

FLORENCE—CONCERT AT THE SALA PICCIOLI.

LA FIERAMOSCA, June 2, 1895.

MR. LOCKWOOD'S sure touch as well as the sentiment with which the various pieces were colored, and his wonderful clearness of execution, brought him well-merited applause

LA NAZIONE, June 2, 1895

MR. LOCKWOOD played superbly a programme chosen from the works of modern masters.

L'UNITA CATTOLICA, June 2, 1895.

Last evening the attention of the audience was held to an extraordinary degree by his interpretation of works of Chopin, Rubinstein, etc. Mr. Lockwood has a splendid future.

PARIS—RECITAL AT THE SALLE ERARD.

GIL BLAS, Jan. 20, 1896.

MR. ALBERT LOCKWOOD succeeded in the difficult task of interesting a public of connoisseurs. His depth of expression and virtuosity brought him deserved success.

LE MONDE MUSICAL, Jan. 30, 1896.

With an execution of the first class and an individual style, Mr. Lockwood showed himself powerful in Beethoven, romantic in Chopin, graceful in Grieg, and fantastic *comme il faut* with Liszt. Here is a pianist who can go far in his art.

The debut of Mr. Albert Lockwood was one of the most successful I have ever witnessed. . . . In Mr. Lockwood we found not only a magnificent technic, but rare personal qualities. . . . His touch is sympathetic, refined and sensitive, yet at times tremendous in its power and vigor. His scale playing is remarkable for its velocity, clearness, evenness and brilliancy, while the ease with which he overcomes the most formidable technical difficulties proves the possession of exceptional executive ability.—CLARENCE EDDY, Paris, Jan. 24, 1896

JOURNAL DES ARTISTES, Jan. 26, 1896.

MR. LOCKWOOD'S programme allowed him to show the wonderful suppleness and perfection of his playing, while, at the same time, his lively and reflective understanding of the works he interpreted showed him to be a true artist.

THE MUSICAL COURIER, (Paris Letter), Feb. 5, 1896.

MR. LOCKWOOD played his programme without affectation, and, besides masterly mechanism, seems to possess that rarest gift in young piano-players, imagination. He seems to play the composition, not the piano.

MR. HUMPHREY'S CONCERT.

JOURNAL DES ARTISTES, Paris, April 5, 1896.

MR. LOCKWOOD interpreted his part of the programme with the great talent now acknowledged to be his.

LA RIVE GAUCHE, April 5, 1896.

MR. LOCKWOOD had the same enthusiastic reception as at his own concert in the Salle Erard.

THE EUROPEAN NEWS, April 4, 1896.

He was assisted by Mr. Albert Lockwood, the young and already celebrated pianist, whose artistic triumph at the Salle Erard everyone remembers.

LONDON—RECITAL IN ST. JAMES' HALL.

THE TIMES, June 17, 1896.

MR. LOCKWOOD yesterday, at St. James' Hall, exhibited a remarkable degree of technical accomplishment and musical intelligence and instinct.

THE GLOBE, June 17, 1896.

MR. LOCKWOOD has an excellent touch and technique, and is, moreover, able to infuse into his playing a very satisfactory amount of personal intelligence. He is a performer of more than ordinary promise.

THE DAILY NEWS, June 20, 1896.

MR. LOCKWOOD is a clever executant of considerable versatility.

THE STANDARD, June 17, 1896.

MR. LOCKWOOD played with such skill and taste as to inspire a desire to hear him again.

THE DAILY TELEGRAPH, June 17, 1896.

Applause was freely showered upon him by his audience throughout the entire programme.

SUNDAY TIMES, June 21, 1896.

MR. LOCKWOOD displayed a delicate and elastic touch, ample power allied to much sympathetic feeling and intelligence, and his efforts met with hearty encouragement.

THE MUSICAL COURIER, (London Edition), July 1, 1896.

Every piece he played showed thought, artistic instinct, and feeling. The rich singing and sympathetic tones he produces show the inborn appreciation of beautiful sound.