



Wenzel Heinrich VEIT

COMPLETE STRING QUARTETS, VOLUME TWO

STRING QUARTET NO. 3 IN E FLAT MAJOR, OP. 7

STRING QUARTET NO. 4 IN G MINOR, OP. 16

Kertész Quartet

FIRST RECORDINGS

WENZEL HEINRICH VEIT: COMPLETE STRING QUARTETS VOLUME TWO, QUARTETS NOS. 3 AND 4

by Markéta Kabelková and Aleš Březina

The first half of the nineteenth century saw a change from old to new forms of musical life. Performances accessible to the general public were increasingly promoted, and from the third quarter of the eighteenth century public concerts and publicly accessible musical theatres began to be developed. A lively and diverse cultural environment tends to emerge in places that are not only strong economically – that is, have a solid, educated middle class – but also have an existing cultural tradition. Although Prague was at that time the capital of the Czech kingdom and as such part of the Hapsburg monarchy, no ruler resided in the city, which therefore lacked the cultural life associated with a royal court. It was nonetheless an important European musical centre – the most important in Bohemia – and a popular stop for musicians on their concert tours. In 1810 the ‘Jednota pro zvelebení hudby v Čechách’ (‘Association for the Promotion of Music in Bohemia’) was established there and, only a year later, the Prague Conservatoire was founded, becoming the first professional training institution for musicians in central Europe. New forms of social life have always influenced the demand for certain types of music, in this instance smaller-scale compositions (songs, piano pieces and choruses) in particular. Larger instrumental compositions – such as symphonies, concertos and chamber music (which at that time was not intended for public concerts but to be played for smaller audiences) – were far less popular in Bohemia during the first half of the nineteenth century. Although string quartets were a marginal genre for composers working in Bohemia, one can find truly remarkable works in this format – for example, those by Jan Jakub Ryba (1765–1815) or František Škroup (1801–62). The situation was completely different for Czech composers working in the major European cultural

centres, such as the Vranický brothers, Antonín and Pavel, Vojtěch Matyáš Jírovec, Leopold Koželuh, Jan Václav Kalivoda, František Kramář and Antonín Rejcha.¹

Wenzel Heinrich Veit² (born on 19 January 1806 in Řepnice, a district of Litoměřice, a provincial city north of Prague) was a very popular composer in his day. It was mainly for his chamber music that he was appreciated by his contemporaries; today, to the extent that he is remembered at all, it is for his male-voice quartets. Yet Veit, as a pianist, composer and educator, was one of the most important personalities in the Czech musical world in the first half of the nineteenth century. He was first introduced to music by his father, who taught him to play the violin. After graduating from secondary school in Litoměřice in 1821, he studied philosophy and law in Prague, until 1823, when the death of both his parents meant that he had to rely on his own resources. He longed to study under Václav Jan Tomášek (1774–1850), one of the most sought-after music-teachers of the time, but the high fees Tomášek demanded put that dream out of reach, and so Veit began to teach himself music. Like Tomášek before him, Veit also ploughed through the available works on musical theory and studied music literature. From 1823 he made money by teaching the piano and copying scores. After completing his legal studies in 1828, he hesitated between becoming a lawyer and devoting himself to music. Initially he was tempted to follow the musical path, but he finally opted for the law and began working for Prague City Hall in 1831, although music continued to occupy much of his time. He earned extra money by teaching, he played in a string quartet at the quartet evenings that were popular in Prague at the time, and he composed. Indeed, the last two activities fed off each other: playing in the quartet inspired Veit in his own chamber-musical compositions, and so it is hardly surprising that the bulk of his output consists of chamber music. There are three sextets (two for strings, one for horns), five string quintets, four string quartets and a string trio and piano trio. There is a generous amount of choral music – some in Czech but most of it in German; some liturgical but

¹ They did, of course, have to Germanise their names, becoming, respectively, Anton and Paul Wranitzky, Adalbert Gyrowetz, Leopold Kozeluch or Kotzeluch, Johann Wenzel Kalliwoda, Franz Krommer and Anton or Antoine Reicha.

² Because of political developments in the Czech lands in the last third of the nineteenth century Veit is now more commonly referred to as Václav Jindřich Veit, although he himself never used the Czech version of his name.

most of it secular – and a considerable number of piano pieces, accounting for twenty opus numbers (of nearly eighty). There are many songs and duets with piano, and a handful of orchestral works, including a symphony. Most of his compositions found outlets: they were published in Prague, Leipzig, Dresden, Mainz and Vienna. And they were performed in Dresden, Leipzig, Mainz, Prague and Vienna, by such major figures as Liszt, Mendelssohn and Schumann, who knew Veit personally; his songs and choral works also enjoyed considerable popularity.

The performance of Veit's String Quintet, Op. 1, in 1835 was a milestone in his musical career. He was then playing violin in an amateur quartet run by the Deputy Mayor of Prague, a man by the name of Keller. The cellist was Johann Baptist Hüttner, a professor at the Prague Conservatoire, and he recommended the young composer to the attention of the eminent violinist, Friedrich Wilhelm Pixis the younger (1785–1842),³ who, after studying under Viotti, became professor of violin at the Prague Conservatoire (of which he was later Director); he was himself a composer, too. During the 1830s in Prague, Pixis and his quartet regularly performed works not only by Haydn and Beethoven but also the early Romantics, among them Spohr, Mendelssohn and George Onslow, who was known in his time as 'our French Beethoven.'⁴ An intimate knowledge of the quartets of these composers is discernible in Veit's quartet-writing. In light of the fact that in the 1830s Prague musical circles still worshipped Mozart's music, Veit's clear shift towards Beethoven and German Romanticism (Schubert, Schumann) is distinctly modern.

Pixis' performance of Veit's Op. 1 was enthusiastically received, not least by a number of well-known musicians who were present. Among them were his would-be teacher Tomášek and the composer and conductor Jan Augustin Vitásek, who was director of the Prague Organ School and *regens chori* of St Veit's Cathedral; with Johann Friedrich

³ Pixis' father (1755–1805), his homonym, was an organist and composer; the best-known Pixis from this Mannheim family was the pianist and composer Johann Peter Pixis (1788–1874), brother of Friedrich Wilhelm Jr.

⁴ Paradoxically, this 'French Beethoven' had an English aristocrat for a father and studied with two eminent Czech musicians, Jan Ladislav Dussek (probably in Hamburg in 1797–98) and Antoine Reicha (in Paris, in 1808–9), who had been a close friend of Beethoven from the age of fifteen.

(Jan Bedřich) Kittl, the director of the Prague Conservatoire, these were the most powerful men in Prague music at that time, and their approval carried much weight. This sudden exposure instantly opened the door to Prague's music circles for Veit. In a letter to a friend of his, one Joseph Wilde (later an archdeacon), he boasted that for two weeks Prague had spoken of nothing but his quintet.⁵ Whereas not even the timpanist had ever looked his way before, he wrote, now even orchestral leaders were paying him compliments; where previously they had said 'Veit – den kenne ich nicht', now it was: 'Veit? Den kennen Sie nicht?' ('I don't know him'; 'You don't know him?').

In 1841 Veit was offered the post of music director of the Aachen city orchestra, for which he had been highly recommended by Louis Spohr, amongst others. He was given leave from the City Hall and promised that he could return if things did not work out in Germany. Although he did enjoy success in Aachen, as shown by an enthusiastic review of his inaugural concert, he stayed there for only three months before resuming his official duties in Prague. This volte-face was a surprise for the Prague musical community, which had expected him to be successful abroad; he was certainly much better paid in Aachen than at home. There were probably several reasons for his swift departure, but one was certainly the inability of the city council to meet Veit's requirement for the financial stability of the orchestra. He was also going to have less time to compose, which was more important for him personally than a successful career as a conductor.

In 1844 he married a student of his, Johanna Witeck. In 1850 he was appointed to the High Court and between 1854 and 1862 he was President of the Regional Court in Cheb (in the far west of the Czech lands, just by the German border), where he entered on his most prolific period as a composer. But his health problems – his lungs were diseased – were exacerbated by the cold and damp environment of Cheb, and so in 1862 he was transferred to the same position at the Regional Court in his home town of Litoměřice in 1862. The change of location brought no benefit, and it was in Litoměřice that he died only two years later, on 16 February 1864.

⁵ Letter of 2 October 1835, quoted in Alois John, *Heinrich Wenzel Veit (1806–1862) [sic]. Lebensbild eines deutschböhmisches Tondichters*, Kobrtsh und Gschihay, Eger, 1903, p. 12.

Veit wrote all four of his string quartets in a relatively short period, between 1833 and 1841 (No. 1 was composed in 1834, No. 2 in 1835,⁶ No. 3 in 1838 and No. 4 in 1840). They are well constructed, marked by considerable harmonic vitality, enriched by the expressive use of chromatic progressions and free of eccentricities. Veit's familiarity with stringed instruments (particularly the violin) is clear, as well as his acquaintance with the then revolutionary French violin school of such musicians as Viotti, Rode and Kreutzer. The music for the first violin is far more challenging than the parts for the other instruments, but this favouritism still does not make these works 'Quatuors brillants' dominated by the first violin: in Veit's quartets all the voices are through-composed and do not serve simply to accompany a quasi-solo violin.

All four quartets have four movements. With the exception of the Second, all are also based on a very similar formal structure, with the first movement always being an *Allegro*, followed by a minuet as the second movement; the slow third movements are marked *Andante* (or *Adagio*), and the lively finales are *Allegro molto* (No. 3) [4], *Allegro assai* (No. 4) [8] or even *Presto agitato* (No. 1).⁷ It appears that, of all the classical Viennese works, he was most directly influenced by Beethoven's early quartets (there is a scherzo as third movement in Op. 18, Nos. 1, 2 and 6) and his middle period (the *Introduzione* in Op. 59, No. 3). As Alois Hnilička wrote, in an extensive biographical study of Veit published more than three decades after the composer's death (and six after the publication of his quartets), it was:

in particular [...] through the brilliance of the Spohr quartets and the piquancy of Onslow's, which played such a guiding role in the course of his creative development, that the first of his works shows clear traces of these two quartet-composers, who were the two most famous and lauded creators of their time. Before long, Veit was using his attentive

⁶ Volume One of Veit's complete string quartets, featuring Quartets No. 1 in D minor, Op. 3, and No. 2 in E major, Op. 5, in performances by the Kertész Quartet, were released on Toccata Classics TOCC 0335 in 2017.

⁷ The dissimilarities in Veit's String Quartet No. 2 are all the more striking in this context, where the first-movement *Allegro* starts with a slow *Introduzione*; the second movement is not a minuet but is marked *Adagio cantabile quasi Andante*; unlike the slow third movements of the other quartets, this one is a *Presto* scherzo; and, instead of the usual *Presto* or *Allegro*, the fourth movement is a rondo (it is possible that Veit's inspiration here was Beethoven's String Quartet, Op. 18, No. 4, where the tempo is *Allegro non tanto*).

study of the works of Beethoven and the works of Schubert, at that time almost completely unknown, to reach the very core of quartet-composition.⁸

The manuscript scores of the Second, Third and Fourth Quartets are held as part of Veit's estate in the District Archive in Lovosice (a small town which sits on the western bank of the River Labe (Elbe) from Litoměřice). Veit's corrections in the form of crossings-out can be seen in the Second Quartet, whereas the last two quartets are clean, probably indicating that they are copies of earlier drafts.

Only one year after the publication of Veit's Second Quartet, the **String Quartet No. 3 in E flat major, Op. 7**, appeared, Veit's signature at the end of the score determining the date of its completion: 26 October 1838. It is dedicated to Count Eduard Clam-Gallas, a well-known general in the Austrian army, who at the time of the publication of the work was serving as Captain (later Major) of the First Cavalry Regiment in Prague. He was also the son of Christian Christoph Clam-Gallas, a prominent supporter of the arts and sciences and patron to Ludwig van Beethoven.⁹

The first movement, *Allegro moderato e patetico* [1], begins with an introduction out of the main key, and intense chromaticism increases the tonal ambiguity. Veit then delivers a dramatic unison on all four instruments, working with stark contrasts and dynamic extremes of *fortissimo* and *pianissimo*, with which he had already experimented in the finale to his Second Quartet. Not even the rhythmically fragmented first subject, which flows over two octaves, reaches the main key of the movement, E flat major, although that is the direction in which it constantly tends. E flat is finally reached in the thematic episode in bar 21. The lyrical second subject introduces a tuneful melody in B flat major. Before the development section, there appears a fugato variation of the first subject which is treated in the development alongside the second subject in a number of distant keys. The recapitulation first brings back the secondary theme in E flat minor;

⁸ 'Václav Jindřich Veit', *Světlozor*, Vol. 33, December 1898–January 1899, No. 7 (pp. 81–82), No. 8 (pp. 91–94) and No. 9 (p. 105), (this quotation is from No. 8, p. 91).

⁹ The manuscript of Beethoven's concert aria *Ah, Perfido!*, Op. 65, bears a dedication to 'Signora Comtessa di Clari', Countess Johanne de Clary-Aldringen, from 1797 the wife of Christian Christoph Clam-Gallas. He also wrote a number of mandolin pieces for her.

the first subject is recalled only in abbreviated fugal form, after which the movement closes with a coda.

The *Menuetto* [2] is in a large ternary ABA song-form. The opening *Allegretto* introduces a dance theme in E flat major, enriched with a number of chromatic progressions, and is followed by a contrasting central *Alternativo*, a form of scherzo, based on a *Mateník* (a Czech folk-dance with an alternating two and three beats) in the parallel C minor. The opening *Allegretto* then returns. From the autograph it is obvious that Veit revised the middle section of the movement after the work had been completed: a new version of the *Alternativo* was included in the published version (recorded here), with the original remaining in manuscript.

The melodious *Andante* in A flat major [3] features an extremely chromatic pastoral melody in $\frac{6}{8}$. A secondary dance theme in E flat major starts *pianissimo*, with the performance instruction *con delicatezza*. The exposition ends with a variation on the main theme; apart from melodic changes, the major expressive change results from the instruction *con molto espressivo*. The harmonically varied development section treats both themes in different keys. In the recapitulation, both themes are united in A flat minor, with the short coda briefly moving into B minor, from which it then returns to the main key of the movement.

The finale, *Allegro molto* [4], starts in the same way as the first movement, with a *forte* unison of all four instruments, in E flat major. The theme is carried by the highly virtuosic first-violin part, accompanied by *secco* chords from the other instruments. A short episode leads into a dancing secondary theme in B flat major, providing a sharp contrast with the main theme, in structure, the *piano* dynamic and the performing instruction *semplice*. In the development both themes are traditionally treated in a number of keys, before an abbreviated *con fuoco* recapitulation unites them in E flat major. The short coda uses themes from all four movements of the work.

The Third Quartet was published in 1839, again in Leipzig, but this time by Breitkopf und Härtel, the company where Veit's previous publisher, Hofmeister, had learned the publishing trade before establishing his own firm. For Veit this move to a major international publisher, which produced works by Haydn, Beethoven, Schubert,

Mendelssohn and Onslow (to mention only those composers close to Veit), was clearly a major success. A year after the Third Quartet was published, it was premiered in Prague by the famous Müller brothers quartet,¹⁰ and they also played it at their concerts abroad.

The **String Quartet No. 4 in G minor, Op. 16**, was not long in following the Third. In spite of the higher opus number, it was completed in 1840, less than two years after Quartet No. 3, and published in no time, again by Veit's original publisher, Hofmeister. It was dedicated to the famous Polish violin virtuoso Karol Józef Lipiński (1790–1861). The first movement, *Allegro molto ed appassionato* [5], starts (like the first movements of Quartets Nos. 1 and 3) with a unison of all four instruments and features Romantic gestures reminiscent of Beethoven's 'Appassionata' Sonata, or the cycle of *12 Piano Rhapsodies*, Op. 1, by Veit's slightly older compatriot, Jan Václav Hugo Voříšek. In contrast with the previous quartets, though, the first-violin part is less virtuosically conceived, and the work as a whole is more evenly through-composed. The viola and the second violin carry the second subject, in D major, which is then developed polyphonically. In the development section Veit treats both themes in his usual manner; they are then tonally unified in G minor in an abbreviated recapitulation, and the movement closes with a short coda.

Surprisingly, the manuscript presents the *Menuetto* in B flat major [6] as the third movement, but in the printed score it is placed second, as are the Minuets in Quartets Nos. 1 and 3, and, just as in these other works, it is written in a ternary, ABA, song-form, in which the first and third sections present a melodious theme in B flat major, from which the contrasting second section differs not only in its G minor key but also in the performance and dynamic instructions of *risoluto* and *fortissimo*.

In the third movement, *Adagio* [7], in E flat major, the tuneful main theme is first carried by the viola, accompanied by *pizzicati* on the cello. The secondary theme in B flat major accompanies a less common verbal instruction *con duolo* ('painfully'),

¹⁰ The 'Gebrüder Müller' – Karl Friedrich (1797–1873) and Franz Ferdinand Georg (1808–55), violins, Theodor Heinrich (1799–1855), viola, and August Theodor (1802–75), cello – were sons of a Brunswick musician, Ägidius Christoph Müller (1765–1841), who brought them up to play as a quartet. They were one of the first touring quartets, first in Germany and then internationally. A second quartet was formed from the sons of Karl Friedrich Müller in 1855 and performed until 1873.

which Veit may have known from two well-known pieces by Weber: the *Grand duo concertant*, Op. 48, for clarinet and piano, from 1815–16, or the *Konzertstück*, Op. 79, for piano and orchestra, which appeared five years later. The later stages of this movement also feature far more verbal instructions than Veit's previous quartets, including *con intimo sentimento*, *tranquillo*, *innocente* and, in conclusion, *con tutta forza*. The almost operatic solo cadence of the first violin is also unusual.

The finale, *Allegro assai* [8], in G minor, has the combined form of a sonata rondo. In the middle of the movement it is transformed into an *Andante con moto* intermezzo in E flat major, marked by the note 'Air de Bohème', the theme being a song that would have been familiar to Veit's first audiences, 'Měla jsem holoubka' ('I had a dove'), treated as a theme and variations.¹¹ After a literal return of the first section, a brief coda brings the movement to a close.

The Prague premiere of the Fourth Quartet took place in 1841, shortly before Veit's departure to Aachen, which was referred to in a review in the magazine *Bohemia*:¹²

This item in the programme has aroused even greater interest in the public because it may be the last Quartet in the compositions produced during his stay in Prague. If this is the case, Mr Veit, who is planning to leave at the end of April, could not have found a more honourable way of taking his leave from a public with whom he enjoyed excellent mutual relations.

The Fourth Quartet was indeed the last of Veit's works in the genre. His departure to Aachen, and perhaps even more the premature termination of his professional engagement there and the return to Prague to take up his clerical work, brought in a period of decline in his successes. That downturn was then exacerbated by his transfer to Cheb and his gradual loss of contacts with the Czech and European musical public, these personal difficulties compounded in due course by stylistic developments in European music in general during the second half of the nineteenth century. Veit's legacy as a

¹¹ This movement was long considered to be the first time a Czech folksong had been used in classical music, but later research not only found earlier examples of the use of Czech folksongs – for example, in works by Kramář, Vaňhal and Vranický – but also refuted the 'folk' origin of 'Měla jsem holoubka': it seems to have originated in the eighteenth-century prints of 'cantastoria' songbooks.

¹² 'Quartett des Herrn Prof. Pixis', *Bohemia, ein Unterhaltungsblatt*, 4 April 1841, No. 41, p. 4.

composer was quickly forgotten after his death, and his music fell into many years of oblivion. For listeners in the early 21st century, his work is surprising because it was so completely unexpected – and it also serves as a demonstration of the importance of returning systematically to the past to revive the music of composers who are now only entries in dictionaries and encyclopaedias. Growing interest in the Czech lands in the music that preceded Smetana could again reveal the undisputed quality of Veit's works – not only these quartets – and return them to the concert halls.

Markéta Kabelková is Curator of the Music Collection and Head of the Department of Music History of the Czech Museum of Music at the National Museum in Prague. She is a specialist in the musical culture of the Czech lands in the eighteenth and nineteenth centuries.

Aleš Březina is a composer and musicologist, with a special interest in the music of Bohuslav Martinů. He is Director of the Martinů Institute in Prague.

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‘an individual voice [...] I wouldn't say these works aren't original. True, Veit doesn't stray far from Haydn's string quartet model. But his melodies are interesting and the overall sound of the quartets is quite appealing. Also appealing are the performances by the Kertész String Quartet. This period-instrument quartet has a wonderfully rich, warm ensemble sound. I am very much looking forward to volume two.’

–Ralph Graves, WTJU



TOCCA 0335

The Kertész Quartet was formed in 2010 by four leading period-instrument specialists, following a desire to explore chamber music of the eighteenth and early nineteenth centuries and, using historical instruments, bring it to audiences. The Quartet combines traditions of the central European and historic, period-performance practices. With the use of gut strings and historic bows, the original soundworld, liveliness and intensity of the music is revived in fresh performances that are relevant today.

Katalin Kertész, violin, was born in Budapest. After four years at the Béla Bartók Conservatoire, she studied in Germany with Eckhard Fischer and Annette-Barbara Vogel. Additional studies with André Gertler, Tibor Varga and Nelly Sőregi-Wunderlich also provided important musical influences. Since moving to the UK she has performed on both period and modern violin in a multitude of chamber groups and ensembles, including The Orchestra of the Age of Enlightenment, The City of London Sinfonia, The Philharmonia, The London Handel Orchestra, The Hanover Band, The Brook Street Band (including two albums on the Avie label) and Ensemble Burletta (including an album of chamber music for clarinet by Hans Gál for Toccata Classics). Katalin has performed in such prestigious venues as the Wigmore Hall, Southbank Centre, the Royal Albert Hall (at the BBC Proms) and the Barbican and has given concerts in Europe, South Africa, New Zealand, China and South America. She has appeared on the BBC programme 'In Tune' and played at the Kuhmo Chamber Music Festival in Finland.



Jean Paterson, violin, was born in north Pembrokeshire into a farming family, moving later to Hampshire, and now lives in Oxford. She read music at St Hugh's College, Oxford, studying the violin with Emanuel Hurwitz, and at the Royal Academy of Music with Manoug Parikian. She later took up the Baroque violin with Micaela Comberti, and plays with several period-instrument ensembles, including Florilegium, the London Handel Orchestra, English Baroque Soloists, the Orchestra of The Sixteen, Oxford Bach Soloists and Oxford's new period-instrument orchestra, Instruments of Time and Truth. For several years she led the period-instrument orchestra of English Touring Opera, The Old Street Band, in their series of Handel operas. She has had a long association with the Hampshire County Youth Orchestra, for which she was violin coach for many years. In addition to her playing career, she is an active teacher.



Nichola Blakey, viola, was born and raised in Manchester, before moving to London to begin her studies at the Royal Academy of Music with James Sleigh. She took up the historical viola in her second year with Jane Rogers and, since graduating, has enjoyed a busy and diverse freelance career. She gives concerts and recitals across the UK and abroad with ensembles and orchestras as diverse as Ex Cathedra, Collegium Musicum 90, the Brook Street Band, Solomon's Knot, the City of Birmingham Symphony Orchestra and the BBC Philharmonic Orchestra. She has performed in the Royal Albert Hall (at the BBC Proms), Symphony Hall, Birmingham, and the Bridgewater Hall, Manchester, and toured Europe with various international non-classical artists. She has made several recordings for general



release, including Handel's *Dixit Dominus* with the Brook Street Band and the choir of Queen's College Oxford for Avie, and has broadcast on BBC Radio 3 and Classic FM, as well as on Capital Radio. Nichola is also a member of Ensemble Burletta. She coaches musicians at the New London Music Society Summer School.

Cressida Nash, cello, studied music at St Anne's College, Oxford, and cello with Ula Kantrovich at the Guildhall School of Music and Drama, continuing as a postgraduate at Trinity College of Music, London, with Lowri Blake. As a soloist, she has performed in France, Germany, Greece, India and South Africa, and has travelled regularly to the Netherlands to give recitals with Trio de LAer. In 2007 she became a founder member of Musicians South West, with whom she has performed widely, including a recital in Leipzig of sonatas by Mendelssohn and Moscheles as part of the 2011 Gewandhaus Mendelssohn and England Festival. She has been much in demand as a continuo player, working regularly with The Bath Consort, Wells Bach Society and Beaumont Singers and Orchestra, performing alongside Gareth Malone in both the *St Matthew* and *St John Passions*, and with Sophie Bevan in the *Christmas Oratorio* and Mass in B minor. She joined the Kertész Quartet in 2015 and plays regularly with Ensemble Burletta, with which she has recorded the clarinet chamber works by Hans Gál for Toccata Classics.





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WENZEL HEINRICH VEIT Complete String Quartets, Volume Two

String Quartet No. 3 in E flat major, Op. 7 (1838) 32:13

- | | |
|--|------|
| ❶ I <i>Allegro moderato e patetico</i> | 9:50 |
| ❷ II <i>Menuetto. Allegretto</i> | 5:40 |
| ❸ III <i>Andante</i> | 7:31 |
| ❹ IV <i>Finale: Allegro molto</i> | 9:12 |

String Quartet No. 4 in G minor, Op. 16 (1840) 34:31

- | | |
|--|-------|
| ❺ I <i>Allegro molto ed appassionato</i> | 10:01 |
| ❻ II <i>Menuetto. Allegretto ma non troppo</i> | 4:25 |
| ❼ III <i>Adagio</i> | 10:15 |
| ❽ IV <i>Allegro assai – Andante con moto (Air de Bohème) – Allegro assai</i> | 9:50 |

TT 66:48

Kertész Quartet, playing on original instruments

FIRST RECORDINGS

Katalin Kertész and Jean Paterson, violins

Nichola Blakey, viola

Cressida Nash, cello