

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 0409

## WENZEL HEINRICH VEIT Complete String Quartets, Volume Two

<b>String Quartet No. 3 in E flat major, Op. 7 (1838)</b>	<b>32:13</b>
1 I <i>Allegro moderato e patetico</i>	9:50
2 II <i>Menuetto. Allegretto</i>	5:40
3 III <i>Andante</i>	7:31
4 IV <i>Finale: Allegro molto</i>	9:12
<b>String Quartet No. 4 in G minor, Op. 16 (1840)</b>	<b>34:31</b>
5 I <i>Allegro molto ed appassionato</i>	10:01
6 II <i>Menuetto. Allegretto ma non troppo</i>	4:25
7 III <i>Adagio</i>	10:15
8 IV <i>Allegro assai – Andante con moto (Air de Bohème) – Allegro assai</i>	9:50

TT 66:48

**Kertész Quartet**, playing on original instruments  
 Katalin Kertész and Jean Paterson, violins  
 Nichola Blakey, viola  
 Cressida Nash, cello

FIRST RECORDINGS

Press comment on Volume One:  
 'perfect intonation, rock-solid technique, and a well-rounded, robust sound'  
 –*Fanfare*

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MADE IN GERMANY