethoven, 1923), has many single-note repetitions of the same note, which Lamond plays in a finger-wheel style, also to achieve a faster tempo, and he plays in groups of three notes to give an even tone and volume, with a light, strong and grainy touch. The fingertips are focused.



Example 19

### 6.3 Dynamics

In the *Appassionata*, there are many contrasting dynamic markings that alter the intensity of the music, and it is important to follow the notation closely in order to express the emotion in the work. The volume increases from *pp* as the range melody increases. In the recording at 0:29-1:10, bb. 13-35(example 20) (Ludwig van Beethoven, 1923), there are several successive alternations of *p* and *ff*, and Lamond interprets this as a passage of contemplation and also aggression, seemingly angry and shouting in defiance. In contrast to Horowitz's playing in this recording, (0:33-1:23) (Vladimir Horowitz, 2013) with a progressively tighter combination of intensity and rhythm, and as the intensity and rhythm interact, the tone becomes tense as it builds up. In the recording, Horowitz adds accents to the chord in b.20 and b.22 and consequently slows the tempo while emphasizing the chords by placing accents on them. Lamond plays this part without accents and chooses a light tone.



Example 20

At 0:57 - 1:06 of the recording, bb. 27-31 (example 21) (Ludwig van Beethoven, 1923), the two *sfp* creates more tension as Lamond highlights these two chords, bringing out their explosive power and the sense of melodic ebb and flow. At 0:56, there is an *sfp* that is played very deeply followed by a light touch, a feature that is not shown clearly enough and without a corresponding lightness in the left hand. Lamond's fingertips are in a state of tension throughout the play, which conveys the tension and anger in the piece.

Compared to Barenboim's recording (Barenboim, 2019)<sup>35</sup> 1:35-1:51, it is clear that Lamond is playing faster than Barenboim, and his left-hand touches are heavier than Barenboim. The touch keys of the Barenboim are a very lightweight feel, accentuated by two *sfp*. By comparing the recordings of Lamond and Barenboim there are two styles



Example 21

#### 6.4 Pedalling

Lamond differs from others in his use of pedals, which appear in abundance in his score (Ludwig van Beethoven, 1923) (example 22) and recordings. Pedals were not often used in classical music although the piano was already present in Beethoven's time, unlike Mozart's harpsichord (Robert Marshall, 2004)<sup>36</sup>, which required a knee to make the pedal give short action. However, there were no pedal markings on relatively old scores (Ludwig van Beethoven, 1807)<sup>37</sup> (example 23). The author believes that Lamond's use of pedals leans towards the Romantic period, where he adds a number of long pedals to the score which gives the piece a different feel. It is likely that he was influenced by his teacher Liszt, who was a Romantic composer, in this way of approaching the piece. A student's learning process includes imitation, and he may have unwittingly copied his teacher, Liszt's ideas or approach to the piece.

In Barenboim's recording (Barenboim, 2019)<sup>38</sup> 3:57 - 4:27, bb.79-93(example 22) the author thinks that Barenboim used a pedal in this performance in order to make the slur better connect, his pedal is very shallow, and the pedal is changed very clean, there is a clear distinction between legato and staccato. Compared to Lamond's recording at 2:38-3:00, bb.79-93, it can be heard that he used a lot of pedals. The author thinks that maybe Lamond stepped on the pedals very deeply in order to create a passionate atmosphere. Lamond's performance has a lot of reverberation.

130

Example 22



Example 23

In the recording 0:00 - 0:28, bb.1 - 12(example 24) (Ludwig van Beethoven, 1923), which contains the three most central motifs of the piece, the pedal is very much needed to control the dynamic contrasts and rhythms in the performance. Lamond uses a syncopated pedal, which adds to the rhythm of the melody, making it coherent and clean. He does not press the pedal all the way down, but halfway down, which makes the tone sound clearer.



Example 24

In Lamond's recording at 6:06 - 6:11, bb.200 - 202(example 25) (Ludwig van Beethoven, 1923), the *sfp* notation has the function of highlighting the accents in the melody. On the strong beat and on the accent, Lamond pushes the pedal down at the same time he presses the keys. Alongside the *sfp* in the left hand, the pedal is used in a positive pedal, where the pedal is pushed deeply along with the accent, creating a glorious effect.



Example 25

At the end of the recording, 7:48 - 7:58, bb. 258 - 262 (example 26) (Ludwig van Beethoven, 1923), there is a melodic section that is played softly. Lamond uses a long pedal here, keeping the *sostenuto* pedal depressed with the left foot while the sustain pedal is kept down with the right foot. This creates an impression of softness and delicacy at the end.



Example 26

## 7. Conclusion

The aim of this research is to study the first movement of the Beethoven Sonata 'Appassionata' op.57 and to gain an insight into the piece by analysing Frederic Lamond's Beethoven Sonata op.57 'Appassionata' 1927 performance recording and his 1923 score. By studying the performance of different players in the performance of this sonata, specifically in the uniqueness of Lamond's playing, as was discovered in this essay. It could have a deeper understanding of this piece. This finding shows that Lamond's score version has obvious tempo marks, and Beethoven himself has high requirements for the stability of speed. Lamond likes to use longer musical phrases when expressing sentences, so he plays Lamond's version, and uses different keystrokes to complete continuous lines. Regarding the top of some flowing notes, Lamond added staccato, and other score versions have different marks. Lamond's score has a lot of dynamic markings, and he wants more contrasted dynamics. Lamond's score is marked with a large number of pedals to match the development of the musical emotions, and the use of pedals and finger controls will further accentuate the style of the song. Regarding the recordings, Lamond has a definite rhythm marked on the score, but the rhythm in his recordings is erratic. Lamond has great finger control and technique, and he uses his finger technique very well in some difficult parts of the performance. In his scores, he annotated many dynamic markers, such as staccato, continuous lines, accents, crescendos and crescendos, etc. In his recordings, he shows it all with his finger skills. Such analysis gives us an idea of Lamond's version. From analysing the notation and performance, it shows that no matter how Lamond's himself playing style is, he has his own musical ideas. Lamond's music is very romantic, based on the relevant notation on the score, and his recordings have their own character, which is related to his learning experience. This study examines the scores and recordings of Lamond's Beethoven Sonata op.57 'Appassionata', providing further insight into the

performance and exploration of Lamond's Beethoven's 'Appassionata' Sonata. Therefore, in future research, we can try to analyze the performances of more performers, so as to obtain different styles and different performance inspirations, so as to form more ideas that can be used for performances.

## References

- Frohlich, Martha. (1991). *Beethoven's "Appassionata" Sonata*. Oxford: Clarendon Press.
- Hamilton, Kenneth. (2007). *After the golden age: Romantic pianism and modern performance*. Oxford University Press.
- Lamond, Frederic. (1949). *The Memoirs of Frederic Lamond*. Glasgow: William Maclellan.
- Marshall, Robert, ed. (2004). *Eighteenth-century keyboard music*. London: Routledge.
- Philip, Robert. (2009). *Early recordings and musical style : Changing tastes in instrumental performance, 1900-1950*. Cambridge University Press.
- Philip, Robert. (2004). *Performing music in the age of recording*. Yale University Press.
- Rosen, Charles. (1997). *The classical style: Haydn, Mozart, Beethoven*, 653. WW Norton & Company.
- Schaarwachter, Jurgen. (2015). *Two centuries of British symphonism: From the beginnings to 1945, a preliminary survey*, 2. Georg Olms Verlag.
- A K, 'FREDERIC LAMOND'. (1922). *The Musical times*, 63, p. 498.
- Botstein, Leon. (2010). 'Why Beethoven?', *The Musical Quarterly*, 93, pp. 361-365.
- Broyles, Michael. (1983). 'The two instrumental styles of classicism', *Journal of the American Musicological Society*, 36. 2, pp. 210-242
- Block, Geoffrey. (1993). "Beethoven's 'Appassionata' Sonata", by Martha Frohlich (Book Review). *Notes* 49, 1443-4, p. 1443.
- Neville d'Esterre. (1930). 'ROMAIN ROLLAND and the BEETHOVEN SONATAS', *British musician and musical news*, 6, 248-250, p. 248.
- Ericson, Raymond. (1963). 'DISKS: 32 X 1: Beethoven Piano Sonatas in Schnabel Version Are Available Once Again Comparison Continuity Urgency Virtuosos', *New York Times*, 62, p. 62.
- Fielden, Thomas. (1953). "TEMPO RUBATO." *Music & Letters*, vol. XXXIV, no. 2, Oxford University Press, pp. 150-52, p. 150.
- Hearst Magazine Media. (1902). 'Frederic Lamond, the scotch pianist, made his New York debut at Mendelssohn Hall Tuesday afternoon of last week', *Town & Country*, 57, 28, p. 28.
- Hughes, Allen. (1968). Barenboim displays maturity in 3 Beethoven piano sonatas, *New York Times*, 24, p. 24.
- Hung, Li-Cheng. (2019). *The Increasing Expressivities in Slow Movements of Beethoven's Piano Sonatas: Op. 2 No. 2, Op. 13, Op. 53, Op. 57, Op. 101 and Op. 110. Diss.*, pp. 44-49.  
<https://digital.lib.washington.edu/researchworks/handle/1773/44408> [accessed 3 May 2022]
- Kolisch, Rudolf and Arthur Mendel, (1943). 'Tempo and Character in Beethoven's Music—Part I', *The Musical Quarterly*, 29, 169-187, pp. 169-176.
- Rockwell, John. (1979). 'Piano: Pollini pairs usual and unusual', *New York Times*, c45, p. c45.
- Weismann, Olivia M., et al. (2017). "Benefactors, Bonds, and Beholders: The Beliefs and Reality Behind Beethoven's Behavior." op.7
- Smith, Steve. (2013). On piano, a point of view. *New York Times*, c3 (p.c3)
- Thompson, Harold. (1980). 'An Evolutionary View of Neapolitan Formations in Beethoven's Pianoforte Sonatas', In *College Music Symposium*, 20, pp. 144-162
- Verboomen, Pauline Lea. (2021). *Beethoven Sonata Nr. 23 Op. 57 Appassionata*, p. 7. Retrieved from [https://d1wqtxts1xzle7.cloudfront.net/66165222/Verboomen\\_Pauline\\_Lea\\_eindversie-with-cover-page-v2.pdf?Expires=1653129294&Signature=BZSwL~V1vrseg5Cjt9Fdg8rgMDbeYCHU-HhgKAdu0B1c~og3984l0mNIWzPuKwuYcEvHEQs3XwToOib6QdZjYy8FJlp-ynUj4ygJW3JQTGLFXGICODvINsMX4PY8fggS5WqigvQ5wKfYXXraQYQAiry8XdrOMvavRZI7sHRn~zb4aV9M~Z5P-otr8KW~pEhmPKbinC5Ao0aMY2aP31BkKORS6dATNL-JUiSKWE-eajSzwRqBBI2AiKe5rukMoFDcXzwXxOLWnJTeaZbzbvBza7WTc0rvqJjJMoyLZaH3nQ3HSUVbf2Q42cFYIJ~QHdHds4Xxs83Tw-JgUeehkcFQ4TA\\_\\_&Key-Pair-Id=APKAJL OHF5GGSLRBV4ZA](https://d1wqtxts1xzle7.cloudfront.net/66165222/Verboomen_Pauline_Lea_eindversie-with-cover-page-v2.pdf?Expires=1653129294&Signature=BZSwL~V1vrseg5Cjt9Fdg8rgMDbeYCHU-HhgKAdu0B1c~og3984l0mNIWzPuKwuYcEvHEQs3XwToOib6QdZjYy8FJlp-ynUj4ygJW3JQTGLFXGICODvINsMX4PY8fggS5WqigvQ5wKfYXXraQYQAiry8XdrOMvavRZI7sHRn~zb4aV9M~Z5P-otr8KW~pEhmPKbinC5Ao0aMY2aP31BkKORS6dATNL-JUiSKWE-eajSzwRqBBI2AiKe5rukMoFDcXzwXxOLWnJTeaZbzbvBza7WTc0rvqJjJMoyLZaH3nQ3HSUVbf2Q42cFYIJ~QHdHds4Xxs83Tw-JgUeehkcFQ4TA__&Key-Pair-Id=APKAJL OHF5GGSLRBV4ZA) [accessed 3 May 2022].
- Artur Schnabel-Beethoven. (2019). Piano sonata no.23 op.57 "Appassionata", video recording, YouTube, 17

- September 2019. Retrieved from <https://youtu.be/HBIO3E5vHRQ> [accessed by 17 May 2022].
- Barenboim. (2019). Beethoven-piano sonata no.23 inf minor,op.57 “Appassionata”,video recording, YouTube, 22 October 2019. Retrieved from <https://youtu.be/Z2wFcGoSDAo> [accessed by 11 May 2022].
- Frederic Lamond. (2018), piano-Beethoven-Sonata in F minor,Op.57(‘Appassionata’)(1926-complete),video recording, YouTube, 18 May 2018. Retrieved from <https://youtu.be/xTjD5A5HvmQ> [accessed 4 March 2022].
- V.Horowitz. (2013). Piano Sonata Op.57, ‘Appassionata’ (L.V.Beethoven), video recording, YouTube, 16 August 2013. Retrieved from <https://youtu.be/nrYaWqdePXQ> [accessed by 11 May 2022]
- Beethoven, Ludwig van. (1923). *Piano Sonata No.23, Op.57*, Ed.by Frederic Lamond, Leipzig: Breitkopf & Härtel, 1923. Plate 28727.
- Beethoven, Ludwig van. (1918). *Piano Sonata No.23, Op.57*, Ed.by Heinrich Schenker, Leipzig:Vienna: Universal Edition, 1918-21.
- Beethoven, Ludwig van. (1807). *Piano Sonata No.23, Op.57*,Ed.by First Edition (Leipzig:Vienna: Bureau des Arts et d’Industrie, n.d.
- Beethoven, Ludwig van. (1976). *Piano Sonata No.23, Op.57*, Ed. by Joseph Schmidt-Görg and Hans Schmidt-Görg, Leipzig:Klaviersonaten, Band II (pp.179-207) Munich: Henle.
- Beethoven, Ludwig van. (1976). *Piano Sonata No.23, Op.57*, Ed. by Bertha Antonia, Wallner, Leipzig:Klaviersonaten, Band II (pp.131-169) Munich: G. Henle Verlag, No.HN1034, n.d.(ca.1976).

- 
- <sup>1</sup> Verboomen, Pauline Lea, (2021). *Beethoven Sonata Nr. 23 Op. 57 Appassionata*, p.7 [https://d1wqtxts1xzle7.cloudfront.net/66165222/Verboomen\\_Pauline\\_Lea\\_eindversie-with-cover-page-v2.pdf?Expires=1653129294&Signature=BZSwL~V1vrseg5Cjt9Fdg8rgMDbeYCHUHhgKAdu0B1c~og398410mNIWzPuKwuYcEvHEQs3XwToOib6QdZjYy8FJlp~ynUj4ygJW3JQTGLFXGICODvINsMX4PY8fggS5WqigvQ5wKfYXxraQYQAiry8XdrOMvavRZ17sHRn~zb4aV9M~Z5P~otr8KW~pEhmPKbinC5Ao0aMY2aP31BkKORS6dATNL~JUISKWE-eajSzwRqBB12AiKe5rukMoFDcXzwXxOLWnJTeaZbzbBza7WTc0rvqJjJMoyLZaH3nQ3HSUVbf2Q42cFYIJ~QHdHds4Xxs83Tw-JgUeehkcFQ4TA\\_\\_&Key-Pair-Id=APKAJLOHF5GGSLRBV4ZA](https://d1wqtxts1xzle7.cloudfront.net/66165222/Verboomen_Pauline_Lea_eindversie-with-cover-page-v2.pdf?Expires=1653129294&Signature=BZSwL~V1vrseg5Cjt9Fdg8rgMDbeYCHUHhgKAdu0B1c~og398410mNIWzPuKwuYcEvHEQs3XwToOib6QdZjYy8FJlp~ynUj4ygJW3JQTGLFXGICODvINsMX4PY8fggS5WqigvQ5wKfYXxraQYQAiry8XdrOMvavRZ17sHRn~zb4aV9M~Z5P~otr8KW~pEhmPKbinC5Ao0aMY2aP31BkKORS6dATNL~JUISKWE-eajSzwRqBB12AiKe5rukMoFDcXzwXxOLWnJTeaZbzbBza7WTc0rvqJjJMoyLZaH3nQ3HSUVbf2Q42cFYIJ~QHdHds4Xxs83Tw-JgUeehkcFQ4TA__&Key-Pair-Id=APKAJLOHF5GGSLRBV4ZA) [accessed 3 May 2022].
- <sup>2</sup> Verboomen, Pauline Lea, (2021). *Beethoven sonata nr. 23 op 57 Appassionata*, pp.7-8 <[https://d1wqtxts1xzle7.cloudfront.net/66165222/Verboomen\\_Pauline\\_Lea\\_eindversie-with-cover-page-v2.pdf?Expires=1653129294&Signature=BZSwL~V1vrseg5Cjt9Fdg8rgMDbeYCHUHhgKAdu0B1c~og398410mNIWzPuKwuYcEvHEQs3XwToOib6QdZjYy8FJlp~ynUj4ygJW3JQTGLFXGICODvINsMX4PY8fggS5WqigvQ5wKfYXxraQYQAiry8XdrOMvavRZ17sHRn~zb4aV9M~Z5P~otr8KW~pEhmPKbinC5Ao0aMY2aP31BkKORS6dATNLJUISKWE-eajSzwRqBB12AiKe5rukMoFDcXzwXxOLWnJTeaZbzbBza7WTc0rvqJjJMoyLZaH3nQ3HSUVbf2Q42cFYIJ~QHdHds4Xxs83Tw-JgUeehkcFQ4TA\\_\\_&Key-Pair-Id=APKAJLOHF5GGSLRBV4ZA](https://d1wqtxts1xzle7.cloudfront.net/66165222/Verboomen_Pauline_Lea_eindversie-with-cover-page-v2.pdf?Expires=1653129294&Signature=BZSwL~V1vrseg5Cjt9Fdg8rgMDbeYCHUHhgKAdu0B1c~og398410mNIWzPuKwuYcEvHEQs3XwToOib6QdZjYy8FJlp~ynUj4ygJW3JQTGLFXGICODvINsMX4PY8fggS5WqigvQ5wKfYXxraQYQAiry8XdrOMvavRZ17sHRn~zb4aV9M~Z5P~otr8KW~pEhmPKbinC5Ao0aMY2aP31BkKORS6dATNLJUISKWE-eajSzwRqBB12AiKe5rukMoFDcXzwXxOLWnJTeaZbzbBza7WTc0rvqJjJMoyLZaH3nQ3HSUVbf2Q42cFYIJ~QHdHds4Xxs83Tw-JgUeehkcFQ4TA__&Key-Pair-Id=APKAJLOHF5GGSLRBV4ZA)> [accessed 3 May]
- <sup>3</sup> Frohlich, Martha. (1991). *Beethoven’s “Appassionata” Sonata*. Oxford: Clarendon Press, p.2.
- <sup>4</sup> Neville d’Esterre. (1930). ‘ROMAIN ROLLAND and the BEETHOVEN SONATAS’, *British musician and musical news*, 6, 248-250, p. 248.
- <sup>5</sup> Hung, Li-Cheng. (2019). *The Increasing Expressivities in Slow Movements of Beethoven’s Piano Sonatas: Op. 2 No. 2, Op. 13, Op. 53, Op. 57, Op. 101 and Op. 110*. Diss. pp.44-49. <<https://digital.lib.washington.edu/researchworks/handle/1773/44408>> [accessed 3 May 2022].
- <sup>6</sup> Ludwig van Beethoven. (1923). *Piano Sonata No.23, Op.57*, Ed.by Frederic Lamond Leipzig: Breitkopf & Härtel, Plate 28727.
- <sup>7</sup> Jurgen Schaarwachter. (2015). *Two centuries of British symphonism: from the beginnings to 1945, a preliminary survey*, 2 Georg Olms Verlag, p. 206.
- <sup>8</sup> Charles Rosen, Charles. (1997). *The Classical Style: Haydn, Mozart, Beethoven*, 653, WW Norton & Company, pp. 400-401.
- <sup>9</sup> Frederic Lamond. (1949). *The Memoirs of Frederic Lamond*, Glasgow: William Maclellan, p.14.
- <sup>10</sup> Frederic Lamond. (1949). *The Memoirs of Frederic Lamond*, Glasgow: William Maclellan, p.111.
- <sup>11</sup> A K. (1922). ‘FREDERIC LAMOND’, *The Musical times*, 63, 498-498, p.498.
- <sup>12</sup> Frederic Lamond. (1902). ‘the scotch pianist, made his New York debut at Mendelssohn Hall Tuesday afternoon of last week’, *Town & Country*, 57, 28, p.28.
- <sup>13</sup> Allen Hughes. (1968). Barenboim displays maturity in 3 Beethoven piano sonatas., *New York Times*, 24, p.24.
- <sup>14</sup> Steve Smith. (2013). ‘On piano, a point of view’, *New York Times*, c3 p.c3.
- <sup>15</sup> John Rockwell. (1979), ‘Piano: Pollini pairs usual and unusual’, *New York Times*, c45, p.c45.
- <sup>16</sup> Robert Philip. (2009). *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance, 1900-1950*, Cambridge University Press, pp. 5.
- <sup>17</sup> Frederic Lamond. (2018). piano-Beethoven-Sonata in F minor, Op.57 (‘Appassionata’)(1927-complete),video recording,YouTube,18 May 2018,<<https://youtu.be/xTjD5A5HvmQ>>[accessed 4 March 2022].

- 
- <sup>18</sup> Ludwig van Beethoven. (1807). *Piano Sonata No.23, Op.57*, Ed.by First edition (Leipzig:Vienna: Bureau des Arts et d'Industrie, n.d.
- <sup>19</sup> Weismann, Olivia M., et al. (2017). Benefactors, Bonds, and Beholders: The Beliefs and Reality Behind Beethoven's Behavior. pp.7
- <sup>20</sup> Ludwig van Beethoven. (1976). *Piano Sonata No.23, Op.57*, Ed. by Joseph Schmidt-Görg and Hans Schmidt-Görg, Leipzig:Klaviersonaten, Band II pp.179-207, Munich: Henle.
- <sup>21</sup> Beethoven, Ludwig van. (1976). *Piano Sonata No.23, Op.57*,Ed. by Joseph Schmidt-Görg and Hans Schmidt-Görg (Leipzig:Klaviersonaten, Band II. pp.179-207, Munich: Henle..
- <sup>22</sup> Ludwig van Beethoven. (1976). *Piano Sonata No.23, Op.57*, Ed. by Bertha Antonia Wallner (Leipzig: Klaviersonaten, Band II, pp.131-169, Munich: G. Henle Verlag, No.HN1034, n.d.(ca.1976).
- <sup>23</sup> Ludwig van Beethoven. (1976). *Piano Sonata No.23, Op.57*, Ed. by Bertha Antonia Wallner (Leipzig: Klaviersonaten, Band II, pp.131-169, Munich: G. Henle Verlag, No.HN1034, n.d.(ca.1976).
- <sup>24</sup> Frederic Lamond. (2018). piano-Beethoven-Sonata in F minor, Op.57('Appassionata') (1927-complete),video recording, YouTube,18 May 2018,<<https://youtu.be/xTjD5A5HvmQ>>[accessed 4 March 2022].
- <sup>25</sup> Philip, Robert. (1923). *Performing Music in the Age of Recording*. (Yale University Press, 2004)p.20.
- <sup>26</sup> Ludwig van Beethoven. *Piano Sonata No.23, Op.57*, Ed. by Frederic Lamond, Leipzig: Breitkopf & Härtel, 1923. Plate 28727.
- <sup>27</sup> Rudolf Kolisch and Arthur Mendel. (1943). 'Tempo and Character in Beethoven's Music—Part I',*The Musical Quarterly*, 29, 169-187, pp. 169-176.
- <sup>28</sup> Frederic Lamond. (1949). *The Memoirs of Frederic Lamond*, Glasgow: William Maclellan, pp.74-75.
- <sup>29</sup> Kenneth Hamilton. (2007). After the Golden Age: Romantic pianism and modern performance. Oxford University Press, p. 64
- <sup>30</sup> Thomas Fielden. (1953). "TEMPO RUBATO." Music & Letters, vol. XXXIV, no. 2, Oxford University Press, pp. 150-52, p. 150
- <sup>31</sup> Vladimir Horowitz, (2013), Piano Sonata Op.57, 'Appassionata'(L.V.Beethoven), video recording, YouTube, 16 August 2013, <<https://youtu.be/nrYaWqdePXQ>>[accessed by 11 May 2022].
- <sup>32</sup> Ludwig van Beethoven. (1918). *Piano Sonata No.23, Op.57*,Ed.by Heinrich Schenker (Leipzig: Vienna: Universal Edition, 1918-21.
- <sup>33</sup> Artur Schnabel-Beethoven, (2019). piano sonata no.23 op.57 "Appassionata", video recording, YouTube, 17 September 2019, <<https://youtu.be/HBIo3E5vHRQ>>[accessed by 17 May 2022].
- <sup>34</sup> Raymond Ericson, (1963). 'DISKS: 32 X 1: Beethoven Piano Sonatas in Schnabel Version Are Available Once Again Comparison Continuity Urgency Virtuosos'. *New York Times*, 62, p. 62.
- <sup>35</sup> Barenboim, Beethoven. (2019). piano sonata no.23 inf minor,op.57"Appassionata", video recording, YouTube, 22 October 2019, <<https://youtu.be/Z2wFcGoSDAo>>[accessed by 11 May 2022].
- <sup>36</sup> Robert Marshall, ed. (2004). *Eighteenth-century keyboard music*, London:Routledge.
- <sup>37</sup> Ludwig van Beethoven. (1807). *Piano Sonata No.23, Op.57*, Ed.by First edition, Leipzig:Vienna: Bureau des Arts et d'Industrie, n.d.
- <sup>38</sup> Barenboim, Beethoven. (2019). Piano sonata no.23 inf minor,op.57 "Appassionata", video recording, YouTube, 22 October 2019, <<https://youtu.be/Z2wFcGoSDAo>>[accessed by 11 May 2022].

## Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).