



**SOUNDSCAPE**  
**BILL MAYS TRIO**  
 with Dean Johnson & Ron Vincent

- Head Update (B. Mays) 5:04
- Come Rain Or Come Shine (H. Arlen) 4:00
- Flatlined (B. Mays) 5:13
- I Do It For Your Love (P. Simon) 5:36
- Next Right Thing: A Delectable Drum Dance (B. Mays) 3:12
- Dance Only With Me/Change Partners (J. Styne/I. Berlin) 6:33
- 12 Steps (B. Mays) 6:10
- Interlude For Piano (C. Fischer) \* 3:18
- You've Forgotten Me (B. Mays) 6:40
- It Could Happen To You (J. Van Heusen) 4:27
- Dark Moment (B. Mays) 4:31
- Come Sunday (D. Ellington) \*\* 5:15
- Pick Yourself Up (J. Kern) \*\*\* 4:12
- Waltz For Bill (T. Cecil) \*\*\*\* 4:55



Bill Mays, piano / Dean Johnson, bass / Ron Vincent, drums  
 Production, design, notes: Bill Mays / Cover painting: Judy Kirtley  
 Recording/mixing: Chris Sulit, Trading 8's, Paramus, NJ, October 2024  
 Mastering: Katsuhiko Naito / Piano technician: Li Li Dong  
 Mays is a Steinway Piano Artist and plays a Steinway "B" on this CD  
 Photos of Mays, Johnson, trio by Judy Kirtley; Vincent by Jeff Kellam  
 Music arranged by Mays except \* Fischer \*\* Johnson \*\*\* Vincent \*\*\*\* Cecil

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My opinion is that studio recordings, like live concerts, are aural "photographs" that capture the feelings, moods and musical thoughts of musicians at that moment. Listeners often ask, "What were you thinking as you were playing?" I'm not being dismissive or glib when I answer, "Well, nothing." Now, of course, I'm aware of the composition's form, the underlying harmonies, the rhythmic pulse, the sounds coming from the bass and drums--indeed all three of us are. And as we are "group-processing" all of that, our technique, storehouse of musical experience, intuition, and feeling all combine to make a meaningful "soundscape" (dictionary: "a mélange of musical sounds, a piece of music considered in terms of its component sounds"). This *Soundscape* marks my 43rd recording as a leader and contains compositions from the 1930s to the present by composers I love. I enjoy updating songs from songbook icons Arlen, Berlin, Ellington, Kern, Simon, Styne, and Van Heusen. I'm deeply touched by Tommy Cecil's dedication to me, *Waltz For Bill*, and intrigued by *Interlude For Piano*, Clare Fischer's "through-composed" tribute to the great pianist (and my longtime friend) Terry Trotter. My own compositional offerings include two contrafacts (those with big ears can guess from whence they come!) and a sandpaper-block tribute to softshoe and sand dancers like Astaire and Robinson. *Flatlined* salutes a friend who died for 45 seconds before "coming back." *Dark Moment* and *12 Steps* reference times of personal crises and subsequent healing and recovery. The trio thanks all of you listeners for your support, and hopes you enjoy hearing this as much as we enjoyed refining it on the bandstand and recording it in the studio!

