

ARTIST SPOTLIGHT

# Trish Hatley

## Jazz Vocalist

**D**avid Keys: I just want to say that I really like your new record *On the Quiet Side*.

Trish Hatley: Thank you. We worked a long time on it and I'm really proud of it.

**DK: How long did it take you to complete it?**

TH: It was a few years. We recorded it awhile back, and then I kind of stopped because it was a really big project. I walked away from it for a little while and then went back and finished it.

**DK: Well, I can hear the effort. Darin Clendenin did a real good job arranging the material?**

TH: Yes, he did marvelous arrangements. Everything is so comfortable and I am so pleased with it.

**DK: The solos really work on all of the tunes. The musicians are working with your concept from top to bottom.**

TH: Well, if you get really good players that have a lot of heart, it all comes together relatively easily. We've got Dan Marcus (trombone), Paul Mazzio (flugelhorn), John Anderson (saxophone), Susan Pascal (vibes), Ken French (drums), Marcos de Carvalho (guitar), Ray Downey (bass clarinet), Gary Gibson (percussion), Larry Holloway (bass), and, of course, Darin Clendenin (keyboards). We have all sorts of little added things that my wonderful director, John Caper Jr., added. He's from LA and has worked in Hollywood for 50 years. He's the music maestro on Barbara Striesand's *A Star Is Born*, on *Saturday Night Fever* and on a handful of other [great recordings]. And he had all these great thoughts: "Put this here, add that, no, make it bigger." So, I had these wonderful people who were all a part of this great project.

**DK: The electronic pan flute on "Zanzibar" was a hip choice.**

TH: Thank you. We like that a lot. It's a little patch on Darin's piano and it was great, just perfect.

**DK: It is. I thought the tempo change in "I'm Not Alone" was just what it needed to add some different elements to the stew. It didn't completely change the feel, but it lifted things up and then brought them back down into your**

vocal.

TH: Well, you really listened to the CD.

**DK: Oh, yeah. Did you go into this project knowing that you were going to be integrating contemporary instrumentation with acoustic instrumentation? It seems to me you have the**



**right balance. All the elements fit well together.**

TH: You know that's a good question. I think we had the concept before we went in and kept massaging it. And like I said, we had this input from these wonderful musicians and people that are in the music industry that would hear things. Like John Caper, Jr. We would be playing something and he'd say, "No, no, I hear something. We need a bass clarinet in the back."

**DK: It's on "Love Dance."**

TH: "Love Dance," that's it!

**DK: I thought it was very well placed.**

TH: Yeah. There's a violinist playing this high G at the beginning of "So Many Stars." And it's like, "Wow, it's better with it than without it." All those little nuances make it that much better, where otherwise you might not really pay attention. But if they weren't there, it would feel different.

**DK: Yes, exactly. It's not easy to put this type of**

**project together.**

TH: I spent a lot of money on this project—most people don't have it; I didn't even have it. It's just that I had enough money from all the years that I made playing and it went into the production of it. Most people don't have the ability to do that. We were in there mixing and fixing and making it all right and hearing what we wanted to hear. I think when we had it mastered, Rick said that it was the best project that he had heard in a long, long time.

One of the things that might be of interest to you, since you listened real hard, is this is a ballad CD.

And I was excited that I finally came up with the name *On the Quiet Side*. I wanted people to know, when they picked it up and took it home, that it was a ballad CD. It still has tempo changes and things, but it's slow, relaxing, and nice. I like to say it's a listen-to-it-naked CD. I had three great arrangements that were up-beat tempo tunes that we'd already recorded. And when we put the CD together, I didn't quite have the mix I wanted, so I said, "Gosh, let's just make it a ballad CD and we won't put those three fast ones in." Now that it has happened, I can't even see the fast ones being in there. It wouldn't work at all. So, that whole concept of this being a ballad CD was just an accident.

**DK: Your voice is the first thing that caught me. On the second listen, I came to the conclusion that you weren't trying to sound any particular way...that you were just singing...and it's really nice.**

TH: Thank you.

**DK: Are different countries playing different tunes?**

TH: I don't know. That's a good question. I know that Music Choice picked up eight out of 10 of them. I don't think they picked up two of them because they were just too long, seven minutes.

**DK: It would be interesting to see which tunes the American NPR stations pick up on, because no matter what, you're absolutely perfect for certain programming slots. This project is a good fit for Sunday afternoon shows. And it's a record for lovers, too.**

TH: That's what I think. Unfortunately they are not all happy songs. There are some happy and sad songs but it's definitely all about love, good and bad. What songs did you like better?

**DK: I definitely like "Zanzibar." And I liked your interpretation of "Lush Life." With tunes like "Lush Life," I listen to see if a vocalist is**