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## LETTERS TO THE RECORDINGS EDITOR

### HAYDN SLOW BUT SURE

IN NAT HENTOFF's interesting piece on "The Major Minors" (SR Sept. 28) he quotes Maynard Solomon of Vanguard to the effect that Haydn had "one of the finest labels in repertory" but threw its money away. My thought is: Couldn't that fine Haydn Society repertory be saved in some way? Wouldn't it be worthwhile for one of the strong and surviving Major Minors to purchase the masters and turn them out slowly but surely on a sounder economic basis?

ANTHONY LEWIS.

McLean, Va.

### ON "DEUTSCHLAND" 'S TRAIL

WE HAVE BEEN looking in vain for a recording of the string work which includes the strains of "Deutschland, über Alles." It pains us to confess that we cannot find the composer nor determine whether it is a trio, quartet, or quintet. So your assistance in putting us on the track of a good recording will be most appreciated.

NORMAN E. DAKAN.

EDITOR'S NOTE: *The Haydn Quartet in C, Op. 76, No. 3, is called the "Emperor" quartet because its slow movement contains the famous melody in its first form. The Budapest Quartet version (Columbia ML-4923) is very good.*

### REVIVED MASTERS

I, too, and many other opera-disc lovers would like to have Ina Souez and other artists re-issued from the vaults of RCA

Victor, but how about the treasures Columbia might also give us? Who can forget Eva Turner, Arnold Lindi, Emma Trentini, and Fanny Anitua? The latter is an indomitable pioneer-on-discs, who at the age of seventy-five is still the best loved artist-teacher in Mexico City, and has the largest group of students in the country. There are many others, too, who gave us Edison and Brunswick discs we've almost worn out. How can one persuade the owners of the masters to revive these artists for us? It might show the present generation what glorious singing really was.

WILLIAM J. WILSON, JR.

San Antonio, Tex.

EDITOR'S NOTE: *Not all companies have preserved as many of their masters as RCA (with its former affiliates abroad).*

### CHICAGO'S FINE ARTS

AS AN OLD FAN of the Fine Arts Quartet, I was pleased to read Mildred Norton's cordial review of one of the group's tape recordings. I was surprised to see that the ensemble was new to Miss Norton, since its recordings for Decca and Mercury (particularly those of the Mozart and Brahms quintets with Reginald Kell) have long been an adornment to many a chamber-music record shelf. Its regular concerts have been a bright feature of Chicago's musical life for ten years now, and to my ears there is no more vital and accompanied quartet in the country.

IRVING SABLOSKY.

Washington, D.C.

EDITOR'S NOTE: *Reader Sablosky, former music critic of the Chicago Daily News, is now affiliated with the U.S. Information Agency.*

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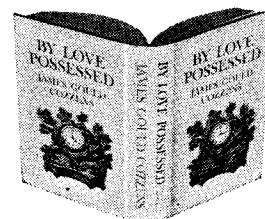
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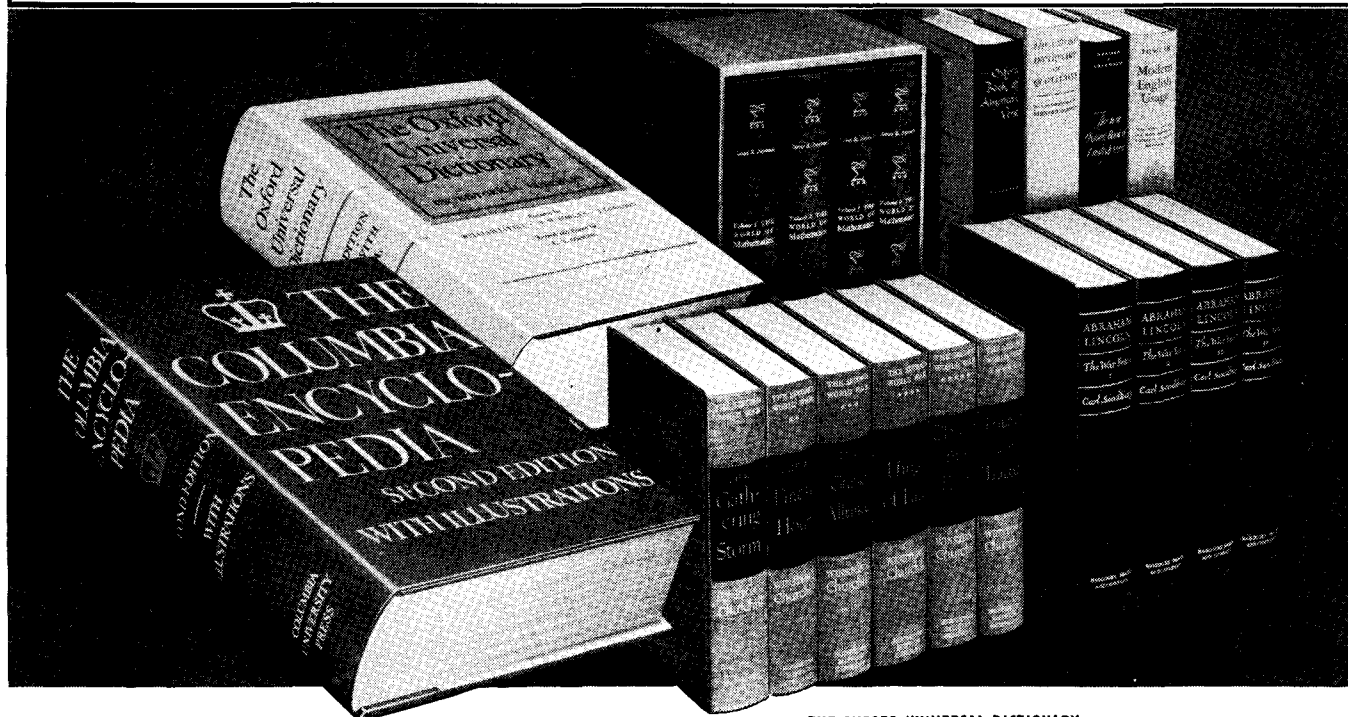
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