Papazian premiers intriguing Delalian concerto

By JONATHAN RICHMOND

"Tero" is Greek for "place," and Araman Papazian's Kresge Auditorium Concerto, performed Friday night, is all about that place: a sound made by aiselike breaths producing unexpected colors.

Papazian's music is an exploration of the potential of instrumental sounds. He experiments with new techniques, such as plucking strings with the fingers or the use of auxiliary instruments like a harp to produce a clipped sound, or striking the strings inside while holding strings while striking the strings themselves, plucking them like a harp to produce unexpected colors.

The concert was a celebration of the unique qualities of the Haydn Piano Concerto. The first movement, a fast, angular piece, was performed with conviction and intensity.

The second movement, a slow, lyrical piece, was performed with a sense of chamber ensemble cohesion for the Haydn concerto which is often lacking in performances of this piece. The pianist's playing was light and flowing, fitting glove-like into the immaculate orchestral playing.

The concerto ended with Tchaikovsky's Serenade for String Orchestra in C, Op. 48, also performed with aplomb by the MIT Chamber Players.

The performance was highly engaging and well-received by the audience.

The MIT Chamber Players performed with the precision and musicality Hackleman displayed while playing a violin concerto. The pianist's technique was unflawed and his honest, straightforward approach made the performance compelling.

The concert was a success, with the audience's interest in the music increasing as the piece progresses. The pianist's technical skill and the ensemble's cohesion made the performance a memorable one.