

Matthew Taylor's sense of musical architecture extends the symphonic tradition of Sibelius and Nielsen into the modern age, also acknowledging the symphonism of Robert Simpson, an important influence on Taylor's style. The Second Symphony, first drafted when Taylor was only 27, responds to the challenge with a mighty explosion of energy, in a work his fellow-composer Robin Holloway described as 'exceedingly powerful – tough, cogent, persuasive, compelling'. The more inward, reflective Viola Concerto pays homage in spirit, though not in style, to Sibelius' *Humoresker* for violin and orchestra and Schumann's *Humoreske* for piano.



TOCC 0175

## TAYLOR Viola Concerto, Symphony No. 2

### Viola Concerto, *Humoreskes*, Op. 41 (2010)

<b>1</b> I	<i>Andante comodo</i>	5:04
<b>2</b> II	<i>Presto</i>	1:55
<b>3</b> III	<i>Larghetto</i>	6:23
<b>4</b> IV	<i>Molto Adagio</i> –	3:53
<b>5</b> V	Finale: <i>Allegro riotoso</i>	5:01

### Symphony No. 2, Op. 10

(1991, rev. 1997 and 2008)		36:46
6	I <i>Moderato e maestoso</i>	11:40
7	II <i>Vivacissimo – poco e poco stringendo – Presto</i>	8:06
8	III <i>Lento sereno</i>	7:51
9	IV <i>Allegro fluente</i>	8:59

Sarah-Jane Bradley, viola **1–5**

BBC Symphony Orchestra

Garry Walker, conductor



Produced in association with BBC Radio 3

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PRESS COMMENT ON THE PREVIOUS TOCCATA CLASSICS CDS  
OF MATTHEW TAYLOR'S MUSIC (TOCC 0015 AND 0144)

'The three works on this enterprising release [...] reveal a composer of integrity and intelligence. [...] music of quality and genuine staying power. I'm happy to report that performances and recordings [...] are uniformly admirable, as is the presentation (Taylor himself provides the helpful listening notes). Well worth exploring.'

*Gramophone*

'reinforces his status among the most significant living composers for string quartets – whether this is judged technically as a medium or creatively as a genre'

*International Record Review*

TT 59:06

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