



The German-Bohemian composer Wenzel Heinrich Veit (1806–64) – Václav Jindřich Veit in Czech – is one of music's most unjustly forgotten figures. As these first recordings of his four string quartets will show, he is not only the link between the Bohemian composers of the end of the Classical period and the wave of Czech Romanticism that began with Smetana but also an outstanding composer in his own right. His quartets trace the stylistic evolution of his time: they emerge from a debt to Haydn and Beethoven and embrace Mendelssohn and Schumann on their way to pre-echoes of Dvořák.



TOCC 0335

## WENZEL HEINRICH VEIT Complete String Quartets, Volume One

<b>String Quartet No. 1 in D minor, Op. 3 (1834)</b>	<b>31:30</b>
1 I <i>Allegro moderato</i>	9:54
2 II <i>Menuetto. Allegretto</i>	6:16
3 III <i>Hymne russe. Andante con moto</i>	8:24
4 IV <i>Finale. Presto agitato</i>	6:56
<b>String Quartet No. 2 in E major, Op. 5 (1835)</b>	<b>30:41</b>
5 I <i>Introduzione (Sostenuto) – Allegro vivace</i>	9:37
6 II <i>Adagio cantabile quasi Andante</i>	6:33
7 III <i>Scherzo: Presto</i>	5:50
8 IV <i>Rondo: Allegro non tanto</i>	8:41

### Kertész Quartet, playing on original instruments

TT 62:23

Katalin Kertész and Jean Paterson, violins

FIRST RECORDINGS

Nichola Blakey, viola

Cressida Nash, cello

TOCCATA CLASSICS  
16 Dalkeith Court,  
Vincent Street,  
London SW1P 4HH, UK

Tel: +44/0 207 821 5020  
E-mail: [info@toccataclassics.com](mailto:info@toccataclassics.com)

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