

AMUSEMENTS.

OTTO HEGNER'S PLAYING.

The Broadway Theatre held an audience of good size yesterday afternoon, when Otto Hegner gave his third concert. He played Weber's "Concertstück," with the assistance of an orchestra under the direction of Haus Schuy, and a suite in G minor of his own composition. This was the little fellow's first appearance here as a composer, and it can be said briefly that it was an occasion for something more than surprise. If Otto Hegner is the sole author of the suite played yesterday, he has creative talent of a most amazing order of merit. The work has some crudities, and the minuet is quite within the limit of the abilities of a musically clever boy. But if little Hegner wrote without aid the prelude and gavotte, and especially the aria, which shows evidence of a close and appreciative study of Bach, the public has a right to expect large fulfillment of his present phenomenal promise.

The probabilities are, however, that this suite is one of the exercises written for his instructor in composition and that there is a good deal more of Herr Glans in it than there is of Hegner. This is not said with any desire to decry the little fellow's merits, for every one in these days is eager to find signs of new productive gifts in music. Without, however, some further evidence of Hegner's powers as a composer than a performance of a composition named on the programme as his, one must feel inclined to doubt his ability to turn out such musicianly writing as is contained in the movements mentioned. Before a composer can produce such work he must have spent many of his days and nights in the study of the works that grew in the studious retirement of the Thomas School of Leipzig, and must have mastered not only the matter but something of the spirit of the "Well-tempered Clavichord." There are fugato passages and bits of free imitation in the suite that were not fashioned by an apprentice hand. It is a good deal easier to believe that Hegner composed something like the polonaise with which he responded to his hearty recalls after the suite.

His performance of the Weber selection was fully in keeping with his previous exhibitions before this public. His tone color was unquestionably cold and dry, and his feeling not particularly warm. There was an occasional spasmodic irregularity in the movement of his phrasing, and his scale passages were not always smooth and close. But, on the other hand, his octave playing, though executed without any wrist movement whatever, was sharp and clean; his involved passages were clearly enunciated, and his chords were given out with force and good balance of the voice parts.

His style was full of spirit and abandon. His climaxes were reached with an admirable management of the gradations of force and were brought out with fine vigor and influential effect. A closer study of Hegner's playing than could be made in one hearing does not reveal a great deal that is not acquired. To be sure, the boy's enthusiasm is his own and it is a moving force that animates all his work and almost inspires some of it. But the child does not, so far as can be seen now, reveal any uncommon emotional development.

The management of these concerts should inform the Mendelssohn Quintet Club that it is not the principal attraction. Anything more eager than the speed with which that organization seized yesterday upon a moderate amount of applause as an excuse for an encore is not often seen in this city.