

*NEW YORK.—ORCHESTRAL CONCERT AT MADISON SQUARE GARDEN.*

**TIMES, Feb. 19, 1897.**

His strongest merits are his rhythm, which is notably good, and his pedaling, which is admirable. . . . No pianist could have played the Brahms piece with a cleaner touch or prettier distribution of accents, while his reading of the Chopin ballade was such as to call for nothing but warm praise.

**MAIL AND EXPRESS, Feb. 19, 1897.**

While he eschews the sensational, he is not averse to brilliant effective work. He takes liberties with the tempi, but frequently justifies his course. His touch is sometimes heavy, but oftener has a loving, tender quality that enlists sympathy and attention.

**TRIBUNE, Feb. 19, 1897.**

A Barcarolle by Leschetizky and a transcription of a Gavotte of Gluck were given with fairly ravishing finesse.

*MENDELSSOHN GLEE CLUB'S PUBLIC CONCERT, CARNEGIE HALL.*

**COMMERCIAL ADVERTISER, March 31, 1897.**

MR. ALBERT LOCKWOOD repeated his successes as a pianist with Chopin's *Fantasia*, *F minor*, Strauss-Tausig's *Valse Caprice* and Bach's *Siciliano*. He was warmly encored.

**TRIBUNE, March 31, 1897.**

Concerning both of these (Mlle. Alice Verlet and Albert Lockwood) this journal has spoken in words of praise heretofore, and nothing is needed now except to say that all that has been said in appreciation of their merits is deserved.

*ORCHESTRAL CONCERT CONDUCTED BY ANTON SEIDL.*

**SUN, Feb. 4, 1898.**

The enthusiasm grew with the passing hours until after the Saint-Saëns concerto, with which the program ended. A warm encore was tendered the pianist.

**WORLD, Feb. 4, 1898.**

MR. ALBERT LOCKWOOD, the pianist, gave an interesting recital last evening. His program was one that tested his endurance, as well as his artistic abilities.

**EVENING POST, Feb. 4, 1898.**

It was in the Saint-Saëns concerto that Mr. Lockwood's best qualities were shown. He is remarkably "sattelfest"—playing the most difficult things with beguiling ease and aplomb. His execution is dazzlingly smooth, agile and brilliant. What is particularly noticeable is the artistic use he makes of the pedal. He has evidently profited more than most contemporary players by the epoch-making example of Paderewski, and the result is that he produces some delightful tonal effects of sustained harmonies. The loudness of the applause was the more eloquent as it **came from an audience including many professionals.**

**TRIBUNE, Feb. 4, 1898.**

MR. LOCKWOOD showed himself in one respect the peer of the best foreign artists sojourning with us. His command of the technical element of the art is amazing and enables him to preserve a reposefulness of manner that is almost obtrusive. A numerous audience applauded him to the echo after his last piece, which was Saint-Saëns' *Concerto in G minor*. Before it he played Schumann's *Concerto* and four solos — not a niggardly offering.

**STAATS-ZEITUNG, Feb. 4, 1898.**

It is the highest praise one can award to the technique of a pianist to say that even through the most difficult passages the feeling of security never forsakes either the player or the listener. Albert Lockwood, who yesterday played a just as difficult as interesting program, deserves this recognition in full. In pearly velocity, clearness and pregnancy, the performance of this artist can measure itself with the best of his profession.

**EVENING TELEGRAM, Feb. 4, 1898.**

The large audience refused to leave after the last program number without an encore. This clamor for more at the very last was an unusual testimonial to a pianist's ability.

*HAMILTON, ONT.*

**SPECTATOR, April 1, 1898.**

MR. LOCKWOOD possesses musical insight and his readings are full of that artistic perception which comes only from the deeply-thoughtful student.

**EVENING TIMES, April 1, 1898.**

MR. LOCKWOOD's playing was characterized by great brilliancy of execution and delicacy of touch.