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RECORD REVIEWS

editor

WENDELL LOVELESS



Four Flats Quartet Blends Naturally



Dona Lee Robinet . . . Soprano Soloist, Pianist and recording artist for Sacred Records, Inc.

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Swedish

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Abide With Me — In The Garden
I'll Go Where You Want Me To Go
Just As I Am
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Flee As A Bird To The Mountain
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It Is Well With My Soul
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Healing Waters
Faith Is The Victory
Only Believe
By His Stripes We Are Healed
He Will Hold Me Fast
Yesterday, Today, Forever
My Jesus I Love Thee
Hallelujah Chorus
Christ Returneth

Look for the announcement of a new "To His Praise" Robinet LP album to be released soon . . .
EXCERPTS FROM THE CLASSICS . . . ALL PIANO

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RECORDS, INC.

2829 W. Vernon, Los Angeles 8, California

AT GEORGE FOX College, Newberg, Ore., in 1947, four young men with lots of enthusiasm and very fine voices often got together. Today it has become a habit; they're nationally known as the Four Flats.

Norval Hadley, first tenor; Ronald Crecelius, second tenor; Harlow Ankeny, baritone; and Dick Gadd, bass, have much in common. Each was graduated with an A.B. degree. Each married his college sweetheart, each wife was graduated the same year as her husband, and each couple now has at least two children.

But they also have in common more than 100,000 miles of travel as the Four Flats Quartet and some coveted contest awards. They've appeared before more than 1,500 public groups; have been heard over more than 150 radio broadcasts, including some network programs. And they've sung to an estimated 650,000 people, not including radio audiences.

A better-than-average male group, they do commendable work in blend, diction and phrasing. Those particularly fond of "spirituals" will enjoy their latest discs produced by Sacred Recordings. Numbers are *I'm Moving up Home Some Day*, *I Know the Lord Will Make a Way*, *De Animals a Comin'*, and *Just a Closer Walk with Thee*. Mary Brandenburgh furnishes piano background.

A new LP of the Fuller Theological Seminary Choir under expert direction of H. Leland Green, with Richard Foulkes as organist and pianist, has been released. I was amazed to hear the quite remarkable quality and blend of male voices, all chosen from a relatively small student body. It certainly speaks well for their director and for the application and adaptability of the choir members. They sing Beethoven's *Where Cross the Crowded Ways of Life*, *Out of the Depths*, *Adoramus Te* (Palestrina), *Open Our Eyes*, in which John Friesen does a fine baritone solo, Mueller's arrangement of *Guide Me, O Thou Great Jehovah*, *Laudamus by Protheroe*, *Till We Get Home*, *The Shepherd True* and *Soon Ah Will Be Done*. All numbers are well done, but my personal choice would have been to add two or three brighter songs to the several selections in a minor key. This would have lent desirable variety.

Richard Foulkes, accompanist, is well nigh perfect technically. I have never heard better technique than that in his two piano solos, Chopin's *Scherzo in C Sharp Minor* and *Jesu, Joy of Man's Desiring*, by Bach. However, the mechanics of recording detract from its enjoyment.

WORD Records of Waco, Tex., has been doing excellent work. I have just received two LP's with the voice of Jack Holcomb. With Paul Mickelson at the NBC pipe organ he sings *It Took a Miracle, I'd Rather Have Jesus*, *The Holy City*, *Ship Ahoy*, *It's Real*, *Balm in Gilead* and *When I Get to the End of the Way*. On the second record, accompanied by Lew Charles on the same instrument, he sings *But This I Know*, *The Haven of Rest*, *I Need Thee Every Hour*, *The Nail Scarred Hand*, *For All My Sin*, *What Will You Do with Jesus?*, *Saved by Grace* and *Why Do I Sing about Jesus?*

Holcomb knows how to project a message in these songs, and his baritone is well known and widely used. The WORD Records Concert Orchestra lends able assistance to several of the numbers.

This fine voice would increase its effectiveness by remaining within its register and range. He seems tempted to strive for tones beyond his natural reach.

Hooray for Ronnie Avalone on a new Singspiration recording of *Why?* Not only is Avalone's voice tops and Doug Fisher's organ accompaniment *par excellence*, but voice and instrument start the song together without a meaningless instrumental introduction! (See CHRISTIAN LIFE Record Reviews, April, 1955.) My crusade evidently is bearing fruit! Other numbers are *Singing*, *Only Believe and Live* and *The Stranger of Galilee*. Mrs. Loveless and I recently had a week of meetings in Florida, where Ronnie and his talented wife helped in the music. I appreciate his vocal work even more since being with him.

These columns should be, in addition to a review of current gospel recordings, a medium for suggestion exchange, giving practical help to readers.

A letter from New Zealand tells of the use of sacred recordings in outdoor ministry. "Another helper and I each year conduct an open-air screening of spiritual films in four of the beach-camps near our home town. We use church-organ music on records as backgrounds, and ensembles and solos to give messages while the people gather. The Word of Life Quartet and the Haven of Rest Quartet have served very well, while Bev Shea is the favorite soloist with campers and visitors. These beach-camps are semi-isolated groups of from one to two hundred adults plus children."

Why couldn't more in our own country use recordings for such outdoor ministries? I'd like to hear from you if you know of any.

END