

# UP-TO-DATE



REGISTERED \_\_\_\_\_

# UP-TO-DATE

2005-A

33 $\frac{1}{2}$  RPM

THE STUDIO RECORDINGS  
(THE EXTENDED WORKS)  
VOLUME FOUR  
(1947 — 1951)

# UP-TO-DATE

2005-B

33 $\frac{1}{2}$  RPM

THE STUDIO RECORDINGS  
(THE EXTENDED WORKS)  
VOLUME FOUR  
(1947 — 1951)

UP - TO - DATE

U.T.D. 2005

THE STUDIO RECORDINGS

VOLUME FOUR 1947-1951  
THE EXTENDED WORKS

## SIDE ONE

DUKE ELLINGTON & HIS ORCHESTRA: SMELTON HEMPHILL, FRANCIS WILLIAMS, HAROLD BAKER, AL KILLIAN, RAY NANCE, T;  
LAWRENCE BROWN, CLAUDE JONES, TB; TYREE GLENN, TB & VBN; RUSSELL PROCOPE, JOHNNY HODGES, JIMMY  
HAMILTON, AL SEARS, HARRY CARNEY, REEDS; DUKE ELLINGTON, P; FRED GUY, G; OSCAR PETTIFORD, SB; JUNIOR  
RAGLIN, SB; SONNY GREER, DMS; AL HIBLER, VOCAL 1

	<u>THE LIBERIAN SUITE</u>		
(1) I LIKE THE SUNRISE - INST	(V DISC ONLY) (XCO 40788)	NEW YORK	24 DEC 1947
(2) I LIKE THE SUNRISE #	(UNISS TAKE) (XCO 40789)		
(3) DANCE NO 1	(UNISS TAKE) (XCO 40790)		
(4) DANCE NO 2 x	(XCO 40791)		
(5) DANCE NO 3	(BREAKDOWN) (XCO 40792)		
(6) DANCE NO 3	(XCO 40792)		
(7) DANCE NO 4	(XCO 40793)		
(8) DANCE NO 5	(XCO 40794)		

## SIDE TWO

DUKE ELLINGTON & HIS ORCHESTRA: CAT ANDERSON, CLARK TERRY, WILLIE COOK, RAY NANCE, T; JUAN TIZOL,  
BRITT WOODMAN, QUENTIN JACKSON, TB; RUSSELL PROCOPE, HILTON JEFFERSON, PAUL GONSALVES, JIMMY HAMILTON,  
HARRY CARNEY, REEDS; DUKE ELLINGTON, BILLY STRAYHORN, P; WENDELL MARSHALL, SB; LOUIS BELLSON, DMS

A TONE PARALLEL TO HARLEM

(1) A TONE PARALLEL TO HARLEM	(UNISS TAKE) (CO 47264-3)	NEW YORK	7 DEC 1951
-------------------------------	---------------------------	----------	------------

DUKE ELLINGTON & HIS ORCHESTRA: CAT ANDERSON, CLARK TERRY, WILLIE COOK, RAY NANCE, T; JUAN TIZOL,  
BRITT WOODMAN, QUENTIN JACKSON, TB; RUSSELL PROCOPE, HILTON JEFFERSON, PAUL GONSALVES, JIMMY HAMILTON,  
HARRY CARNEY, REEDS; DUKE ELLINGTON, BILLY STRAYHORN, P; WENDELL MARSHALL, SB; LOUIS BELLSON, DMS

THE CONTROVERSIAL SUITE

(2) LATER	(UNISS TAKE) (CO 47269-2)	NEW YORK	11 DEC 1951
(3) BEFORE MY TIME	(UNISS TAKE) (CO 47269-3)		

NOTE A: THE CONTROVERSIAL SUITE, LIKE HARLEM, WAS ENTIRELY RECORDED ON TAPE. THE  
MASTER OR MATRIX NUMBER, AS SHOWN ABOVE, WAS ASSIGNED FOR THE ENTIRE WORK.  
AS A RESULT, BOTH PARTS OF THE WORK SHOW THE SAME MASTER NUMBER.

NOTE B: THOSE OF YOU WHO HAVE VOLUME THREE (UTD-2004) WILL NOTICE A DISCREPANCY IN  
THE PERSONNEL AS SHOWN FOR THE DATES OF 7 AND 11 DECEMBER 1951. OUR INFORMATION  
COMES FROM EXISTING FILE CARDS. IT IS BELIEVED THAT THE EXTENDED WORKS WERE  
DONE, EACH, AS A "SEPERATE" SESSION ON THE RESPECTIVE DAYS AND THAT ALTERNATE  
PERSONNEL WERE USED.

UP-TO-DATE RECORDS ARE PRODUCED BY THE MERITT RECORD SOCIETY FOR ITS MEMBERS

1510 300

012200