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Stockholm Diary

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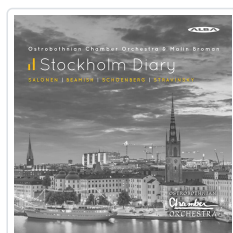
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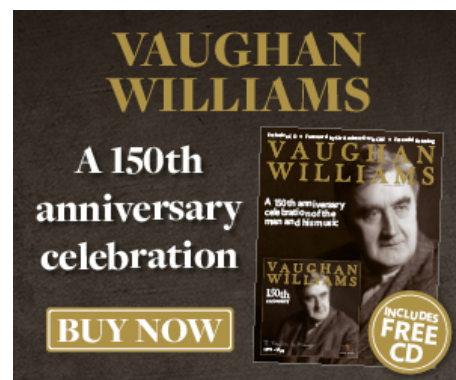


Tracks:

Composition	Artist Credit
Stockholm Diary	Esa-Pekka Salonen, <i>Composer</i> Malin Broman, <i>Conductor</i> Ostrobothnian Chamber Orchestra
Glanz	Sally Beamish, <i>Composer</i> Malin Broman, <i>Viola</i>
Verklärte Nacht, 'Transfigured Night'	Arnold Schoenberg, <i>Composer</i> Malin Broman, <i>Conductor</i> Ostrobothnian Chamber Orchestra
Lachen verlernt	Esa-Pekka Salonen, <i>Composer</i> Malin Broman, <i>Viola</i>
Concerto	Igor Stravinsky, <i>Composer</i> Malin Broman, <i>Conductor</i> Ostrobothnian Chamber Orchestra

Author: Andrew Mellor

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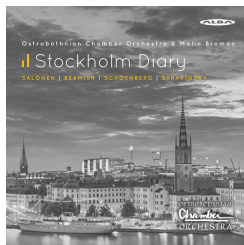


All the composers included on this intriguing and beautiful album hail from cool climes but lived (or spent significant time) in Los Angeles. The bipolar attraction California holds for Finns is fascinating sociologically and creatively, with nobody more emblematic of the phenomenon than Esa-Pekka Salonen. But it's probably best to park ideas about piercing cool light versus warm LA haze before you get listening.

The main event here is the first performance of Salonen's string-orchestra piece *Stockholm Diary*. This is Salonen in good vintage (2004), a tight piece full of due process and variegated textures, despite its scoring for strings alone with no recourse to gimmicks. Its scientifically controlled arch form is complemented neatly by the solo-violin chaconne *Lachen verlernt* (2002). The latter score does indeed hail from California, but the title refers to a saddening line from *Pierrot lunaire* and it ends on a typically satisfying Salonen spiral.

That, in turn, fits neatly with Beamish's viola passacaglia *Glanz*, the word lifted from Dehmel's poem 'Verklärte Nacht' (you can see where we're heading). Malin Broman, on fiddle for the solo Salonen and directing everything else from the leader's chair, plays this reflection on Schoenberg's more famous piece with tonal beauty, a through line and real soul. Schoenberg's piece then follows in a fine performance that carves a distinctive space among plenteous recent recordings of the work, less haranguing and 'stringy' than some but attractively shaped and recorded, with plenty of air and space in it and a residual sepia tone that doesn't lessen the impact. A pert Stravinsky Concerto in D follows, full of telling phraseology – all the feigning in the first movement and on-point agility in the last – and which suggests that Broman leads her colleagues as conscientiously and effectively as she plays herself.

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Stockholm Diary

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Glanz

Verklärte Nacht,
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Lachen verlernt

Concerto

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