

# *We Speak Duke* **LINDA TATE**

*with* **BRADLEY WILLIAMS** *AND HIS* **ORIGINAL 21ST CENTURY REVIEW**





7 00797-0101-2 0



1. LOVE YOU MADLY 4:49
2. I LET A SONG GO OUT OF MY HEART 4:23
3. I'M JUST A LUCKY SO AND SO 4:42
4. PRELUDE TO A KISS 5:20
5. CARAVAN 4:09
6. IT DON'T MEAN A THING  
IF IT AIN'T GOT THAT SWING 3:13
7. SOPHISTICATED LADY 5:13
8. COTTON TAIL 3:05
9. JUST SQUEEZE ME 6:18
10. IN A MELLOW TONE (AKA: BABY, YOU AND ME) 4:38
11. IN A SENTIMENTAL MOOD 6:01
12. DO NOTHIN' TILL YOU HEAR FROM ME 6:16
13. DOIN' THE CRAZY WALK 2:26
14. WE SPEAK DUKE 4:09
15. DAYDREAM 5:15
16. TULIP OR TURNIP 3:35

*Do we need another album of Duke Ellington songs? When it sounds as good as this one, do you really have to ask?*

COMPLETE NOTES INSIDE BY NEIL TESSER • HOST, "Miles Ahead" • 1240 & 1470 AM CHICAGO



**SOUTHPORT** is a registered trademark and a division of Sparrow Sound Design Recording Studio  
at 3501 North Southport, Chicago, Illinois 60657 VOICE: 773-281-8510 FAX: 773-472-4330

E-MAIL: [southport@chicagosound.com](mailto:southport@chicagosound.com) WEBSITE: [www.chicagosound.com](http://www.chicagosound.com)

© © 2003 SOUTHPORT / ALL RIGHTS RESERVED CALL, FAX, WRITE OR E-MAIL FOR A FREE CATALOG OF SOUTHPORT AND NORTHPORT RELEASES

LINDA  TATE [www.lindatate.com](http://www.lindatate.com)

We speak Duke  
We speak in a cascade  
of sound  
Words and music talking  
through the ears and the eyes  
and the breath  
Hearing Seeing Breathing  
Voices singing  
Bass bow low  
Horns blow high  
Drums dance down  
Piano play out  
the joyful soulful language  
We speak Duke

We speak Duke  
and the sentences follow  
one another  
and the phrases join together  
All hot cool salty bitter  
sweet spicy long slow  
staccato quick  
extreme and somewhere  
in between  
Screaming Crying Dancing  
Dying to go there  
Soothing Quiet Sensual Coy  
Snapping Toe Tapping  
Laughing the lyrical  
melodic chant  
We speak Duke

We speak Duke  
We speak in a torrent of music  
Magical linguistics moving  
through the heart and the mind  
and the spirit  
Feeling Knowing Praying  
Voices singing  
Bass bow low  
Horns blow high  
Drums dance down  
Piano play out  
the joyful soulful language  
We speak Duke

© 2003 LINDA TATE  
ALL RIGHTS RESERVED.

THANKS TO ALL MY FAMILY AND FRIENDS FOR THEIR LOVE AND SUPPORT. MICHAEL, I LOVE YOU MADLY!  
THANKS TO JOANIE AND SPARROW AT SOUTHPORT RECORDS FOR BEING SUCH TALENTED AND CREATIVE MUSIC  
PRODUCERS. I HAVE ALWAYS LOVED THE VOICE AS A MUSICAL, DRAMATIC INSTRUMENT AND WANTED TO SHOW-  
CASE THE VOICE IN VARIOUS WAYS ON THIS CD. SO YOU WILL HEAR VOCALESE, SCAT, SOLO, DUET AND GROUP  
VOCALS AS WELL AS DRAMATIC SPEAKING. MY VOCAL PARTNERS HERE ARE WONDERFUL AND I WANT TO EXTEND  
A SPECIAL THANKS TO BRAD, GINGI, PAT AND JOANIE FOR LENDING THEIR VOCAL INSTRUMENTS TO THIS PROJECT.  
THANKS TO THE GREAT BAND. YOU FOLKS REALLY SWING! I COULDN'T HAVE ASKED FOR A BETTER GROUP OF  
MUSICIANS TO WORK WITH. THANKS TO BRAD FOR FANTASTIC ARRANGEMENTS AND FOR HAVING A READY MADE  
ENSEMBLE TO REALIZE THEM. OKAY, NOW, LET'S CELEBRATE!

- 1 **Love You Madly** (4:49)  
Duke Ellington, Luther Henderson, Jr. (1950)  
**LINDA TATE** Vocals  
**BRADLEY WILLIAMS** Piano  
**DAN DeLORENZO** Bass  
**JIM WIDLOWSKI** Drums  
**DOUG SCHARF** Trumpet  
**AUDREY MORRISON** Trombone  
**RICHIE FUDOLI** Tenor Saxophone  
**TIM McNAMARA**  
Soprano Saxophone
- 2 **I Let a Song  
Go Out of My Heart** (4:23)  
Duke Ellington, Irving Mills  
and John Redmond (1938)  
**LINDA TATE** Vocals  
**BRADLEY WILLIAMS** Piano  
**DAN DeLORENZO** Bass  
**JIM WIDLOWSKI** Drums  
**DOUG SCHARF** Trumpet  
**RICHIE FUDOLI** Soprano Saxophone
- 3 **I'm Just a Lucky  
So and So** (4:42)  
Duke Ellington, Mack David (1945)  
**LINDA TATE** Vocals  
**BRADLEY WILLIAMS** Piano  
**DAN DeLORENZO** Bass  
**JIM WIDLOWSKI** Drums  
**DOUG SCHARF** Trumpet
- 4 **Prelude To a Kiss** (5:20)  
Duke Ellington, Irving Mills  
and Irving Gordon (1938)  
**LINDA TATE** Vocals  
**BRADLEY WILLIAMS** Piano  
**DAN DeLORENZO** Bass

- JIM WIDLOWSKI** Drums  
**DOUG SCHARF** Trumpet  
**AUDREY MORRISON** Trombone  
**RICHIE FUDOLI** Tenor Saxophone  
**TIM McNAMARA**  
Soprano Saxophone
- 5 **Caravan** (4:09)  
Duke Ellington, Juan Tizol (1937)  
**LINDA TATE** Vocals  
**GINGI LAHERA** Vocals  
**PATRICIA MOSLEY** Vocals  
**BRADLEY WILLIAMS** Piano  
**DAN DeLORENZO** Bass  
**JIM WIDLOWSKI** Drums, Shaker,  
Bells, Tabla  
**DOUG SCHARF** Trumpet  
**AUDREY MORRISON** Trombone  
**RICHIE FUDOLI** Flute  
**TIM McNAMARA** Clarinet
- 6 **It Don't Mean  
a Thing If It Ain't  
Got That Swing** (3:13)  
Duke Ellington, Irving Mills (1932)  
**LINDA TATE** Vocals  
**BRADLEY WILLIAMS** Vocals  
**DAN DeLORENZO** Bass  
**JIM WIDLOWSKI** Bongos  
**RICHIE FUDOLI** Flute
- 7 **Sophisticated Lady** (5:13)  
Duke Ellington, Mitchell Parish  
and Irving Mills (1933)  
**LINDA TATE** Vocals  
**BRADLEY WILLIAMS** Piano  
**DAN DeLORENZO** Bass  
**JIM WIDLOWSKI** Drums

- DOUG SCHARF** Flugelhorn  
**RICHIE FUDOLI** Tenor Saxophone
- 8 **Cotton Tail** (6:19)  
Duke Ellington (1940)  
**LINDA TATE** Vocals  
**GINGI LAHERA** Vocals  
**PATRICIA MOSLEY** Vocals  
**BRADLEY WILLIAMS** Piano  
**DAN DeLORENZO** Bass  
**JIM WIDLOWSKI** Drums  
**DOUG SCHARF** Trumpet  
**AUDREY MORRISON** Trombone  
**RICHIE FUDOLI** Tenor Saxophone  
**TIM McNAMARA**  
Soprano Saxophone
- 9 **Just Squeeze Me** (6:18)  
Duke Ellington, Lee Gaines (1940)  
**LINDA TATE** Vocals  
**BRADLEY WILLIAMS** Piano  
**DAN DeLORENZO** Bass  
**JIM WIDLOWSKI** Drums  
**DOUG SCHARF** Trumpet  
**RICHIE FUDOLI** Flute
- 10 **In a Mellow Tone** (4:38)  
(AKA: BABY, YOU AND ME)  
Duke Ellington, Milt Gabler (1940)  
**LINDA TATE** Vocals  
**JOANIE PALLATTO** Vocals  
**BRADLEY WILLIAMS** Piano  
**DAN DeLORENZO** Bass  
**JIM WIDLOWSKI** Drums  
**RICHIE FUDOLI**  
Tenor Saxophone, Flute

11 **In a Sentimental Mood** (6:01)

Duke Ellington, Manny Kurtz  
and Irving Mills (1935)

**LINDA TATE** Vocals  
**BRADLEY WILLIAMS** Piano  
**DAN DeLORENZO** Bass  
**JIM WIDLOWSKI** Drums  
**RICHIE FUDOLI**  
*Tenor Saxophone, Clarinet*

12 **Do Nothin' Till You Hear From Me** (6:16)  
(VOCAL VERSION OF  
"CONCERTO FOR COOTIE")

Duke Ellington, Bob Russell (1943)

**LINDA TATE** Vocals  
**BRADLEY WILLIAMS** Piano  
**DAN DeLORENZO** Bass  
**JIM WIDLOWSKI** Drums  
**DOUG SCHARF** Trumpet  
**AUDREY MORRISON** Trombone  
**RICHIE FUDOLI** Tenor Saxophone  
**TIM McNAMARA**  
*Soprano Saxophone*

13 **Doin' the Crazy Walk** (2:26)  
(FROM "BLACKBERRIES OF 1930")

Duke Ellington, Irving Mills (1930)

**LINDA TATE** Vocals  
**GINGI LAHERA** Vocals  
**PATRICIA MOSLEY** Vocals  
**BRADLEY WILLIAMS**  
*Piano, Whistles*  
**DAN DeLORENZO** Bass  
**JIM WIDLOWSKI**  
*Drums, Spoons, Ratchet*  
**DOUG SCHARF** Trumpet  
**AUDREY MORRISON** Trombone

**RICHIE FUDOLI**  
*Soprano Saxophone*  
**TIM McNAMARA**  
*Baritone Saxophone*

14 **We Speak Duke** (4:09)  
Linda Tate (2002)

**LINDA TATE** Vocals  
**GINGI LAHERA** Vocals  
**PATRICIA MOSLEY** Vocals  
**JIM WIDLOWSKI** Drums  
**RICHIE FUDOLI**  
*Tenor Saxophone, Flute*

15 **Daydream** (5:15)  
Duke Ellington, Billy Strayhorn,  
John La Touche (1940)

**LINDA TATE** Vocals  
**BRADLEY WILLIAMS** Piano  
**DAN DeLORENZO** Bass  
**JIM WIDLOWSKI** Drums  
**DOUG SCHARF** Flugelhorn  
**AUDREY MORRISON** Trombone  
**RICHIE FUDOLI** Flute  
**TIM McNAMARA** Clarinet

16 **Tulip or Turnip** (3:35)  
Duke Ellington, Don George (1946)

**LINDA TATE** Vocals  
**BRADLEY WILLIAMS** Piano  
**DAN DeLORENZO** Bass  
**JIM WIDLOWSKI** Drums  
**DOUG SCHARF** Trumpet  
**RICHIE FUDOLI** Tenor Saxophone

(ASCAP AND BMI SYSTEMS)

Artistic Producer: **LINDA TATE**

Musical Director/Arrangements/Piano:

**BRADLEY WILLIAMS**

Project Producers: **JOANIE PALLATTO**  
& **BRADLEY PARKER-SPARROW**

Recording, mixing and mastering engineer:

**JOANIE PALLATTO**

Additional recording: **SPARROW**

Liner notes: **NEIL TESSER**

Original poem/concept for We Speak Duke:

**LINDA TATE**

Graphic Design: **AL BRANDTNER**

Photography: **JENNIFER GIRARD**

Piano Technician: **CHARLES TERR**

Printing: **LITHO EXPRESS, ST. PAUL, MN**  
**TOM SHERKENBACH**

CD Duplication: **SANYO, RICHMOND, IN**  
**PENNY BROOKEY**

Southport Logo: **RT-2/RICK TUTTLE**

Promotions: **KATHY SAVITTIERI**

**HILLARY BRYAN**

Engineering computers:

**JAMES LINE** "The Lan Man"

**CHRIS PARKER/JOSE** "Full Compass"

Webeats: **SCOTT NUEST/PETER JACOBS**

Recorded at **SPARROW SOUND DESIGN,**  
**CHICAGO ON SEPTEMBER 4, 5**  
**AND DECEMBER 10, 2002**

SSD features the Baldwin SD-10 Concert Grand Piano, exclusively vintage Neumann and AKG tube microphones, the EMT-140-S Plate Reverb, Lexicon PCM-41's, Pultec Tube EQ, LA 2A tube compression, Urei 176LN and RNC compressors, Tascam Digital Multi-track with MOTU conversion and Sonic Foundry Sound Forge and Vegas 4. Windows XP-Pro and Windows 98 software for digital manipulation and mastering.

**OTHER TITLES BY LINDA TATE**  
**IN THE SOUTHPORT CATALOG:**

S-SSD 0038 *We Belong Together*

S-SSD 0081 *Time, Seasons and the Moon*





# We Speak Duke

A TRIBUTE TO DUKE ELLINGTON *featuring* **LINDA TATE**

*with* **BRADLEY WILLIAMS AND HIS ORIGINAL 21ST CENTURY REVIEW**

*And special guest* **JOANIE PALLATTO**

## **DO WE REALLY NEED ANOTHER ALBUM OF DUKE ELLINGTON SONGS?**

At this point, nearly thirty years after his death, even the most rabid devotees of Ellington's music have to pose that question when each new tribute arrives. Actually, these true believers have more reason to ask than most, since they above all know the good, the bad, and even the ugly attempts to recast the master's voice. It may be hard to believe, but even Ellington's music can suffer when it encounters an inept johnny-come-lately: for proof, just think of how many bad lounge singers you've heard perform "Satin Doll." (Or should that be "attacked"?)

So the question of whether we need another ducal homage is no idle query. More than that, it goes to the heart of Linda Tate's predicament on this, her third album (and clearly her best).

On one hand, Tate's decision makes her job easier: her choice of material does the heavy lifting, since the Ellington Songbook all but ensures that the songs themselves will shine. But on the other hand, Tate's focus on Ellingtonia raises the bar for her own performance. By entering an arena populated by heavyweights and geniuses—all of whom have brought their own talents to bear on Ellington's legacy—she invites comparison with the storied giants of jazz past.

(By the way, Tate's tribute to Ellington really lives up to its billing. Most such projects take "Ellington" to really mean "Ellington and/or Strayhorn," mixing and matching the compositions of the Maestro and his luminous longtime collaborator, Billy Strayhorn. But almost in its entirety, this disc contains songs that belonged to Ellington alone. Only "Daydream" bears the Strayhorn imprint, and only the incomparably ex-

otic “Caravan” carries the imprimatur of a third writer—trombonist Juan Tizol, with whom Ellington collaborated on the composition.)

But maybe you should start with the one bit of non-Ellingtonia on this disc—the voluptuous poem-on-music that gives the album its title. “We Speak Duke” engages and extends the Maestro’s unique voice, capturing not only the rhythm of his songs but also the lilt of his own highly original use of the English language. It’s a gently swirling stormlet, borne on the disembodied voices of this album’s three muses, Gingi Lahera, Patricia Mosley, and Tate herself. And given Ellington’s own experimentations with the human voice—from the ghostly lyricism of songs like “Transblucency” (1946) to the jam-packed wordplay he used for portions of his Sacred Concerts in the 1960s—I think he may well have approved.

Of course, it’s the Maestro’s own music that tells the main story here. Virtually the entire program comprises familiar favorites (15 tunes from a body of work estimated at more than 2000 compositions), and that alone raises the question posed at the start of this little ramble: Do we need more versions of these songs? The im-

plications of that question have forced many other singers into overwrought arrangements and overheated performances. But Tate validates her choices with understated, lovingly pitched renditions; they recapture the less complicated but no less sophisticated times in which Ellington conceived these songs in the first place.

And when she does depart from what you’d expect, as on the delightful cha-cha version of “I Let A Song Go Out Of My Heart” or “Squeeze Me” (remade into a thoroughly modern torch song), you won’t complain. Tate’s choices enhance rather than distract—a phrase that could serve as her motto. Throughout this album, she unselfishly spotlights the song rather than the singer; as a result, her musical gifts work their way into a listener’s heart, instead of trying to hijack one’s ears. These gifts include, at the most basic level, her tone—something like buckwheat honey, sweet but with substance, and just a little dark—and the welcoming clarity of her timbre, and her delicious intonation. (All of these make her voice a perfect fit for the Ellington oeuvre). She doesn’t scat a whole lot, and when she does, she uses the im-



technique as an arranger uses a horn riff or a woodwinds fill—to bridge a break in the melody, not to replace the melody altogether.

And in true ducal fashion, Tate makes plenty of room for the instrumentalists who accompany her—in this case, the stand-alone band known as the Original 21st Century Review, founded in the 20th century (1995) and still led by pianist Bradley Williams. On four engaging CDs of their own, Williams and his crew have arrived at a marvelous mixture of personalities and musical elements—including Williams's own tuneful singing voice (heard here on "It Don't Mean A Thing")—to tell old stories in ways that appeal to new audiences. The band contains some great storytellers in their own rights, from the laconic Audrey Morrison (trombone) to the garrulous Doug Scharf (trumpet) to the soulful and excitable Richie Fudoli (saxes), and not forgetting Lahera and Mosley, the vocalists mentioned above. And Williams's piano work shines as much in the background as when he solos—it's not for nothing that he's become the first-call accompanist for vocalists visiting Chicago, as well as for those who live here.

The combination of Tate, Ellington, and the 21st Century Review has an "of course" sheen about it: you hear the music, you think about its component elements, then you slap your forehead and say "of course," because it all matches up so well that you can't believe you didn't think of it before.

But even more of this album's success has to do with Tate herself. I'd say that she has grown since her first disc in 1996 (*We Belong Together*), but that would be courting understatement; actually it would sweep understatement straight off its feet. Seven years ago, she sang with precision and care, and an almost wistful respect for intonation and the written melody; now you hear a self-assurance, a confidence in her abilities, that allows her to bring an evident joy and ease to that same musicality.

So to reprise the opening gambit: Do we need another album of Duke Ellington songs?

When it sounds as good as this one, do you really have to ask?

## **NEIL TESSER**

Host, "*Miles Ahead*,"

1240 & 1470 AM Chicago

[www.milesaheadjazz.com](http://www.milesaheadjazz.com)

