

The
TENORSAX
of
HENRY MOBLEY
“HANK”

Born: Eastman, Georgia, July 7, 1930
Died: Philadelphia, May 30, 1986

Introduction:

I remember very well I was not at all very interested in Hank Mobley as a young jazz enthusiast. Extrovert tenorsax players like Dexter and Jug got our attention. We simply did not understand the sophisticated ways of the more introvert Mobley. What we perhaps found boring then, is seen in a different light now; we were simply not mature enough to understand the complexities and creativity of his advanced playing. He was too good for us. Now we are joining the steadily growing attention to the music of this great musicians.

History:

Moved in his youth to Elizabeth, New Jersey, near Newark, where he studied with a private teacher for one year. Got a saxophone from his grandmother to occupy his time when ill. Tried to enter a music school but could not since he was not a resident, so instead he studied music through books at home. First job with Paul Gayten's rhythm-and-blues band (1950). He performed intermittently with Max Roach (1951-53) and with Dizzy Gillespie (1954). He was one of the founding members of the Jazz Messengers with Horace Silver and Art Blakey (1954) and remained with the group until 1956. He worked with Silver's own quintet (1956-57), again with Blakey (1959) and with Dizzy Reece (1960) and Miles Davis (1961-62). He continued to record throughout the 1960s and worked as a freelance, mainly with his own groups; among his distinguished sidemen were Wynton Kelly, Philly Joe Jones, Lee Morgan and Billy Higgins. He toured Europe 1968-70, but from the early 1970s were restricted by ill health. He had lung problems, also problems with homelessness in his later years and struggled to stay in touch with his fellow musicians. He died from pneumonia (ref. The New Grove Dictionary of Jazz, and Wikipedia).

HANK MOBLEY SOLOGRAPHY

PAUL GAYTEN & HIS ORCHESTRA

NYC. 1950/51

Al Armstrong (tp), Eddie Barefield (cl, as), possibly but unlikely Hank Mobley (ts), possibly Ray Abrams (ts), Frank Campbell (bar), Paul Gayten (p, vo), Larry Gains (b), unknown (dm).

According to Jazzdisco, ten titles were recorded for Regal. 3329 "Baby I'm Alone" / "Little Girl Little Girl" has not been available. Of the other eight, "Irene Goodnight", "Oh La La", "Gold Ain't Everything", "Suzette" and "I'm Crazy For Love" have no tenorsax solibut:

1392	If You've Got The Money Honey	Solo 32 bars. (M)
1426	Yeah Yeah Yeah	Solo 24 bars. (M)
1427	Each Time	Duet with (p) 16 bars. (S)

If the personnel is correctly given, there should be tenorsax soli by Hank Mobley, his very first. The two blues choruses on "Yeah ..." is competent r&b, as we have heard it so many times in the fifties. Same goes for "... Honey", it has no similarity to the HB as we know him later. "Each ..." however, which is rather straight, appeals to intuition, maybe this nice performance signals things to come. Postscript: Later CD information states that Ray Abrams solos on "Yeah ..." and "Each ...".

NYC. 1950/52

Same personnel with Larry Darnell (vo).

One title, "Christmas Blues" was recorded for Okeh, but there is no tenorsax solo.

MAX ROACH SEPTET

NYC. April 10, 1953

Idrees Sulieman (tp), Leon Comegys (tb), Gigi Gryce (fl, as), Hank Mobley (ts), Walter Davis Jr. (p), Frank Skeete (b), Max Roach (dm).

Four titles were recorded for Debut:

A105	Orientation	Solo 24 bars. (FM)
	Orientation alt.	As above. (M)
B105	Mobleyzation	Solo 24 bars. (F)
A106	Glow Worm	Solo with ens 16 bars to solo 48 bars to 32 bars 4/4 with (dm) to solo with ens 16 bars. (FM)
B106	Sfax	No solo.

This very interesting group in the forefront of modern jazz developments features a new young tenorsax player to become one of the most prominent of all times. Particularly on "Mobleyzation", which is a fast blues, does HM show he is an inventive and personal player already with his own easily recognizable style. He is yet immature, and neither the loosely connected "Glow Worm", nor the blues choruses on "Orientation" (note the difference in tempo here) are sensational in any respect. However, HM is a fresh and interesting newcomer.

MAX ROACH QUARTET

NYC. April 21, 1953

Hank Mobley (ts), Walter Davis Jr. (p), Frank Skeete (b), Max Roach (dm).

Six titles were recorded for Debut:

RM502	Just One Of Those Things	Straight 64 bars. Solo 64 bars. Straight 32 bars. (F)
RM503	Cou-Manchi-Cou	In ens. Solo 36 bars. In ens. (FM)
RM504	Kismet	In ens. Solo 64 bars. In ens. (F)
RM50?	Chi Chi	Straight 24 bars to solo 36 bars. Straight 24 bars. (M)
RM50?	I'm A Fool To Want You	Solo 40 bars to long coda. (S)
RM507	Drum Conversation	No solo.

A smaller group gives HM more opportunities, and again he proves he is one of the most interesting upcoming new talents of the early fifties. He seems to thrive very well in fast tempi, and note particularly his contributions on "Kismet" and "... Those Things", quite impressive. He treats the medium blues in a very original way on "Chi-Chi", and finally his version of the utterly slow "... Fool ..." is very beautiful. So the

good impression from the first Roach session is clearly reenforced here on the second one.

MAX ROACH QUARTET

NYC. June 23, 1953

Hank Mobley (ts), Bud Powell (p), probably Franklin Skeete (b), Max Roach (dm). This is part of a broadcast from Birdland, see below. One title:

Just One Of Those Things	48 bars 4/4 with (dm) to close 16 bars. (FM)
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Only part of the performance exists, but this is typical HM.

JAM SESSION

same date

Charlie Parker (as), Hank Mobley, Sonny Stitt (ts), Bud Powell (p), George Duvivier (b), Max Roach (dm) and others.

Broadcast from Birdland, recorded off line from the radio by Chan Parker, cutting out other musicians besides Bird. There is however two titles where HM can be heard:

Moose The Mooche	Solo 64 bars. (F)
Ornithology	In chase 3 choruses. (F)

The sound quality is not good, but it seems that HM takes the first tenorsax solo on "... Mooche". The chase on "Ornithology" is very unstructured and no comments can be made.

HANK MOBLEY QUINTET

Newark, NY. Sept. 28, 1953

Bennie Green (tb), Hank Mobley (ts), Walter Davis jr. (p), Jimmy Schenck (b), Charlie Persip (dm).

Eleven titles were recorded live at The Picadilly, no HB on "Embraceable You" but:

Ow!	Solo 7 choruses of 32 bars. Soli 4 and 4 bars. (FM)
There's A Small Hotel	Solo 4 choruses of 32 bars. 32 bars 4/4 with (tb). (M)
Darn That Dream	Solo 32 bars. (S)
All The Things You Are	Solo 2 choruses of 36 bars. 24 bars 4/4 with (tb). (M)
Jumpin' With Symphony Sid	Solo 9 choruses of 12 bars. Solo 24 bars. (M)
Lullaby Of Birdland	Solo 64 bars. (M)
Keen And Peachy	Solo 8 bars. Solo 4 choruses of 32 bars. 64 bars 4/4 with (dm/tb). Solo 8 bars. (FM)
Pennies From Heaven	Solo 5 choruses of 32 bars. 48 bars 4/4 with (dm/tb). (M)
Blues Is Green	Solo 18 choruses of 12 bars. 24 bars 4/4 with (tb). (F)
's Wonderful	Solo 6 choruses of 32 bars. (FM)

This is great discovery, one of the most important with regard to the modern jazz developments of the nineteen fifties! One hour and fortyfive minutes of music, of which a substantial part is devoted to young HM's playing, really sensational! The sound quality is quite good, as a club date recording could be. He seems to be allowed to play without any limitations, therefore there are several very long sequences, demonstrating a budding tenorsax giant of 23 years whose creativity seemed to be without constraints. Quoting the liner notes to "Ow": "Mobley leads off, sounding close to Rollins in his first chorus and displaying his affinity with Bird when doubletiming. At the same time, however, the harmonic digressions, sense of contrast and flow indicate that a more personal stylist was emerging". Yes, listen to the doubletiming on the fifth chorus on this tune! This is not easy to digest music, and his playing is yet far from perfect, but if you are interested in the development of one of the tenorsax greats, this is it!

ALL STAR GROUP

unknown loc., NJ. Nov. 2, 1953

Howard McGhee (tp), Hank Mobley (ts), Stan Hope (p), Curley Bell, Larry Goins (b), Milton Hayes, Charlie Persip (dm).

Ten titles were recorded, lasting a total of more than one hour, private collection, not available.

DIZZY GILLESPIE AND HIS ORCHESTRA **NYC. May 24, 1954**

Bigband personnel including Hank Mobley, Lucky Thompson (ts), for details see latter.

Five titles were recorded for Verve, no HM on "Contraste", "Jungle", "Rhumba Finale" and "6/8" but:

1711-4 Manteca Theme Solo with orch 16 bars. (M)

Only one opportunity out of five possible for HM with Dizzy's bigband, but he uses it well, an excellent, brief solo!

DIZZY GILLESPIE QUINTET **NYC. May 25, 1954**

Dizzy Gillespie (tp, vo-1717,19), Hank Mobley (ts), Wade Legge (p), Lou Hackney (b), Charlie Persip (dm).

Five titles were recorded for Verve, four issued:

1716-3 Sugar Hips In ens. Solo 32 bars. (M)

1717-2 Hey Pete Solo 4 choruses of 12 bars. (M)

1718-2 One Alone In ens. Solo 8 bars. Coda. (M)

1719-1 Money Honey In ens. (M)

HM contributes substantially in this quintet session, particularly "... Pete" is very impressive, and he exhibits fine technique on "One ...". "... Hips" is also worth noticing.

DIZZY GILLESPIE SEXTET **NYC. June 1954**

Dizzy Gillespie (tp), Jimmy Cleveland (tb), Hank Mobley (ts), Wade Legge (p), Lou Hackney (b), Charlie Persip (dm).

Four titles were recorded for Verve, no HM on 1756 "Blue Mood" but:

1757 Rails Solo 24 bars. (M)

1758-6 Devil And The Fish Solo 32 bars. (FM)

1759-2 Rhumbola Solo 6 bars. (SM)

Excellent tenorsax soli on "Rails" and "... Fish", HM is now firmly established as one of the young and most promising modern tenorsax players!

DIZZY GILLESPIE AND HIS ORCHESTRA **NYC. Sept. 15, 1954**

Bigband including Hank Mobley, Lucky Thompson (ts).

Four titles were recorded for Verve, "Cool Eyes", "Confusion", "Pile Driver", "Hob Nail Special", but no HM.

HORACE SILVER QUINTET **Hackensack, NJ. Nov. 13, 1954**

Kenny Dorham (tp), Hank Mobley (ts), Horace Silver (p), Doug Watkins (b), Art Blakey (dm).

Four titles were recorded for Blue Note:

Doodlin' Solo 36 bars. (SM)

Creepin' In Solo 32 bars. (SM)

Room 608 Soli 8 and 64 bars. (F)

Stop Time Solo 48 bars. Soli 4 and 4 bars. (F)

The first of the famous Horace Silver quintet sessions, and I remember well how popular those were! They still are among my favorite musical treasures from this time period, Horace Silver opened up a new musical dimension in jazz. HM has already proved himself to be a very capable tenorsax player, easy to identify with his own things to say, and he lives up to expectations. His contributions here fall into two categories, fast and slow medium tempo. I believe he plays excellently in both, but immortal jazz 'hits' like "Doodlin'" and "Creepin' In" have a certain unique fascination.

KENNY DORHAM SEXTET **NYC. Jan. 29, 1955**

Kenny Dorham (tp), Hank Mobley (ts), Cecil Payne (bar), Horace Silver (p), Percy Heath (b), Art Blakey (dm).

Four titles were recorded for Blue Note:

tk2	Venita's Dance	Solo 32 bars. (M)
tk6	K. D.'s Motion	Solo 3 choruses of 12 bars. (M)
tk9	K. D.'s Cab Ride	Solo 64 bars. (M)
tk12	The Villa	Solo 64 bars. (F)

Preceding the famous "Preacher"-session by one week, HM enters the late fifties as one of its most important tenorsax performers. Backed by an excellent rhythm section there is typical staccato playing in medium tempo on the blues "... Motion" and the standards "... Ride" and "... Dance", the latter my favourite from this session. In the fast tempo on "The Villa" he seems to stumble along, but I have the feeling it is a conscious consequence of his style.

HORACE SILVER QUINTET

Hackensack, NJ. Feb. 6, 1955

Kenny Dorham (tp), Hank Mobley (ts), Horace Silver (p), Doug Watkins (b), Art Blakey (dm).

Four titles were recorded for Blue Note:

tk3	Hippy	Solo 8 and 64 bars. (FM)
tk5	To Whom It May Concern	Solo 52 bars. (FM)
tk9	Hankerin'	Solo 64 bars. (F)
tk13	The Preacher	Solo 32 bars. (M)

Entering the late fifties, Horace Silver is one of jazz' most exciting performers, and together with Art Blakey and his dynamic drumming he creates a long series of unique quintet (and sextet) recording sessions. HM was his first tenorsax companion, and they made a lot of nice things together. Although I feel this session lacks the excitement of the Nov. 13, 1954 predecessor, nevertheless one finds many interesting details here. Note for instance HM's Dexter influence on "Hippy". The best item seems to be "Hankerin'" with a rather unusual construction within the 32 bars framework.

JULIUS WATKINS SEXTET

Hackensack, NJ. March 20, 1955

Julius Watkins (frh), Hank Mobley (ts), Duke Jordan (p), Perry Lopez (g), Oscar Pettiford (b), Art Blakey (dm).

Five titles were recorded for Blue Note:

tk4	B And B	Break to solo 64 bars. 32 bars 4/4 with (dm). (FM)
tk6	Garden Delights	Solo 32 bars. (M)
tk11	Jordu	Solo 48 bars. (FM)
tk13	Julie Ann	Solo 16 bars. (S)
tk15	Sparkling Burgundy	Solo 32 bars. (FM)

A delicate session with the underrated Watkins on French horn in charge and with important guitar contributions making a soft atmosphere. HM is still in his maturing period but shows he belongs to the top tenorsax players of the period. His ballad playing in "... Ann" is just great, and in general he plays with great conviction on all items, note in particular "... B".

HANK MOBLEY QUARTET

Hackensack, NJ. March 27, 1955

Hank Mobley (ts), Horace Silver (p), Doug Watkins (b), Art Blakey (dm).

Six titles were recorded for Blue Note:

tk2	Walkin' The Fence (alt.)	As below but (M)
tk3	Walkin' The Fence (master)	Straight 2 choruses of 12 bars. Break 4 bars to solo 4 choruses to 24 bars 4/4 with (dm) to solo/ straight 2 choruses to coda. (FM)
tk5	Avila And Tequila	Straight 1 chorus of 32 bars to break and solo 3 choruses. Solo/straight 1 chorus. (F)
tk6	Hank's Prank (alt.)	As below but solo 3 choruses only. (F)

tk8	Hank's Prank (master)	Intro 8 bars to solo 40 bars to 4 choruses of 32 bars. 32 bars 4/4 with (dm) to solo 2 choruses and coda. (F)
tk10	Just Coolin'	Solo/straight intro 40 bars. Solo 64 bars to solo/straight 32 bars to coda. (M)
tk12	My Sin	Solo 32 bars. Very long coda. (S)
tk14	Love For Sale	Straight 1 chorus of 64 bars to solo 2 choruses. Solo/straight 1 chorus to coda. (F)

Mosaic liner notes state that "Mobley considered his debut session to be his best early recording". Certainly it puts HM firmly on the tenorsax all-time-greats map! Not only does he show his capabilities as a composer, being behind everything here except Cole Porter's "... Sale". His playing is masterly in all tempi, details to be found in the mentioned liner notes, but my favourites are "Avila ..." and "... Cookin'", as well as the beautiful ballad "My Sin". HM's music is so elegant that many forgot him in the era of extrovert performers like Sonny Rollins, John Coltrane, Johnny Griffin and Dexter Gordon. HM's playing varies between reticent, soft sections and full doubletime action with technique in abundance. Maybe he is the most underrated of all time jazz tenorsax players?

KENNY DORHAM NONET

NYC. March 29, 1955

Kenny Dorham (tp), J. J. Johnson (tb), Hank Mobley (ts), Cecil Payne (bar), Horace Silver (p), Oscar Pettiford (b), Art Blakey (dm), Carlos Valdez (cga), Richie Goldberg (cowbell).

Four titles were recorded for Blue Note:

tk2	Minor's Holiday (alt.)	As below. (F)
tk3	Minor's Holiday	Solo 64 bars. (F)
tk5	Basheer's Dream	Solo 32 bars. (F)
tk7	Afrodisia	Solo 64 bars. (FM)
tk8	Lotus Flower	No solo.

Mostly Afro-Cuban jazz music on this session which HM nevertheless turns and twists around with great sophistication. His uptempo soloing is brilliant on all items, but my favourite is "Afrodisia".

J. J. JOHNSON QUINTET

NYC. June 6, 1955

J. J. Johnson (tb), Hank Mobley (ts), Horace Silver (p), Paul Chambers (b), Kenny Clarke (dm).

Five titles were recorded for Blue Note (one more, tk16 "Portrait Of Jenny" without HM):

tk2	Pennies From Heaven (alt.)	As below. (M)
tk3	Pennies From Heaven	Soli 8, 32, 4 and 4 bars. (M)
tk6	Viscosity	Solo 40 bars. (FM)
tk7	Viscosity (alt.)	As above. (FM)
tk9	You're Mine You	Straight with (tb) 8 bars. (S)
tk11	"Daylie" Double	Soli 64 and 4 bars. (F)
tk15	Groovin'	Solo 32 bars. (SM)
tk18	"Daylie" Double (alt.)	As above. (F)

Fine trombone session with HM as a sideman only but with many opportunities of which the fast "... Double" is my favourite.

THELONIOUS MONK SEXTET

NYC. June 10, 1955

Art Farmer (tp), Eddie Bert (tb), Teo Macero, not Hank Mobley (ts), Thelonious Monk (p), Charles Mingus (b), Willie Jones (dm).

NBC-TV "Tonight", probably Hudson Theatre, hosted by Steve Allen, two titles:

Off Minor	Solo 16 bars. (M)
Well You Needn't	Solo 16 bars. (FM)

Previous comments: Extremely bad sound, so bad I cannot even identify HM. Forget it. Postscript of June 2, 2020: Better copy exists, and new info gives Teo Macero on tenorsax, no reason to protest.

THE JAZZ MESSENGERS

NYC. Nov. 23, 1955

Kenny Dorham (tp), Hank Mobley (ts), Horace Silver (p), Doug Watkins (b), Art Blakey (dm).

Sixteen titles were recorded live at Cafe Bohemia, no HM on "What's New?", "Yesterdays" and "Hank's Symphony" but:

Soft Winds	Solo 10 choruses of 12 bars. (SM)
The Theme	Solo 3 choruses of 32 bars. (F)
Minor's Holiday	Solo 5 choruses of 32 bars. (F)
Alone Together	Solo 60 bars to long coda. (S)
Avila And Tequila	Solo 5 choruses of 32 bars. (F)
Sportin' Crowd	Solo 8 choruses of 12 bars. (F)
Like Someone In Love	Solo 64 bars. (SM)
Prince Albert	Solo 4 choruses of 36 bars. Solo 4 bars. (M)
I Waited For You	Intro 8 bars. Solo 32 bars. Coda with (tp). (S)
Lady Bird	Solo 3 choruses of 32 bars. Soli 4 and 4 bars. (FM)
Deciphering The Message	Solo 6 choruses of 32 bars. Soli 4, 4, 8 and 4 bars. (F)
Just One Of Those Things	Solo 5 choruses of 64 bars. Solo 16 bars. In ens at the end. (F)
Gone With The Wind	Solo 3 choruses of 32 bars. (M)

The Cafe Bohemia sessions represent very valuable contributions to the HM treasure chest. Backed by a heavenly rhythm section, he really get his inspiration. It is amazing how he treats all tempi in equally sovereign matter. Sometimes fooling us with a reticent, somewhat staccato approach, suddenly erupting casually with fast flowing phrases showing he has technique comparable to any of his contemporaries. And his beautiful playing on "I Waited ..." and particularly the magnificent "Alone ..." are typical and excellent examples of his ballad capabilities! Sessions to explore and dig!!

DONALD BYRD SEXTET

Cambridge, Mass., Dec. 2, 1955

Donald Byrd (tp), Joe Gordon (tp-"Doug's Blues"), Hank Mobley (ts), Horace Silver (p), Doug Watkins (b), Art Blakey (dm).

Four titles were recorded for Transition (two more without HM), issued as "Byrd's Eyeview":

Doug's Blues	Solo 4 choruses of 12 bars. (SM)
Everything Happens To Me	Solo 16 bars. (S)
Hank's Tune	Solo 8 choruses of 12 bars. Soli 4 and 4 bars. (FM)
Hank's Other Tune	Solo 64 bars. 32 bars 8/8 to 32 bars 4/4 with (tp). (M)

Brilliant session with Doug's surging bass, Silver's strong piano backing, Blakey's dynamics and two trumpeters, inspiring HM to do his best. He plays the blues very convincingly on two titles, renders half a ballad chorus on "... To Me" and swings merrily in chase on "... Other ...". Dig this session!

KENNY CLARKE / HANK MOBLEY QUINTET

NYC. Feb. 8, 1956

Donald Byrd (tp), Hank Mobley (ts), Ronnie Ball (p), Doug Watkins (b), Kenny Clarke (dm).

Four titles were recorded for Savoy:

69143	There'll Never Be Another You	Soli 16, 64, 4, 4 and 8 bars. (FM)
69144	Cattin'	Solo 5 choruses of 12 bars. Soli 4, 4, 4 and 4 bars. (FM)

69144-alt.	Cattin'	Solo 4 choruses of 12 bars. Soli 4, 4 and 4 bars. (F)
69145	Madeline	Intro 4 bars to solo 32 bars. Solo 16 bars to long coda. (S)
69146	When I Fall In Love	Intro 2 bars. Solo 16 bars. (S)

One of my favourite HM sessions, everything is perfect here, brilliant trumpet playing, surging bass and magnificent piano playing. And HM is in top shape, with the utterly beautiful slow "Madeline" and a swinging elaborate "... Another You" as highlights, dig these!!

KENNY BURRELL QUINTET

NYC. Feb. 10, 1956

Hank Mobley (ts), Horace Silver (p), Kenny Burrell (g), Doug Watkins (b), Louis Hayes (dm). Note: Tom Lord dates this session to Feb. 10, 1957, not 1956.

Four titles were recorded for Blue Note:

K. B. Blues	Solo 44 bars. Duet with (g) 12 bars to coda. (M)
K. B. Blues	As above. (M)
D. B. Blues	Solo 44 bars. Duet with (g) 12 bars to coda. (M)
Nica's Dream	Solo 64 bars. (M)
Out For Blood	Solo 4 choruses of 32 bars. Soli 4 and 4 bars. (F)

HM seems to thrive very much under Burrell's leadership, a quality session in all respects, and the tenorsax playing is firm all over. Perhaps the most interesting item is the fast "... Blood", a matter of taste, or the laidback versions of the "... Blues". Note that "K. B. ..." and "D. B. ..." seem two of a kind, being AABA with 12 bars A and 8 bars B.

THE JAZZ MESSENGERS

NYC. March 15, 1956

Personnel as Columbia session below.

Two titles were recorded for "Tonight Show":

Doodlin'	Solo 12 bars. (M)
Avila And Tequila	Break to solo 32 bars. (F)

"Doodlin'" is much too brief to be useful, better is "... Tequila" then.

THE JAZZ MESSENGERS

NYC. April 5, 1956

Donald Byrd (tp), Hank Mobley (ts), Horace Silver (p), Doug Watkins (b), Art Blakey (dm).

Seven titles were recorded for Columbia:

55744	It's You Or No One	Solo 8 bars. Solo 3 choruses of 32 bars. Solo 8 bars. (FM)
55745	The End Of A Love Affair	Break to solo 2 choruses of 40 bars. (M)
55746	Nica's Dream	Break to solo 2 choruses of 64 bars. Solo 8 bars. (FM)
55747	Infra-Rae	Solo 4 choruses of 32 bars. (F)
55748	Carol's Interlude	Solo 7 choruses of 12 bars. Solo 4 bars. (FM)
	Carol's Interlude (alt.)	As above. (FM)
55749	Late Show	Solo 3 choruses of 32 bars. (M)
55750	Ill Wind	Acc. (tp). Solo 16 bars. Acc. (tp). (SM)

A magnificent session with so much fine music! HM is in brilliant condition and shows why he is one of the most important of the tenorsax players of the late fifties. The fast "Infra-Rae" is one of my HM favourites (vow!!), but any title here is most noteworthy. An extended relaxed solo on "... Dream" or the swinging Dexter tunes of "... Love Affair" and "... No One", or the blues on "... Interlude", these are all so good! Just missing a real ballad performance.

**RITA REYS VOCAL ACC. BY
THE JAZZ MESSENGERS****NYC. May 3, 1956**

Same personnel as above.

Four titles were recorded for Philips/Columbia:

56022	Takin' A Chance On Love	Solo 8 bars. (M)
56023	That Old Black Magic	Solo 16 bars. (FM)
56024	You'd Be So Nice To Come Home To	Solo 16 bars. Obbligato 8 bars. (S)
56025	I Cried For You	Obbligato 40 bars. Soli 8, 8 and 8 bars. (FM)

An interesting vocal session with the very best of accompaniment! HM seems to thrive and plays very inspiredly, my favourite is "I Cried ..." with an exciting obbligato.

THE JAZZ MESSENGERS**NYC. May 4, 1956**

Personnel as April 5. Four titles were recorded for Columbia:

56026	Ecaroh	Solo 32 bars. (M)
56027	Hank's Symphony	No solo. (F)
56028	Weird-O	Solo 3 choruses of 34 bars. (FM)
56029	Deciphering The Message	Solo 4 choruses of 32 bars. (F)

Elegant tenorsax soli to be found on these titles!

ELMO HOPE ALL STAR SEXTET**NYC. May 7, 1956**

Donald Byrd (tp), Hank Mobley, John Coltrane (ts), Elmo Hope (p), Paul Chambers (b), Philly Joe Jones (dm).

Four titles were recorded for Prestige:

884	Weeja	Soli 4, 64, 32, 32, 4 and 4 bars. (F)
885	Polka Dots and Moonbeams	Soli 8 and 16 bars. (S)
886	On It	Soli 3, 2 and 1 choruses of 12 bars. 2 choruses 4/4 to 2 choruses 2/2 to 1 chorus 4/4 with JC. (FM)
887	Avalon	Solo/straight 32 bars. Solo 4 choruses of 32 bars. Coda. (F)

But HM could also play ballads, with reference to JC on "... Moonbeams"!! Being fit for fight here, he gives his partner something to think about, although I will not call a winner at this important encounter or "battle". Note however that HM leads the soloing on all titles, thus possibly is considered the major performer by Hope and Prestige, although four years younger. "Weeja" and particularly "On It" are mostly exchanges between the tenorsax players, the latter exchanging "everything" from three choruses to two bars, quite unusual. Dig this session!!

HORACE SILVER QUINTET**NYC. July 2, 1956**

Joe Gordon (tp), Hank Mobley (ts), Horace Silver (p), Doug Watkins (b), Kenny Clarke (dm).

Three titles were recorded for Epic, "How Long Has This Been Going On" was unissued but:

56459	To Beat Or Not To Beat	Solo 32 bars. (FM)
56460	Shoutin' Out	Solo 64 bars. (M)

NYC. July 18, 1956

Same. One title, remake:

56461	How Long Has This Been Going On?	Solo 8 bars. (S)
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A session under Silver's name this time, and he is also the most prominent artist here. HM takes two good soli in medium tempi, but my favourite (note change of date from earlier presentation) is the brief but very beautiful and very slow solo on "How Long ...".

HORACE SILVER QUINTET**NYC. July 17/18, 1956**

Donald Byrd (tp), Hank Mobley (ts), Horace Silver (ts), Doug Watkins (b), Art Taylor (dm).

Four titles were recorded for Epic:

56824	I'll Know	Solo 54 bars. (M)
56825	Silver's Blue	Duet with (tp) 12 bars to solo 24 bars. Duet 8 bars to coda. (S)
56826	The Night Has A Thousand Eyes	Soli 8, 96 and 8 bars. (M)
56827	Hank's Tune	Break to solo 2 choruses of 36 bars. Solo 8 bars. (F)

Possibly slightly better with regard to HM compared to the previous Silver session, particularly exciting is "... Tune" and the elegant and swinging "... Eyes"! And note Silver himself on "... Blue"!!

HANK MOBLEY SEXTET

Hackensack, NJ. July 20, 1956

Donald Byrd (tp), Jackie McLean (as), Hank Mobley (ts), Mal Waldron (p-933), Barry Harris (p-934-939), Doug Watkins (b), Art Taylor (dm).

Seven titles were recorded for Prestige, 933 issued as **JACKIE McLEAN SEXTET** (two more under JML's name without HM), the rest issued as "Mobley's Message":

933	Confirmation	Solo 3 choruses of 32 bars. 2 choruses 4/4 with (tp/as). (FM)
934	Bouncing With Bud	Solo 3 choruses of 32 bars. Soli 8 and 8 bars. (FM)
935	52 nd Street Theme	Soli 4, 88, 8 and 8 bars. (F)
936	Au Privave	Intro 2 bars. Solo 3 choruses of 12 bars. 4 choruses 4/4 with (tp/as). (M)
937	Minor Disturbance	Intro 8 bars. Solo 4 choruses of 32 bars. (F)
938	Little Girl Blue	Solo 6 choruses of 12 bars. Solo 12 bars to long coda. (S)
939	Alternating Current	Solo 4 choruses of 32 bars. (F)

The "message" is mostly given in uptempo! With the exception of the slow "Little Girl ...", HM and his compatriots are wailing along here. My favourite is "... Disturbance", a dynamic, elegant, "smart" solo having HM's typical trademarks (note also the magnificent piano solo following the tenorsax solo!!), but "... Current" could easily have been chosen, a miserable opening though! Fine tenorsax also on the other items, and back to "Little Girl ..." (although in 12 bars, it is not a blues), this is one of the finest HM performances in slow tempo, a masterpiece! Dig this and the whole session!!

HANK MOBLEY QUINTET

Hackensack, NJ. July 23, 1956

Donald Byrd (tp), Hank Mobley (ts), Barry Harris (p), Doug Watkins (b), Kenny Clarke (dm).

Three titles were recorded for Savoy, issued as "The Jazz Message No. 2":

69253	B For B.B.	Solo with ens 32 bars to solo 64 bars. (FM)
69253-alt.	B For B. B.	As above. (FM)
69254	Space Flight	Soli 64, 4 and 4 bars. (F)
69254-alt.	Space Flight	As above. (F)
69255	Blues Number Two	Solo 36 bars. 24 bars 4/4 with (tp). (M)
69255-alt.	Blues Number Two	Solo 60 bars. 48 bars 4/4 with (tp). (FM)

Another fine Savoy session and another excellent rhythm section. HM's contributions are on the same consistently high level, my favourite is the laidback "... Two", but also the uptempo items, particularly "Space ...", are quite impressive. Postscript of June 3, 2020: Note alternate takes, and particularly a longer and faster "Blues ...".

HANK MOBLEY QUINTET

Hackensack, NJ. July 27, 1956

Kenny Dorham (tp), Hank Mobley (ts), Walter Bishop (p), Doug Watkins (b), Art Taylor (dm).

Six titles were recorded for Prestige, issued as "Mobley's Second Message":

944	These Are The Things I Love	Solo 8 and 64 bars. 32 bars 4/4 with (tp). Solo 8 bars. (M)
945	Message From The Border	Solo 8 bars. Solo 3 choruses of 32 bars. Solo 8 bars. (F)
946	The Latest	Solo 3 choruses of 32 bars. 2 choruses 4/4 with (tp/dm). (F)
947	Xlento	Solo 48 bars. Solo 8 bars to 24 bars 4/4 with (tp). (M)
948	I Should Care	Solo 36 bars to very long coda. (S)
949	Crazyology	Solo 4 choruses of 32 bars. 2 choruses 4/4 with (tp/dm). (F)

Nothing wrong with this session, but there are so many of them now, even more exciting! HM seems to be going as usual, and the highlights, the fast "... Message" and the slow "I Should ...", show his flexibility.

**FOUR TENOR SAXES /
THE PRESTIGE ALL STARS**

Hackensack, NJ. Sept. 7, 1956

John Coltrane, Al Cohn, Hank Mobley, Zoot Sims (ts), Red Garland (p), Paul Chambers (b), Art Taylor (dm).

Four titles were recorded for Prestige, issued as "Tenor Conclave":

975	Just You, Just Me	Solo 4 bars. Solo 64 and 16 bars (1 st (ts)-solo). 3 choruses of 4/4 with ZS/JC/AC, HM first. (FM)
976	Tenor Conclave	Part of intro 2 bars and bridge 2 bars (first). Solo 3 choruses of 32 bars (1 st (ts)-solo). 32 bars 4/4 with JC. Solo 2 bars. (F)
977	How Deep Is The Ocean	Solo 32 bars to very long coda (4 th (ts)-solo). (S)
978	Bob's Boys	Solo 8 bars. Break to solo 4 choruses of 12 bars (3 rd (ts)-solo). 2 choruses 4/4 with ZS. 4 choruses 4/4 with all. Solo 4 bars. (FM)

No medals shall be given to the guys here, but if there were some, HM certainly would have got one! Four extended titles give all participants the chance to stretch out, and HM is hot here. Two items, "... Boys" and "Just You ..." have some very exciting 4/4 chases involving all four of them, dig this! HM plays the blues very nicely on "... Boys", take the standard "Just You ..." in an easy stride, starts the ball to show how things should be done. And a lovely solo on "... Ocean" to conclude this wonderful title, note the coda! Good opportunity to tell you that the black/white distinction in my solography work is of practical and not ideological nature; Al and Zoot certainly deserve some serious treatment someday!

HANK MOBLEY'S QUINTET

Hackensack, NJ. Nov. 5, 1956

Lee Morgan (tp), Hank Mobley (ts), Hank Jones (p), Doug Watkins (b), Art Taylor (dm).

Three titles were recorded for Savoy, issued as "Introducing Lee Morgan":

6901	Hank's Shout	Solo 9 choruses of 12 bars. 6 choruses 4/4 with (tp/dm). (F)
6902	Bet!	Solo 64, 4 and 4 bars. (FM)
6903	Ballad Medley – That's All	Solo 32 bars to very long coda. (S)

Hackensack, NJ. Nov. 7, 1956

Same. Four titles:

6904	Nostalgia	Break to solo 3 choruses of 32 bars. 32 bars 4/4 with (tp). (M)
6905	Thad's Blues	Solo 7 choruses of 12 bars. (SM)
6906	A-1	Solo 3 choruses of 32 bars. (F)
6906-alt.	A-1	As above. (F)

6907 Doug's Minor B'ok Solo 8 bars. Break to solo 64 bars. (FM)

HM in new surroundings with the sensitive "brother" Hank on piano and the new, explosive Clifford Brown heir Lee Morgan on trumpet, bound to be great sessions! Inspiration seems to be extraordinary high, and HM is great! Fine blues playing on "Thad's ..." and "... Shout", and very strong and elegant soli on "Doug's ...", "A-1" and "Bet!". An additional pleasure is to have Fats Navarro's "Nostalgia", and finally a magnificent ballad concluding the medley. Great HM here!!

HORACE SILVER QUINTET **Hackensack, NJ. Nov. 10, 1956**
Donald Byrd (tp), Hank Mobley (ts), Horace Silver (ts), Doug Watkins (b), Louis Hayes (dm).
Five titles were recorded for Blue Note:

tk3	Enchantment	Solo 32 bars. (M)
tk7	Virgo	Solo 3 choruses of 32 bars. (F)
tk11	Senor Blues	Solo 24 bars. (SM)
tk12	Senor Blues (alt.)	As above. (SM)
tk14	Camouflage	Solo 52 bars. (FM)
tk15	Cool blues	Solo 64 bars. (FM)

One of Silver's many unforgettable, brilliant sessions with fascinating, original compositions, some of the best jazz music of the late fifties. However, it seems not always easy for his men to interpret and improvise on the themes, complex and sophisticated as many of them are. Therefore the sum of the parts is much more important than the parts itself, and one might say there are many more important HM sessions from this period. Nevertheless and by all means, there is a lot of good tenorsax playing here, my particular favourites are the two versions of "Senor Blues", and also "Virgo" which is really cooking in uptempo!

ART FARMER QUINTET **Hackensack, NJ. Nov. 23, 1956**
Art Farmer (tp), Hank Mobley (ts), Kenny Drew (p), Addison Farmer (b), Elvin Jones (dm).
Four titles were recorded for Prestige/New Jazz (two more without HM):

1021	Wailin' With Hank	Break to solo 3 choruses of 32 bars. Solo 8 bars. (F)
1022	Ad-Dis-Un	Solo 64 bars. (M)
1023	Farmer's Market	Solo 9 choruses of 12 bars. (F)
1024	With Prestige	Solo 64 bars. (FM)

Another quintet combination, this time led Farmer, somewhat heavy and not among the most exciting sessions, but HM takes some quite interesting soli, particularly the blues on "... Market" should be noted.

HANK MOBLEY SEXTET **Hackensack, NJ. Nov. 25, 1956**
Donald Byrd, Lee Morgan (tp), Hank Mobley (ts), Horace Silver (p), Paul Chambers (b), Charlie Persip (dm).
Four titles were recorded for Blue Note:

tk2	Double Whammy	Solo 4 choruses of 32 bars. (FM)
tk3	Barrel Of Funk (master)	Solo 3 choruses of 32 bars. (M)
tk4	Barrel Of Funk (alt.)	As above. (M)
tk6	Mobleymania	Solo 3 choruses of 32 bars. (FM)
tk7	Touch And Go	Solo 6 choruses of 16 bars. (F)

HM is the composer of all items here but shares the solo space with two fine trumpeters, thus does not take such a definite role as on the first Blue Note session under own name 1 ½ years earlier. No ballads this time but excellent uptempo playing.

LEE MORGAN SEXTET **Hackensack, NJ. Dec. 2, 1956**
Lee Morgan (tp), Kenny Rodgers (as), Hank Mobley (ts), Horace Silver (p), Paul Chambers (b), Charlie Persip (dm).
Six titles were recorded for Blue Note:

tk2	Latin Hangover	Solo 64 bars. (M)
tk5	Whisper Not	Solo 32 bars. (SM)
tk8	His Sister	Solo 4 choruses of 12 bars. (FM)
tk9	D's Fink	Solo 64 bars. (M)
tk11	Slightly Hep	Solo 3 choruses of 32 bars. (FM)
tk13	Where Am I?	No solo. (S)

HM teams up again with Lee Morgan less than one month after the Savoy session, and the combination is thrilling. Particularly one should note that this is the first recording of Benny Golson's "Whisper Not", on which there is a delicate tenorsax solo! The only ballad here is without tenorsax, but there are fine contributions in medium and upper swinging tempi, particularly "... Hep", "Mobley's track ... swings with graceful nonchalance" as the CD liner notes put it!

DOUG WATKINS SEXTET

NYC. Dec. 8, 1956

Donald Byrd (tp), Hank Mobley (ts), Duke Jordan (p), Kenny Burrell (g), Doug Watkins (b), Art Taylor (dm).

Five titles were recorded for Transition (a fifth title "Panonica" without HM):

Return To Paradise	Solo 3 choruses of 32 bars. (M)
Phinum	Solo 4 bars. Solo 5 choruses of 32 bars. (F)
Phil T. McNasty's Blues	Solo 12 bars to coda, ens on last 4. (S)
More Of The Same	Solo 10 choruses of 12 bars. (M)

Very exciting session, a real cross section of HM's talents in a variation of tempi. "Return ..." is so typical, the solo starting out almost timidly but in the second chorus exploding with runs. The uptempo "Phinum" is treated with great ease, so easily that the great playing almost is not recognized, such is HM's fate! "Phil ..." is disappointing with regard to HM, but "More ..." makes up for it, a brilliant medium blues. Don't forget some brilliant piano playing, note his solo on "... Same" and "Phinum", and try to be tolerant to Taylor's too active drums in medium and lower tempi.

KENNY BURRELL / THE PRESTIGE ALL STARS

Hackensack, NJ. Dec. 28, 1956

Donald Byrd (tp), Hank Mobley (ts), Jerome Richardson (fl, ts), Mal Waldron (p), Kenny Burrell (g), Doug Watkins (b), Art Taylor (dm).

Six titles were recorded for Prestige:

1044	Flickers	Solo 20 bars. 40 bars 2/2 with (tp). (M)
1045	Boo-Lu	Solo 32 bars. (FM)
1046	L'il Hankie	Solo 48 bars. 64 bars 4/4 with (tp/fl). (FM)
1047	Body And Soul	Solo 16 bars. (S)
1048	All Night Long	Solo 2 choruses of 44 bars. Soli 4, 4, 4, 4 and 4 bars. (M)
	Tune Up	In ensemble 32 bars. Solo 3 choruses of 32 bars. (F)

Interesting session this one, although again Taylor's drums are too active for my taste. HM shows how he combines a certain shyness with daring, explosive runs, note for instance "All Night ..." lasting more than 17 minutes (also featuring JR on tenorsax). The laidback "... Hankie" shows one side of him, the beautiful half chorus on "Body ..." another one.

HANK MOBLEY

NJ. ca. 1957

Hank Mobley (ts), Don Elliott (mel, vib), unknown (tp), (tb), (p), (b), (dm).

Private recording, five titles:

Strike Up The Band	Solo 5 choruses of 32 bars. (FM)
's Wonderful	Solo 4 choruses of 32 bars. 3 choruses 4/4 with (tb/vib). Solo 8 bars. (M)
Unidentified	Solo 4 choruses of 32 bars. (FM)

Crazy Rhythm Solo 64 bars. (F)
 Don't Blame Me Solo 36 bars. (S)

Interesting discovery and although the sound quality could have been better, it is good enough to make the session playable and enjoyable! HM is in very good shape, and all soli have the expected quality.

HANK MOBLEY QUINTET **Hackensack, NJ. Jan. 13, 1957**
 Hank Mobley (ts), Milt Jackson (vib), Horace Silver (p), Doug Watkins (b), Art Blakey (dm).
 Five titles were recorded for Blue Note:

tk2	Reunion	Solo 3 choruses of 32 bars. (FM)
tk3	Lower Stratosphere	Duet with (vib) 16 bars. Solo 4 choruses of 12 bars. Duet with (vib) 16 bars to coda. (SM)
tk4	Don't Walk	Straight 1 chorus of 32 bars to solo 4 choruses. 2 choruses 4/4 with (vib/dm) to straight 1 chorus and coda with vib. (F)
tk6	Ultramarine	Solo/straight intro 40 bars. Solo 3 choruses of 32 bars to 2 choruses 4/4 with (vib) and (vib/dm). Solo/straight 40 bars to coda. (M)
tk7	Mobley's Musings	Soli 32 and 16 bars to very long coda. (S)

Another brilliant session with five HM originals, featuring Milt Jackson on vibes with the good old Mobley/Silver/Watkins/Blakey-quartet. "One of the high points in the Mobley discography" says Mosaic, excellent session certainly it is. Lots of fine uptempo, but I would like to highlight his blues on "Lower ..." and a remarkable beautiful slow "... Musings". Who thou ght HM was one "good" tenorsax player in the shadow of greater ones, oh no!!

HORACE SILVER QUINTET **Philadelphia, Feb. 2, 1957**
 Art Farmer (tp), Hank Mobley (ts), Horace Silver (p), Teddy Kotick (b), Louis Hayes (dm).
 "Bandstand USA", Mutual Radio Network from The Blue Note, no HB on "Cool Eyes (Theme)" but:

Senor Blues	Solo 24 bars. (SM)
Room 608	Solo 32 bars. (F)

Two recent discoveries of usual good quality.

JIMMY SMITH SEXTET **Hackensack, NJ. Feb. 11, 1957**
 Donald Byrd (tp), Lou Donaldson (as), Hank Mobley (ts), Jimmy Smith (org), Eddie McFadden (g), Art Blakey (dm).
 Four titles were recorded for Blue Note:

tk3	Falling In Love With Love	Solo 4 choruses of 32 bars. Solo 4 bars. (FM)
tk4	Funk's Oats	Solo 12 choruses of 12 bars. (M)
tk8	Groovy Date	Solo 5 choruses of 32 bars. Soli 4, 4 and 4 bars. (FM)
tk9	I Let A Song Go Out OMH	Solo 3 choruses of 32 bars. (SM)

There is something lacklustre and passive about HM on this session. Possibly he does not like the organ setup, and while there are many successful Smith sessions, this one is heavy with items much too long. Particularly "... Heart" is somewhat sluggish, while those in fresher tempi succeed better.

HANK MOBLEY QUINTET **NYC. March 8/9, 1957**
 Art Farmer (tp), Hank Mobley (ts), Horace Silver (p), Doug Watkins (b), Art Blakey (dm).
 Six titles were recorded for Blue Note:

tk1	Wham And They're Off	Soli 4 and 4 bars. Break to 4 choruses of 32 bars. Soli 8, 4 and 4 bars. (F)
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tk4	Wham And They're Off (alt.)	As above. (F)
tk5	Funk In Deep Freeze (alt.)	Solo 64 bars. (M)
tk6	Funk In Deep Freeze	As above. (M)
tk7	Startin' From Scratch	Solo 3 choruses of 32 bars. 2 choruses 4/4 with (tp) and (dm) to 2 choruses 4/4 with (tp). (F)
tk8	Stella-wise	Solo 3 choruses of 32 bars. (M)
tk9	Base On Balls	Solo 3 choruses of 12 bars. (S)
tk10	Fin De L'Affaire	Soli 32 and 16 bars to coda. (S)

A major HM session! One of the best rhythm sections of the fifties, consisting of Silver, Watkins and Blakey, makes its last appearance with this utterly inspired get-together, Farmer with his trumpet, and then HM with all kinds of music material, treated with equal sovereignty. In fast tempo his soloing on "Wham ... master take and the chase with trumpet on "... Scratch" are particularly noteworthy. Medium tempo "Stella ..." and particularly the funky "Funk ..." give excellent results. And finally the slow tempo; a magnificent ballad "Fin ..." and the unusually groovy, funky blues on "... Balls", if you don't dig HM with these, you're lost!!!

KENNY DREW QUINTET

NYC. March 28, 1957

Donald Byrd (tp), Hank Mobley (ts), Kenny Drew (p), Wilbur Ware (b), G. T. Hogan (dm).

Three titles were recorded for Riverside, issued as "This Is New":

This Is New	Solo 64 bars. 32 bars 4/4 with (dm/tp). (FM)
Carol	Solo 8 bars. (S)
It's You Or No One	Solo 4 choruses of 32 bars. Soli 8, 8, 4 and 4 bars. (F)

Everybody wants HM, it seems! This time the fine pianist Drew, very well known in Norway through many festival appearances, is the leader, and the session has the same fine quality as others from the period. "This ..." is perhaps not out of the ordinary, and the beautiful tenorsax solo on "Carol" is much too brief. However, the fast "... No One" has some excellent HM, so elegant!!

JOHNNY GRIFFIN SEPTET

NYC. April 6, 1957

Lee Morgan (tp), Johnny Griffin, John Coltrane, Hank Mobley (ts), Wynton Kelly (p), Paul Chambers (b), Art Blakey (dm).

Four titles were recorded for Blue Note, issued as "A Blowin' Session":

tk1	Smokestack alt.	Solo 6 choruses of 12 bars. (FM)
tk2	Smokestack	Solo 8 choruses of 12 bars. (FM)
tk3	The Way You Look Tonight	Solo 64 bars. (F)
tk4	Ball Bearing	Solo 64 bars. (FM)
tk5	All The Things You Are	Solo 2 choruses of 36 bars. (M)

An encounter between three of modern jazz' current five top modern tenorsax performers (the other two being Sonny Rollins and Yusef Lateef). Since there are no tenorsax chases, nor any ballads, the session is no real cutting context; JG is leading the ball and then leave some space to HM (and JC) who uses the opportunity well, taking relaxed and well conceived soli on all items (not at all in the extrovert and raucous style of the leader, as Ira Gitler writes in the liner notes).

HANK MOBLEY SEXTET

NYC. April 21, 1957

Donald Byrd (tp), John Jenkins (as), Hank Mobley (ts), Bobby Timmons (p), Wilbur Ware (b), Philly Joe Jones (dm).

Five titles were recorded for Blue Note:

tk2	Easy To Love	Break to solo 3 choruses of 32 bars. Soli 4, 4 and 8 bars. (F)
tk3	Fit For A Honker	Soli 8 and 64 bars. (FM)
tk4	Hi Groove, Low Feedback	Solo 64 bars. 32 bars 4/4 with (dm). (M)
tk7	Time After Time	Solo 32 bars to very long coda. (S)

tk9 Dance Of The Infidels Solo 5 choruses of 12 bars.
Soli 4, 12 and 12 bars. 5 choruses
4/4 with (tp/as). (FM)

Another good HM session! "Hi ..." has a typical example of his "yang – ying" approach to tenorsax playing, sometimes laidback, soft and feminine, at other times active, persistent, full of masculine energy and technique. Also to mention is a nice ballad on "Time ...", and I would like to quote Mosaic liner notes: "Concept albums have been done to death of late, but it really is too bad that Mobley never made an all-ballads session".

HORACE SILVER QUINTET **Pennsauken, NJ. May 4, 1957**
Personnel as Blue Note session below.
Three titles were broadcasted on "Bandstand USA":

Room 208	Solo 32 bars. (F)
Doodlin'	Solo 24 bars. (M)
The Preacher	Solo 32 bars. (M)

Short versions of well known Silver hits, ok but not too exciting.

HORACE SILVER QUINTET **Hackensack, NJ. May 8, 1957**
Art Farmer (tp), Hank Mobley (ts), Horace Silver (p), Teddy Kotick (b), Louis Hayes (dm).

Six titles were recorded for Blue Note:

tk2	Metamorphosis	Solo 61 bars. (FM)
tk4	No Smokin'	Break to solo 96 bars. (F)
tk7	The Back Beat	Solo 48 bars. (M)
tk10	Soulville	Solo 24 bars. (SM)
tk14	My One And Only Love	Solo 16 bars. (S)
tk17	Home Cookin'	Solo with ens 32 bars to solo 32 bars. (M)

A groovy Silver session but it isn't easy to play these originals, and HM sometimes struggles to get them right. These efforts are successful, but possibly he can be heard to better advantage on "easier" get-togethers. Take for example "Metamorphosis" which is an AABA, but the As are 15 bars! My favourite item is due to my simple taste, the beautiful ballad playing on "... Love".

CURTIS FULLER QUINTET **Hackensack, NJ. June 16, 1957**
Curtis Fuller (tb), Hank Mobley (ts), Bobby Timmons (p), Paul Chambers (b), Art Taylor (dm).

Four titles were recorded for Blue Note (two more without HM):

tk3	Lizzy's Bounce	Solo 32 bars. (M)
tk6	Soon	Acc. (tb) 14 bars to break and solo 64 bars. (FM)
tk12	Oscalypso	Soli 8, 64 and 8 bars. (FM)
tk14	Hugore	Solo 5 choruses of 12 bars. (SM)

Perhaps not among the most important HM sessions but good soloing on all items, for highlights maybe choose "Oscalypso" or the laidback blues on "Hugore".

HANK MOBLEY SEXTET **Hackensack, NJ. June 23, 1957**
Bill Hardman (tp), Curtis Porter (as, ts), Hank Mobley (ts), Sonny Clark (p), Paul Chambers (b), Art Taylor (dm).

Five titles were recorded for Blue Note:

tk2	Mighty Moe And Joe	Solo 64 bars. (FM)
tk3	Mighty Moe And Joe (alt.)	As above. (FM)
tk5	News	Solo 64 bars. (M)
tk6	Bags' Groove	Solo 36 bars. (M)
tk8	Double Exposure	Solo 3 choruses of 32 bars. 64 bars 4/4 with SH (as). (F)

tk10 Falling In Love With Love Soli 32 and 36 bars to long coda. (M)

This is a session for digging, with inspired soloing by all participants and another brilliant pianist! With three horns HM is not overexposed, and his soli have optimal duration. Particularly nice is his playing on "Falling ...", and his laidback solo on "Double ..." is also memorable, along with a tenorsax "battle"! Only "... Groove" seems somewhat passive here. As an afterthought, go for his solo on "News"!

SONNY CLARK SEXTET

NYC. July 21, 1957

Art Farmer (tp), Curtis Fuller (tb), Hank Mobley (ts), Sonny Clark (p), Wilbur Ware (b), Louis Hayes (dm).

Five titles were recorded for Blue Note:

Dial S For Sonny	Solo 36 bars. (M)
It Could Happen To You	Solo 16 bars. (S)
Sonny's Mood	Solo 64 bars. (M)
Shoutin' On A Riff	Solo 4 bars. Solo 3 choruses of 32 bars. Solo 4 bars. (F)
Bootin' It	Solo 4 choruses of 12 bars. Solo 4 bars. (FM)

Another fine session with many very fine contributions by HM. "... Mood" is an excellent example of his laidback style combined with elegant runs, while "... Riff" swings strongly in uptempo. For a contrast, take the lovely ballad playing in "... To You", HM is a wizard in the slow tempo. The groovy "... Sonny" is the session's main highlight, also this with good HB.

HANK MOBLEY QUINTET

Hackensack, NJ. Aug. 18, 1957

Kenny Dorham (tp), Hank Mobley (ts), Sonny Clark (p), Jimmy Rowser (b), Art Taylor (dm).

Six titles were recorded for Blue Note:

tk5	My Reverie	Solo 36 bars. Duet with (tp) 16 bars. (M)
tk6	Curtain Call	Solo 3 choruses of 32 bars. Soli 4, 4, 4 and 4 bars. (F)
tk9	On The Bright Side	Solo 3 choruses of 32 bars. Soli 4, 4, 4 and 4 bars. (M)
tk10	The Mode	Solo 3 choruses of 32 bars. 32 bars 4/4 and 32 bars 8/8 with (tp). (FM)
tk11	Don't Get Too Hip	Solo 9 choruses of 12 bars. (M)
tk12	Deep In A Dream	Soli 32 and 16 bars to very long coda. (S)

Magnificent session with some of the best Dorham trumpet I have ever heard! Why its issue was delayed for more than 20 years, appearing at first in Japan, absolutely eludes me completely, because here we also have HM at his very, very best. A magnificent ballad on "Deep ..." and lovely medium blues on "... Too Hip" are just two of six great items, all full of energy and creativity. Don't miss this session!!

HANK MOBLEY SEXTET

Hackensack, NJ. Oct. 20, 1957

Art Farmer (tp), Hank Mobley (ts), Pepper Adams (bar), Sonny Clark (p), Paul Chambers (b), Philly Joe Jones (dm).

Five titles were recorded for Blue Note:

tk3	Gettin' Into Something	Solo 3 choruses of 32 bars. (FM)
tk4	Tune Up	Solo 3 choruses of 32 bars. (F)
tk6	Poppin'	Solo 64 bars to 64 bars 8/8 with (dm). (F)
tk8	East Of Brooklyn	Break to solo 3 choruses of 32 bars. (M)
tk12	Darn That Dream	Soli 32 and 16 bars to very long coda. (S)

No problems with this session either, with the beautiful "... Dream" as a particular highlight, and first rate tenorsax playing in uptempo, dig "... Brooklyn"!!

MAX ROACH QUARTET**NYC. Dec. 20, 1957**

Kenny Dorham (tp), Hank Mobley (ts), George Morrow (b), Max Roach (dm).

Three titles were recorded for EmArcy, issued as "Max Plays Charlie Parker":

16635	Raoul	Soli 64, 4 and 4 bars. (FM)
16636	This Time The Dream's On Me	Straight/ens 32 bars to solo 64 bars. Soli 4 and 4 bars. In ens 32 bars to coda. (M)
16637	Tune-up	Solo 4 choruses of 32 bars. Soli 8 and 8 bars. (F)

NYC. Dec. 23, 1957

Same. Four titles:

16644	Confirmation	Soli 64, 4 and 4 bars. (F)
16645	Au Privave	Solo 4 choruses of 12 bars. Soli 8 and 8 bars. (F)
16646	Anthropology	Solo 3 choruses of 32 bars. Soli 8 bars. (F)
16647	Yardbird Suite	Straight 16 bars. Soli 32, 4 and 4 bars. Straight 16 bars to coda. (M)

These pianoless sessions with the master drummer Max Roach have a much more intellectual and a most solemn atmosphere compared to the blues-based sessions of Sonny Clark and others. Strong uptempo items dominate, with a most impressive Dorham, and it seems HM also is best on these. Good tenorsax playing, certainly, nevertheless I feel a bit cold with this music, and possibly HM does too. You may however come to different conclusions; these creations of Max do not come to life without the listener's serious efforts.

MAX ROACH QUINTET**Chi. Jan. 4, 1958**

As above plus Ramsey Lewis (p).

Six titles were recorded for Argo, issued as "Max!":

Crackle Hut	Soli 56, 8 and 4 bars. (FM)
Speculate	Solo 3 choruses of 32 bars. Soli 4 and 4 bars. (F)
That Old Devil Called Love	Soli 32 and 8 bars. (S)
Audio Blues	Intro 4 bars. Solo 24 bars. Duet with (tp) 12 bars to coda. (S)
C. M.	Soli 64, 4 and 4 bars. (F)
Four X	Soli 32, 4 and 4 bars. (FM)

Many excellent tenorsax soli here, note the elegant "Speculate" in very fast tempo, the level laidback "Audio ..." or the beautiful "... Devil ..." in particular!

HANK MOBLEY /**LEE MORGAN QUINTET****Hackensack, NJ. Feb. 9, 1958**

Lee Morgan (tp), Hank Mobley (ts), Wynton Kelly (p), Paul Chambers (b), Charlie Persip (dm).

Five titles were recorded for Blue Note:

tk2	High And Flighty (alt.)	Solo 3 choruses of 32 bars. Soli 8, 4 and 4 bars. Coda. (F)
tk3	High And Flighty	As above. (F)
tk4	Stretchin' Out (alt.)	As below but solo 2 choruses only, and only one solo 32 bars at the end. (F)
tk5	Stretchin' Out	Breaks. Solo with ens 1 chorus of 32 bars to solo 3 choruses to 32 bars 4/4 with (dm). Soli 32 and 32 bars. Break. Coda. (F)

tk6	Peckin' Time	Solo 3 choruses of 32 bars. 32 bars 8/8 with (tp). (FM)
tk10	Git-Go Blues	Soli 10 and 2 choruses of 12 bars. (M)
tk11	Speak Low	Soli 80 and 8 bars. (M)
tk12	Speak Low (alt.)	As above. (M)

Lots of good music here, like the extended blues on "Git-Go ...", and my favourite item "Speak ...", but a lot of fine uptempo. Missing a ballad though.

**HANK MOBLEY SEPTET /
MONDAY NIGHT AT BIRDLAND**

NYC. April 21, 1958

Lee Morgan (tp), Curtis Fuller (tb), Hank Mobley (ts), Billy Root (ts, bar), Ray Bryant (p), Tommy Bryant (b), Charlie Wright (dm). Date falsely given as May 10, 1955.

Four titles were recorded at Birdland for Roulette:

Walkin'	Solo 10 choruses of 12 bars. Soli 4, 4 and 4 bars. (FM)
All The Things You Are	Solo 8 bars. Solo 3 choruses of 36 bars. (M)
Bag's Groove	Solo 12 choruses of 12 bars. (FM)
There'll Never Be Another You	Solo 4 choruses of 32 bars. (F)

NYC. April 28, 1958

Same. Date falsely given as April 10, 1957. Four titles:

It's You Or no One	Solo 4 choruses of 32 bars. (F)
Jamph	Solo 3 choruses of 32 bars. (FM)
Nutville	Solo 11 choruses of 12 bars. (M)
Wee	Solo 8 bars. Solo 4 choruses of 32 bars. (F)

Lots of good HM on this date, space for longer soli than usually found on studio sessions, with a recording quality so and so. Only too bad there are no chases with BR, one of the "blackest" and most exciting white tenorsax players around!

JOE BRAZIL & HIS FRIENDS

Detroit, Sept. 25, 1958

Donald Towns (tp), Joe Brazil, Sonny Red (as), John Coltrane, Joe Henderson ?, Hank Mobley ? (ts), Hugh Lawson (p), Ernie Farrow (b), Roy Brooks (dm).

Four titles were recorded privately in Joe Brazil's basement. No conclusions will be made at this time.

JIMMY CLEVELAND

NYC. early 1959

Lee Morgan (tp), Jimmy Cleveland (tb), Hank Mobley (ts), Tommy Flanagan (p), Paul Chambers (b), Elvin Jones (dm).

Six titles listed in various discos, no further info.

**ART BLAKEY
& THE JAZZ MESSENGERS**

Hackensack, NJ. March 8, 1959

Lee Morgan (tp), Hank Mobley (ts), Bobby Timmons (p), Jymie Merritt (b), Art Blakey (dm).

Six titles recorded for Blue Note, originally rejected, but music exists (some of it is recently issued) with numerous false starts, and only HM-relevant information is given below:

tk1	Jimerick	Solo 7 choruses of 12 bars. (F)
tk3	Jimerick	As above. (F)
tk4	Jimerick	Solo 6 choruses of 12 bars. (F)
tk5	Jimerick	Solo 9 choruses of 12 bars. (F)
tk6	Quick Trick	Solo 64 bars. (M)
tk7	Quick Trick	Solo 60 bars. (M)
tk8	Quick Trick	Solo 46 bars. (M)
tk9	Quick Trick	As take 8. (M)

tk10	Quick Trick	As take 8. (M)
tk11	Hipsippy Blues	Solo 4 choruses of 12 bars. (M)
tk13	Hipsippy Blues (NC)	Solo 6 choruses of 12 bars. (M)
tk14	Hipsippy Blues	Solo 7 choruses of 12 bars. (M)
tk15	M & M	Break to solo 3 choruses of 32 bars. 64 bars 4/4 with (dm/tp). (F)
tk16A	Close Your Eyes (NC)	Acc. (tp). Solo 48 bars (NC). (M)
tk16B	Close Your Eyes	Acc. (tp). Solo 64 bars. (M)
tk17	Close Your Eyes	As above. (M)
tk19	Close Your Eyes	As above. (M)
tk20	Just Cookin' (NC)	Solo 4 bars (start). (FM)
tk21	Just Cookin'	Solo 4 bars. Break to solo 3 choruses of 32 bars. Solo 4 bars. (FM)
tk22	Just Cookin'	Solo 4 bars (end). (FM)
	Just Cookin'	Solo 4 bars (end). (FM)

This is in my opinion (JE) a great discovery, but it is easy to understand why it was rejected. HM is obviously in excellent shape with regard to enthusiastic playing (and lots of brilliant trumpet and piano soli), but he has so much reed trouble that it really hurts. If you manage to subdue this in your incoming ears, you will have much pleasure of this session. One favourite might be the four takes of the fast "Jimerick", excellent tenorsax playing! Note that on "Quick ..." HM precedes LM on take 6, but it is the opposite of all later takes. Note also that the two first bars of the tenorsax on "Hipsippy ..." are omitted, thus a bit confusing.

CURTIS FULLER SEXTET

NYC. March 9, 1959

Lee Morgan (tp), Curtis Fuller (tb), Hank Mobley (ts), Tommy Flanagan (p), Paul Chambers (b), Elvin Jones (dm), Gigi Gryce, Benny Golson (arr).

Date also given erroneously as Dec. 1959.

Six titles were recorded for United Artists, no HM on "I Wonder Where Our Love Has Gone" but:

Down Home	Solo 32 bars. (FM)
Down Home (alt.)	As above. (FM)
C. T. A.	Solo 64 bars. (F)
When Lights Are Low	Solo 32 bars. (M)
Bongo Bop	Solo 4 choruses of 12 bars. (M)
Bit Of Heaven	Break to solo 32 bars. (M)

Supplementing the observations below, HM has spent the time well in his absence, preparing for comeback. The session as such is one among many similar high quality ones, without being sensational (and there are several weak points here which should have merited new takes), and so is HM's playing, but he is in good shape. Note in particular the fast "C. T. A." and the relaxed "... Heaven"!

SONNY CLARK QUINTET

NYC. March 29, 1959

Donald Byrd (tp), Hank Mobley (ts), Sonny Clark (p), Paul Chambers (b), Art Blakey (dm).

Six titles were recorded for King/Blue Note, issued as "My Conception":

Junka	Solo 3 choruses of 32 bars. Soli 4 and 4 bars. (FM)
Blues Blue	Solo 4 choruses of 12 bars. Solo 4 bars. (M)
Minor Meeting	Solo 4 choruses of 32 bars. (F)
Royal Flush	Solo 64 bars. (M)
Some Clark Bars	Solo 3 choruses of 32 bars. Soli 4 and 4 bars. (F)
My Conception	Solo 32 bars. (S)

More than one year has passed since HM's last studio session (written before March 9 became available), and he must have spent the time well, because he is in top shape here! This is in general a magnificent Blue Note session with everybody contributing their best, and there is not a superfluous note here by anybody, whatever tempo. Most remarkable is HM's change of sound to a much harder one than before, evident from the first chorus of "Junka", in which the second chorus also demonstrates his sovereign technique. It would be wrong to highlight particular items here, but I have a weakness for the swinging solo on "... Flush", and the beautiful ballad "My ...", giving the session its album title. Or maybe the driving "... Meeting", wow! Dig this session!!

ART BLAKEY

& THE JAZZ MESSENGERS

NYC. April 15, 1959

Lee Morgan (tp), Hank Mobley (ts), Bobby Timmons (p), Jymie Merritt (b), Art Blakey (dm).

Eleven titles were recorded live at "Birdland" for Blue Note, issued as "At The Jazz Corner Of The World":

Hipsippy Blues	Solo 6 choruses of 12 bars. (M)
Justice	Solo 4 choruses of 32 bars. (F)
The Theme (short version 1)	No solo.
Close Your Eyes	Solo 3 choruses of 32 bars. (M)
Just Coolin'	Break to solo 3 choruses of 32 bars. Solo 8 bars. (FM)
Chicken 'An Dumplings	Solo 64 bars. (M)
M & M	Solo 4 choruses of 32 bars. Soli 8, 4 and 4 bars. (F)
Hi-Fly	Soli 32 and 4 bars. (SM)
The Theme (short version 2)	Solo 8 bars. (F)
The Theme (long version)	Solo 4 choruses of 32 bars. (FM)
Art's Revelation	Solo 2 choruses of 48 bars. (F)

This is really too much to comment in detail! Art Blakey has a firm hand (firm hands and legs!), making his men take out everything they have got, so also with HM with a series of long and well constructed soli. But don't play the whole session in one piece!

ART BLAKEY

& HIS JAZZ MESSENGERS

Newport, July 4, 1959

Personnel as above.

Four titles recorded at the Newport Jazz Festival:

M & M	Solo 5 choruses of 32 bars. (F)
Close Your Eyes	Solo 3 choruses of 32 bars. (FM)
Moanin'	Solo 64 bars. (M)
A Night In Tunisia	Solo 8 bars. Break to solo 3 choruses of 32 bars. Long coda. (F)

Excellent tenorsax playing at this date!

DIZZY REECE QUINTET

NYC. Nov. 14, 1959

Dizzy Reece (tp), Hank Mobley (ts), Wynton Kelly (p), Paul Chambers (b), Art Taylor (dm).

Four titles were recorded for Blue Note, rejected.

NYC. Nov. 19, 1959

Same. Six titles were recorded for Blue Note, issued as "Star Bright":

tk3	The Rebound	Solo 6 choruses of 12 bars. (FM)
tk7	A Variation On Monk	Solo 64 bars. (FM)
tk11	I Wished On The Moon	Solo 64 bars. 32 bars 4/4 with (tp). (M)
tk15	The Rake	Solo 32 bars. (SM)

tk19	I'll Close My Eyes	Solo 64 bars. (M)
tk22	Groovesville	Solo 7 choruses of 12 bars. (M)

This session is wholly successful with a new exciting trumpet voice and driving rhythm section. All titles have well conceived tenorsax playing. An excellent date to close the fifties; HM emphasizes that he belongs to the very best of the modern tenorsax performers.

DONALD BYRD QUINTET **Englewood Cliffs, NJ. Jan. 17, 1960**
 Donald Byrd (tp), Hank Mobley (ts), Duke Pearson (p), Doug Watkins (b), Lex Humphries (dm).

Four titles were recorded for Blue Note, two issued as "Byrd In Flight":

tk6	Soulful Kiddy	Soli 8 and 20 bars. (SM)
tk8	Gate City	Solo 24 bars. (M)

Englewood Cliffs, NJ. Jan. 25, 1960

Same. Four titles:

tk14	Child's Play	Solo 3 choruses of 32 bars. (FM)
tk17	Ghana	Solo 2 choruses of 40 bars. (FM)
tk18	Lex	Solo 4 choruses of 32 bars. (FM)
tk21	Carol	With (tp). Breaks. (S)

We are entering the year of 1960, perhaps HM's year of the summit. Through five recording sessions for Blue Note, he seems relaxed and confident as ever before, full of energy and creativity, with no technical problems. The first session is Byrd's, and he and Pearson contribute with material, but particularly the three items in uptempo have very impressive tenorsax playing; the highlight seems to be "Lex".

HANK MOBLEY QUARTET **Englewood Cliffs, NJ. Feb. 7, 1960**
 Hank Mobley (ts, comp-item 2-5), Wynton Kelly (p), Paul Chambers (b), Art Blakey (dm).

Six titles were recorded for Blue Note, issued as "Soul Station":

tk3	Remember	Straight 1 to solo 3 choruses of 32 bars. Solo/straight 20 bars to coda. (M)
tk4	Split Feelin's	Straight 1 to solo 3 choruses of 32 bars. 32 bars 4/4 with (dm) to straight 36 bars and fade out. (FM)
tk12	Dig Dis	Straight 2 to solo 8 choruses of 12 bars. Straight 24 bars to coda. (M)
tk18	This I Dig Of You	Straight 32 bars. Solo 5 choruses of 32 bars. Straight 32 bars to coda. (FM)
tk20	Soul Station	Straight 2 to solo 5 choruses of 16 bars. Straight 32 bars to coda. (SM)
tk25	If I Should Lose You	Solo/straight 1 to solo 3 choruses of 32 bars. Solo/straight 36 bars to coda. (M)

Although HM has been a session leader several times, with a quartet this is the only the second, almost five years since the first one. This format gives him the best chance to show his immense qualities, and it was hailed as his finest session, "an opinion that has been generally accepted in the succeeding decades" to quote Bob Blumenthal's issue liner notes. Strong words and I am not quite sure I will go for that, but true, this is a magnificent session, with a rhythm section of gods! To highlight anything in particular here is too difficult, but a quote from Michael James (Grove) tells something: "His playing in the period 1960-61, exemplified by "This I Dig Of You, shows how his keen understanding of rhythmic structure enabled him to interact effectively with the finest drummers of his day". The album title number "... Station" is also very strong, and I have a fancy also for "... Lose You". HM's best or not, this session is something one should not miss.

FREDDIE HUBBARD QUINTET **Englewood Cliffs, NJ. Nov. 6, 1960**
 Freddie Hubbard (tp), Hank Mobley (ts), McCoy Tyner (p), Paul Chambers (b), Philly Joe Jones (dm).

Six titles were recorded for Blue Note, issued as "Goin' Up":

tk2	Blues For Brenda	Solo 4 choruses of 12 bars. (M)
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tk9	Karioka	Solo 60 bars. (F)
tk17	Asiatic Raes	Solo 64 bars. (F)
tk19	A Peck A Sec	Solo 3 choruses of 32 bars. (F)
tk21	The Changing Scene	Solo 56 bars. (M)
tk24	I Wished I Knew	Solo 32 bars. (S)

A sparkling blowing session, perfect! Everything is remarkable here, but to choose a few highlights, "... Brenda" will do perfectly, as well as the utterly beautiful ballad "... Knew".

HANK MOBLEY QUINTET **Englewood Cliffs, NJ. Nov. 13, 1960**

Freddie Hubbard (tp), Hank Mobley (ts, comp-except "... See You"), Wynton Kelly (p), Paul Chambers (b), Art Blakey (dm).

Six titles were recorded for Blue Note, issued as "Roll Call":

tk7	Take Your Pick	Break to solo 64 bars. (FM)
tk18	The Breakdown	Solo 4 choruses of 12 bars. 32 bars 4/4 with (dm/tp). (FM)
tk20	My Groove, Your Move	Solo 48 bars. (M)
tk29	A Baptist Beat	Solo 3 choruses of 32 bars. (M)
tk31	A Baptist Beat alt.	As above. (M)
tk34	Roll Call	Solo 7 choruses of 32 bars. (F)
tk35	The More I See You	Straight 32 bars to solo 64 bars. Solo/straight 32 bars to long coda. (M)

Another magnificent session, quintet this time, and if this possibly should reduce HM's contributions with a couple choruses, the benefit of a fantastic young trumpeter should make up for it. Same heavenly rhythm section as on "Soul Station". Another quote from Michael James is dared: "The hallmark of HM's playing is his precise and idiosyncratic use of rhythm. Initially this led him to produce very intricate improvised melodies whose impact was sometimes jeopardized by the extreme strain they imposed on his technique and timing. But he soon evolved a style in which his harmonic and rhythmic inventiveness was matched by an immaculate adherence to the beat, a subtly expressive use of tone, and beautifully relaxed delivery". Except for the lack of ballads or at least modest tempo, the music here is brilliant, and HM plays his very best, all titles are highly noteworthy. If I should select one title only to play, the album title "Roll Call" is unavoidable, from the drum intro and more than ten minutes, this is unforgettable, and the tenorsax solo likewise. But play the full session, many times!!

KENNY DREW QUINTET **Englewood Cliffs, NJ. Dec. 11, 1960**

Freddie Hubbard (tp), Hank Mobley (ts), Kenny Drew (p, comp), Sam Jones (b), Louis Hayes (dm).

Six titles were recorded for Blue Note, issued as "Undercurrent":

tk3	The Pot's On	Solo 3 choruses of 32 bars. (FM)
tk7	Lion's Den	Solo 64 bars. (FM)
tk11	Groovin' The Blues	Solo 4 choruses of 12 bars. (SM)
tk16	Ballad	In ens. (S)
tk19	Undercurrent	Solo 4 choruses of 32 bars. Soli 8 and 8 bars. (F)
tk22	Funk-Cosity	Solo 64 bars. (M)

This is Kenny's session, being the composer of all titles.. He has always being one of my favourite pianists, being resident in Scandinavia we heard him often, and he is wailing here, as particularly in "Undercurrent", stimulating HM (and Freddie) to do his very best. In this very successful years, everything HM does is with success. He is great on the funky "Funk ...", lots of fascinating details, happily swinging on "... On" and "... Den", and don't miss the groovy blues on "Groovin' ..." to dig the last chorus in particular!

KENNY DORHAM QUINTET **Englewood Cliffs, NJ. Jan. 15, 1961**

Kenny Dorham (tp, comp), Hank Mobley (ts), Kenny Drew (p), Paul Chambers (b), Philly Joe Jones (dm).

Seven titles were recorded for Blue Note, issued as "Whistle Stop":

tk2	“Philly” Twist	Solo 8+36 bars. (FM)
tk11	Whistle Stop	Solo 3 choruses of 32 bars. (F)
tk19	Windmill	Solo 64 bars. (F)
tk20	Sunset	Solo 64 bars. (M)
tk25	Sunrise In Mexico	Solo 32 bars. (M)
tk31	Dorham’s Epitaph	No solo. (S)
tk34	Buffalo	Solo 4 choruses of 12 bars. (SM)

This is Dorham’s session, composing all tunes, although “Windmill”, when blowing starts, is a non-camouflaged “Sweet Georgia Brown”. HM takes good soli in all tempi, from the blues on “Buffalo” to the rapid album title “... Stop”. My favourite solo here is “Sunset” and as Ira Gitler writes it “suggests the lengthening shadows”.

PHILLY JOE JONES & ELVIN JONES SEPTET **NYC. Feb. 2, 1961**
 Blue Mitchell (tp), Curtis Fuller (tb), Hank Mobley (ts), Wynton Kelly (p), Paul Chambers (b), Elvin Jones, Philly Joe Jones (dm).
 Three titles were recorded for Atlantic:

5327	Le Roi	In ens to solo 28 bars. (FM)
5328	Brown Sugar	Solo 64 bars. (M)
5329	Beau-Tu	Solo 64 bars. (FM)

Although this session of course contains a lot of drum conversations, there is ample space for the soloists, including HM. In fact there is some first rate tenorsax here on all items here, particularly “Beau-tu” is remarkable!

MILES DAVIS QUINTET **NYC. March 7, 1961**
 Miles Davis, Hank Mobley (ts), Wynton Kelly (p), Paul Chambers (b), Jimmy Cobb (dm).
 Two titles were recorded for Columbia, the following takes have HM:

66235-1	Drad-Dog	Solo 12 bars. (S)
66235-5	Drad-Dog	As above. (S)
66235-6	Drad-Dog	As above. (S)
66236-4	Pfrancing	Solo 48 bars. (M)

NYC. March 20, 1961

Same plus John Coltrane (ts-66500-15) only.
 Three titles were recorded for Columbia, two issued:

66500-8	Someday My Prince Will Come	Solo 64 bars. (M)
66500-14	Someday My Prince Will Come	Solo 64 bars. (M)
66500-15	Someday My Prince Will Come	Solo 64 bars (1 st (ts)-solo). (M)
66501-6	Old Folks	Solo 16 bars. (S)

NYC. March 21, 1961

Same plus John Coltrane (ts-66505 “Teo”) (HM not present here), and Philly Joe Jones (dm-66507).
 Two titles:

66506	I Thought About You	Solo 12 bars. (S)
66507	Blues No. 2	Solo 5 choruses of 12 bars. (FM)

When Sonny Stitt left Miles Davis, the search for a replacement led first to Jimmy Heath but ended up with Hank Mobley. One should imagine that this great musician would be an ideal choice, but it was not quite so. I am not quite able to follow Ian Carr in his book on Miles: “Mobley stayed with the group for barely a year, because his style was so unsuited to Miles’ music. Mobley’s laid-back way of playing – kind of legato approach which phrases *over* the rhythm section and almost never cuts into it – was antithetical to the whole approach of Miles and Coltrane”, but HM seems oddly detached in his music with Miles. His soloing is quite ok to my taste, but his heart does not seem to be quite into it. I don’t belong to those so Coltrane-oriented that they cannot find much good in other tenorsax artists, and if you play his tenorsax soli here, skipping the trumpet, there is nice

contributions, although not comparable to that found in his studio sessions with own groups in 1960-61.

HANK MOBLEY QUINTET **Englewood Cliffs, NJ. March 26, 1961**
 Hank Mobley (ts, comp-1-2,4-5), Wynton Kelly (p), Grant Green (g), Paul Chambers (b), Philly Joe Jones (dm).

Six titles were recorded for Blue Note, issued as "Workout":

tk3	Smokin'	Intro 4 bars to straight 2 and solo 11 choruses of 12 bars. 3 choruses 4/4 with (dm). Straight 24 bars to long coda. (F)
tk4	Uh Huh	Solo 4 choruses of 32 bars. (M)
tk8	The Best Things In Life Are Free	Straight 32 to solo 64 bars. Straight 36 bars to coda. (M)
tk11	Workout	Solo 7 choruses of 32 bars. (F)
tk15	Greasin' Easy	Straight 2 to solo 3 choruses of 12 bars. Straight 24 bars. (SM)
tk19	Three Coins In A Fountain alt.	As below. (M)
tk21	Three Coins In A Fountain	Straight 1 to solo 2 choruses of 28 bars. Straight to fade out. (M)

Another great session for Blue Note, in the middle of his stay with Miles Davis. Here he again on his own playground with tunes of his own and two self-selected standards. His playing here is great, and as many times before it is difficult to select highlights, but I enjoy his fast blues on "Smokin'" (do I hear some reed trouble here?) and his medium blues on "... Easy", as well as everything else on this session. I cannot not resist to quote Leonard Feather's liner notes: "Nor is it possible for experts to categorize him as a member of this or that school of tenor players. His only major influence has been an alto saxophonist, Charlie Parker. There is little in him of Hawkins, Young or Rollins, and not more than a trace of Coltrane, as far as I can detect. The lack of classification must be counted as a virtue rather than a short-coming, since it indicates what many of us suspected all along; that Mobley has been basically his own man, with no restrictive allegiance to any other source of inspiration".

MILES DAVIS QUINTET **San Francisco, April 21, 1961**
 Miles Davis (tp), Hank Mobley (ts), Wynton Kelly (p), Paul Chambers (b), Jimmy Cobb (dm).

Three sets were recorded live at The Black Hawk nightclub:

Set 1:

6:56	Oleo	Solo 4 choruses of 32 bars. (F)
17:14	No Blues	Solo 21 choruses of 12 bars. (M)
2:51	Bye Bye (Theme)	No solo. (M)

Set 2:

15:48	All Of You	Solo ca. 5 choruses of 32 bars. (M)
10:19	Neo (Teo)	Solo 2 choruses of 48 bars. (M)
5:04	I Thought About You	Solo 12 bars. (S)
9:46	Bye Bye Blackbird	Solo 5 choruses of 32 bars. (M)
14:17	Walkin'	Solo 35 choruses of 12 bars. (F)
1:59	Love, I've Found You	Not present. (S)

Set 3:

12:44	If I Were A Bell	Solo 8 choruses of 32 bars. (F)
7:38	Fran-Dance	Solo 40 bars. (SM)
12:12	On Green Dolphin Street	Solo 5 choruses of 32 bars. (FM)
0:45	Bye Bye (Theme)	No solo. (F)

San Francisco, April 22, 1961

Same. Four sets:

Set 1:

12:44	If I Were A Bell	Solo 7 choruses of 32 bars. (FM)
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12:15	So What	Solo 7 choruses of 32 bars. (F)
0:27	No Blues	No solo. (M)
Set 2:		
12:05	On Green Dolphin Street	Solo 3 choruses of 32 bars. (M)
12:24	Walkin'	Solo 18 choruses of 12 bars. (F)
7:29	'Round Midnight	Acc. (tp). Solo 64 bars. (S)
8:02	Well You Needn't	Solo 7 choruses of 32 bars. (F)
0:18	Bye Bye (Theme)	No solo. (M)
Set 3:		
11:45	Autumn Leaves	Solo 3 choruses of 32 bars. (M)
12:29	Neo (Teo)	Solo 2 choruses of 48 bars. (FM)
4:36	Two Bass Hit	Solo 18 choruses of 12 bars. (F)
3:27	Bye Bye (Theme)	No solo. (M)
1:55	Love, I've Found You	Not present. (S)
Set 4:		
5:32	I Thought About You	Solo 12 bars. (S)
9:39	Someday My Prince Will Come	Solo 48 bars. (SM)
8:41	Softly, As In A Morning Sunrise	Not present. (F)

More than three hours of music is captured from The Black Hawk (not as often seen The Blackhawk?! Note that several titles have been issued in edited versions; durations given above are from the four-CD-issue. There is no doubt, Miles is firmly in charge of everything here, the quintet is playing only his things, which must have been frustrating for HM who was a very competent composer. The impression one gets is that there is no interaction between the two; first Miles and his things, and then HM his, that's it! His playing is somewhat uneven, from flashing uptempo parts (the almost six minutes on "Walkin'" is a good example) to rather lacklustre performances in slower tempi. There are good reasons to believe that HM was not very happy to play in this quintet, that this influenced his inspiration and creativity, but that many of the soli here are well played and nothing to be ashamed of. Note though that Ian Carr in his book on Miles does not mention HB with one word in his page on this session! I leave it to you to find tenorsax highlights, and with good arguments the results can be published here!

**MILES DAVIS QUINTET WITH
GIL EVANS & HIS 21 PIECE ORCHESTRA** NYC. May 19, 1961
Personnel as Miles Davis Quintet above, plus bigband on "So What".
Six titles were recorded for Columbia at Carnegie Hall (several titles without quintet) (there:

69842	So What	Solo 7 choruses of 32 bars. (F)
69844	No Blues	Solo 12 choruses of 12 bars. (M)
69845	Oleo	Solo 9 choruses of 32 bars. (F)
	Teo	Solo 2 choruses of 48 bars. (M)
	Walkin'	Solo 18 choruses of 12 bars. (F)
	I Thought About You	Solo 12 bars. (S)

Great concert and HM seems to thrive reasonably well in the group this night, at least to judge from his soloing here which is of high quality. Obviously he feels not constrained but allowed to express himself at length. To choose highlights is difficult, but it is unavoidable to be impressed at how he treats the very high tempi, particularly "Oleo".

HANK MOBLEY QUARTET Englewood Cliffs, NJ. Dec. 5, 1961
Hank Mobley (ts, comp item 1-3), Wynton Kelly (p), Paul Chambers (b), Philly Joe Jones (dm).
Five titles were recorded for Blue Note, issued as "Another Workout":

tk2	Getting' And Jettin'	Straight 1 to solo 8 choruses of 32 bars. 64 bars 4/4 with (dm). Straight 32 bars to fade out. (F)
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tk8	Out Of Joe's Bag	Straight/duet with (dm) 56 bars. Solo 2 choruses of 56 bars. Straight with (dm) 56 bars to coda. (F)
tk9	Hank's Other Soul	Straight 1 to solo 3 choruses of 32 bars. Solo/straight 40 bars. (SM)
tk15	I Should Care	Soli 64 and 16 bars to long coda. (S)
tk16	Hello, Young Lovers	Straight 1 to solo 3 choruses of 64 bars. Straight 64 bars to fade out. (FM)

Incredibly enough this session was first issued in 1985, waiting over 23 years before surfacing. The reason was somewhat simple: "Strong as Mobley's music was at the time – this was his strongest period – the market had difficulty accomodating even one LP per year". HM did not sell well. I understand that quite well, copying my own introduction to this solography: "I remember very well I was not at all very interested in Hank Mobley as a young jazz enthusiast. Extrovert tenorsax players like Dexter and Jug got our attention. We simply did not understand the sophisticated ways of the more introvert Mobley. What we perhaps found boring then, is seen in a different light now; we were simply not mature enough to understand the complexities and creativity of his advanced playing. He was too good for us. Now we are joining the steadily growing attention to the music of this great musicians". Adding that HM did not have the kind of warm, nor easily recognizable tone as many of his contemporaries, he simply could not compete. Only after his death, the jazz world starts to understand how great he was. Among the magnificent items here, I would like to select the beautiful "I Should Care" as something to listen to and think about. We miss some blues on this session, and it is remarkably brief, only 37 minutes (there should be more material around ...), so we cannot praise it as his most important, but on the other hand; he never played better than this in the years to come. We will see.

Quote liner notes Fred van Doorn: "Nothing about Mobley's playing indicated that he was a serious drug addict. This was the main reason why his position with Miles Davis became untenable in 1962, after things went from bad to worse, and he ended up in prison. In 1963 he attempted a comeback".

DONALD BYRD SEPTET Englewood Cliffs, NJ. Jan. 12, 1963

Donald Byrd (tp), Hank Mobley (ts), Donald Best (vib), Herbie Hancock (p), Kenny Burrell (g), Butch Warren (b), Lex Humphries (dm), (chorus), Coleridge Perkinson (dir), Duke Pearson (arr).

Five titles were recorded for Blue Note, issued as "A New Perspective":

tk5	Cristo Redentor	No solo. (S)
tk8	Chant	Solo 32 bars. (SM)
tk11	Elijah	Solo 64 bars. (M)
tk17	The Black Disciple	Solo 80 bars. (FM)
tk19	Beast Of Burden	Solo with (vo-group) 32 bars. (S)

A full year has passed since HM's last recording session, an empty 1962 (quote: "suggesting that he was out of circulation for legal and other reasons that would have made him less of a priority to Blue Note"), and this is a very special one, with a religious perspective, heavily relying on the vocal choruses, interspersed with soloing. HM does not seem to have lost any of his artistic capabilities, but of course there are many more interesting sessions that feature him more properly. The slow tempi works best, and the highlight for him are "... Burden" and "Elijah".

HANK MOBLEY QUINTET Englewood Cliffs, NJ. March 7, 1963

Donald Byrd (tp), Hank Mobley (ts, comp-except tk26,29), Herbie Hancock (p), Butch Warren (b), Philly Joe Jones (dm).

Six titles were recorded for Blue Note, issued distributed on "Straight No Filter", "No Room For Squares" and "The Turnaround":

tk4	Old World, New Imports	Solo 3 choruses of 32 bars. (F)
tk7	Up A Step	Solo 3 choruses of 32 bars. (M)
tk17	The Feelin's Good	Solo 3 choruses of 16 bars. (M)
tk21	East Of The Village	Solo 64 bars. (SM)
tk26	Yes Indeed!	Straight 1 to solo 5 choruses of 16 bars. Solo/straight 44 bars. (FM)
tk29	The Good Life	Solo 32 bars. Long coda. (S)

HM has obviously practiced carefully during the awful year of 1962, because his playing here is as good as ever! Quoting Bob Blumenthal: "This was one of Mobley's best days ever in the recording studio, a fact that was obscured when the results were spread over several releases". His compositions here are easy to follow, from "East ..." in 6/8 to the gospelish "... Good". Note also the presence of Herbie Hancock here and on the next session. HM's tenorsax playing here is consistent, good technique, creative, just the way we like to hear him. His ballads are something special, and "... Good Life" is one great example. "I like to play ballads. I would like one day to do a couple of albums of ballads and standards". He never did.

HERBIE HANCOCK SEPTET **Englewood Cliffs, NJ. March 19, 1963**

Donald Byrd (tp), Grachan Moncur III (tb), Hank Mobley (ts), Herbie Hancock (p, comp), Grant Green (g), Chuck Israels (b), Anthony Williams (dm).

Five titles were recorded for Blue Note, issued as "My Point Of View":

tk2	A Tribute To Someone	Soli 8, 56 and 8 bars. (SM)
tk8	King Cobra	Solo 32 bars. (FM)
tk10	Blind Man, Blind Man	Solo 56 bars. (M)
tk11	Blind Man, Blind Man alt.	Solo 64 bars. (M)
tk17	The Pleasure Is Mine	No solo. (S)
tk20	And What If I Don't Know	Solo 32 bars. (SM)

This is definitely Hancock's session with his own compositions, and HM is only a sideman, but he gets ample solo opportunities, thus this session also ranks with the others of the excellent year of 1963. My favourite is the funky "... Know", but "Blind Man ..." is almost hypnotic, and there is fine music, include HM, all over.

HANK MOBLEY QUINTET **Englewood Cliffs, NJ. Oct. 2, 1963**

Lee Morgan (tp, comp-tk17,19,22), Hank Mobley (ts, comp-tk2,3,8,13,29), Andrew Hill (p), John Ore (b), Philly Joe Jones (dm).

Six titles were recorded for Blue Note, issued distributed as "Straight No Filter" and "No Room For Squares":

tk2	No Room For Squares	Solo 3 choruses of 32 bars. 64 bars 4/4 with (dm/tp). (FM)
tk3	No Room For Squares alt.	As above. (FM)
tk8	Three Way Split	Solo 8 choruses of 32 bars. (F)
tk13	Comin' Back	Solo 64 bars. (M)
tk17	Me 'N' You	Solo 5 choruses of 12 bars. (M)
tk19	Carolyn alt.	As below. (S)
tk22	Carolyn	Acc. (tp) 18 bars to solo 18 bars. Acc. (tp) to long coda. (S)
tk29	Syrup And Biscuits	Solo 64 bars. 48 bars 8/8 with (tp). (M)

Another excellent session, this time bringing back Lee Morgan, not recording with HM for almost five years, and also introducing the brilliant piano of Andrew Hill. All items here are of highest quality, but HM is particularly cooking on "... Split", and "... Squares" is exciting with two different takes. Note also his beautiful ballad playing on the "Carolyn"s. Or for that matter the blues on "... You" or funky "... Back" or the other items.

FREDDIE ROACH QUINTET **Englewood Cliffs, NJ. Dec. 9, 1963**

Blue Mitchell (tp), Hank Mobley (ts), Freddie Roach (org), Eddie Wright (g), Clarence Johnston (dm).

Four titles were recorded for Blue Note, issued as "Good Move":

tk53	When Malindy Sings	Solo 3 choruses of 16 bars. (M)
tk55	Wine, Wine, Wine	Solo 64 bars. (M)
tk62	On Our Way Up	Solo 32 bars. (M)
tk65	Lots Of Lovely Love	Solo 64 bars. (FM)

Interesting to try something new, and nothing wrong with an organ. The choice of tunes however is not very tailored to proper modern jazz. HM plays competently but has some slight intonation problems, and probably he takes this as a routine job only. Most interesting is "... Way Up", where he really tries to show his presence.

Quote continued: "The comeback was short-lived, and he spent 1964 in jail once more".

HANK MOBLEY QUINTET **Englewood Cliffs, NJ. Feb. 5, 1965**

Freddie Hubbard (tp), Hank Mobley (ts, comp), Barry Harris (p), Paul Chambers (b), Billy Higgins (dm).

Six titles were recorded for Blue Note, issued distributed as "The Turnaround" and "Straight No Filter":

tk7	Pat 'N' Chat	Solo 2 choruses of 44 bars. (FM)
tk9	Third Time Around	Solo 3 choruses of 20 bars. (FM)
tk15	Hank's Waltz	Solo 5 choruses of 24 bars. (FM)
tk19	The Turnaround	Solo 2 choruses of 50 bars. Solo 16 bars to fade out. (M)
tk23	Straight Ahead	Solo 2 choruses of 56 bars. (FM)
tk25	My Sin	Solo 32 bars. Solo with ens to long coda. (S)

Another 'empty' year, no HM sessions in 1964, but then the next four years are cramped with sessions! This one seems to indicate that he has managed to keep his artistic capabilities intact, and all items here are his compositions, several of which are quite exciting to the ear, "The Turnaround" and "Hank's Waltz" are good examples. The tenorsax playing seems also to be in good shape, but can we spot a faint tendency to hesitating, not finding the right phrase? However, on the beautiful "My Sin" he has time enough!

FREDDIE HUBBARD SEPTET **Englewood Cliffs, NJ. Feb. 26, 1965**

Freddie Hubbard (tp, comp), Klane Zawadi (euph), James Spaulding (fl, as), Hank Mobley (ts), McCoy Tyner (p), Bob Cranshaw (b), Pete LaRoca (dm).

Three titles were recorded for Blue Note, issued as "Blue Spirits":

tk3	Jodo	Solo with ens 64 bars. (FM)
tk11	Blue Spirits	Solo 24 bars. (S)
tk15	Outer Forces	Solo 2 choruses of 56 bars. (F)

I am not so fond of this session, finding it too complicated, rather artificial, and I am not sure HM is so fond of it either. It seems that he struggles with the chords and structure. Most pleasant is "... Spirits".

GRANT GREEN QUARTET **Englewood Cliffs, NJ. March 31, 1965**

Hank Mobley (ts), Larry Young (org), Grant Green (g), Elvin Jones (dm).

Six titles were recorded for Blue Note, issued as "I Want To Hold Your Hand", no HM on "This Could Be The Start Of Something" but:

tk2	Corcovado	Solo 36 bars. (M)
tk4	At Long Last Love	Acc. (g). Solo 32 bars. (SM)
tk10	Speak Low	Solo 2 choruses of 56 bars. (F)
tk16	I Want To Hold Your Hand	Solo 64 bars. (M)
tk21	Stella By Starlight	Solo 32 bars. Acc. (g). (SM)

Sometimes I get the feeling that HM preferred to be a sidemen! Perhaps he had problems improvising on his own compositions, complex as they often were? Here he is given very pleasant music material to work upon, and the results are accordingly. If you are not well acquainted with HM's music, this is a nice place to begin, and why not "Corcovado" and "... Starlight"?

HANK MOBLEY QUINTET **Englewood Cliffs, NJ. June 18, 1965**

Lee Morgan (tp), Hank Mobley (ts, comp-tk22,27,31,37), Harold Mabern (p), Larry Ridley (b), Billy Higgins (dm).

Six titles were recorded for Blue Note, issued as "Dippin'":

tk10	Recado Bossa Nova	Solo 2 choruses of 56 bars. (FM)
tk22	Ballin'	Solo 3 choruses of 40 bars. (FM)
tk27	The Vamp	Solo 6 choruses of 24 bars. (FM)
tk31	The Dip	Solo 2 choruses of 44 bars. (M)
tk36	I See Your Face Before You	Soli 32 and 16 bars to coda. (S)

effectively". Makes sense, but such a change can also camouflage lack of creativity, as we shall witness in a couple of years. Anyway, this session is a 'must' for all interested in HM's music.

ELVIN JONES SEXTET**NYC. March 23, 1966**

Thad Jones (tp), Hank Mobley (ts), Dollar Brand (p), Steve James (el-p), Don Moore (b), Elvin Jones (dm).

Four titles were recorded for Atlantic, issued as "Midnight Walk":

10052	Lycra Too	Solo 22 bars. (SM)
10053	H. M. On F. M.	Solo 24 bars. (SM)
10054	Tintiyana	Solo 20 bars. (M)
10055	The Juggler	Solo 32 bars. (M)

NYC. March 24, 1966

Same except George Abend (perc) replaces James. Three titles:

10058	All Of Us	Solo 32 bars. (SM)
10059	Cross Purpose	Solo 7 choruses of 12 bars. Soli 4 and 4 bars. (FM)
10060	Midnight Walk	Solo 12 bars. (S)

Absolutely a session out of the ordinary and highly enjoyable in toto, and of course HM as a sideman also contributes to the unusual and groovy atmosphere with the drummer firmly in charge. Everything here is worth playing, but personally, in all simplicity, suggest you to start on "... Walk", then go to the charismatic chorus on "... Of Us", and to the upper tempo of "... Purpose". By then you should have been so pleased that you easily take the rest!

HANK MOBLEY QUINTET**Englewood Cliffs, NJ. June 17, 1966**

Lee Morgan (tp), Hank Mobley (ts, comp), McCoy Tyner (p), Bob Cranshaw (b), Billy Higgins (dm).

Three titles were recorded for Blue Note, issued as "Straight No Filter":

tk3	Straight No Filter	Solo 3 choruses of 32 bars. 64 bars 4/4 with (tp). (F)
tk14	Chain Reaction	Solo 5 choruses of 40 bars. (F)
tk15	Soft Impression	Solo 24 bars. (SM)

Why this session only has three titles is difficult to understand, because it is really cooking, one of the best around now! HM is excellent on "Chain ..." and not far behind on "... Filter" with tempi going high. As a contrast, two beautiful blues choruses on "... Impression", dig these!!

DONALD BYRD SEXTET**Englewood Cliffs, NJ. June 24, 1966**

Donald Byrd (tp), Sonny Red (as), Hank Mobley (ts), McCoy Tyner (p), Walter Booker (b), Freddie Waits (dm).

Six titles were recorded for Blue Note, issued as "Mustang!":

tk4	On The Trail	Solo 32 bars. (SM)
tk9	I'm So Excited By You	Solo 2 choruses of 36 bars. (F)
tk15	Mustang	Solo 3 choruses of 24 bars. (SM)
tk24	I Got It Bad	Solo 16 bars. (S)
tk29	Fly, Little Bird, Fly	Solo 3 choruses of 32 bars. (F)
tk31	Dixie Lee	Solo 28 bars. (M)

Nothing wrong with this session; just that there are so many good ones that the competition is heavy. HM's contributions are, still, of usual quality. Enjoy in particular the beautiful solo in "... Bad". But to be honest, isn't the solo on "... Little Bird ..." rather boring?

LEE MORGAN SEXTET**Englewood Cliffs, NJ. Sept. 29, 1966**

Lee Morgan (tp), Jackie McLean (as), Hank Mobley (ts), Cedar Walton (p), Paul Chambers (b), Billy Higgins (dm).

Six titles were recorded for Blue Note, issued as "Charisma":

tk4	The Double Up	Solo 24 bars. (SM)
tk6	Somethin' Cute	Solo 64 bars. (FM)

tk15	Sweet Honey Bee	Solo 32 bars. (SM)
tk17	The Murphy Man	Solo 64 bars. (FM)
tk20	Hey Chico	Solo 34 bars. (M)
tk22	Rainy Night	No solo. (S)

Nice and swinging session this one with pleasant groovy tunes. Quoting Herb Wong's liner notes: "There is an ease to Hank Mobley's lyrical approach, and a wonderful tonal quality that is never strident. And when he cooks, he does so unashamedly, generating a full-throated surge of emotional heat". So right, but I am not quite sure about that tonal quality, it seems often rather thin to me. Five good soli though.

LEE MORGAN QUINTET **Englewood Cliffs, NJ. Nov. 29, 1966**
 Personnel as Sept. 29 with McLean omitted.
 Six titles were recorded for Blue Note, issued as "The Rajah":

tk3	Davisamba	Solo 44 bars. (M)
tk15	Once In My Lifetime	Solo 40 bars. (M)
tk21	The Rajah	Soli 8, 1 and 1 choruses of 12 bars. (M)
tk36	Is That So	Solo 48 bars. (M)
tk42	A Pilgrim's Funny Farm	Solo 5 choruses of 32 bars. (FM)
tk44	What Now, My Love	Acc. (tp). (S)

There is not a single Blue Note session that has not music of lasting value, and so has this one, but there is little tempo variation here, and while HM seems to play competently in his usual style, occasionally I get the feeling of being bit bored! Help me explain!

DONALD BYRD SEXTET **Englewood Cliffs, NJ. Jan. 9, 1967**
 Donald Byrd (tp), Sonny Red (as), Hank Mobley (ts), Cedar Walton (p), Walter Booker (b), Billy Higgins (dm).
 Six titles were recorded for Blue Note, issued as "Blackjack":

tk5	Loki	Solo 64 bars. (F)
tk9	Eldorado	Solo 32 bars. (SM)
tk10	West Of The Pecos	Solo 64 bars. (F)
tk28	Beale Street	Solo 24 bars. (M)
tk29	Blackjack	Solo 24 bars. (S)
tk33	Pentatonic	Solo 68 bars. (F)

One can only marvel at how Blue Note managed to move an extremely talented couple of dozen musicians to form new groups and constellations, letting them try out their compositions, giving them ample time to practice, and then produce one great session after the other, of lasting value, at least half-a-century later. This is one of these, of many, a fine session with a mixture of solid uptempo and some very groovy lowtempo. HM gets his share of opportunities and says thank you with six fine soli.

HANK MOBLEY SEPTET **Englewood Cliffs, NJ. Feb. 24, 1967**
 Lee Morgan (tp), James Spaulding (fl, as), Hank Mobley (ts, comp-except "... Stone"), Cedar Walton (p), Sonny Greenwich (g), Walter Booker (b), Billy Higgins (dm).
 Six titles were recorded for Blue Note, issued as "Third Season":

tk15	Don't Cry, Just Sigh	Solo 64 bars. (SM)
	Don't Cry, Just Sigh alt.	As above. (SM)
tk16	Third Season	Solo 64 bars. (FM)
tk29	Give Me That Feelin'	Solo 2 choruses of 24 bars. (M)
tk30	Boss Bossa	Solo 32 bars. (M)
tk33	Steppin' Stone	Solo 5 choruses of 12 bars. (S)
tk36	An Aperitif	Solo 64 bars. (FM)

After a series of sideman sessions, HM is back to being leader. The result is a good session, although he has a growing tendency to choose simple solutions, rapid fill-

in runs, repeated simple phrases; as mentioned before, this can be a conscious change of style or simply diminishing creativity. The highlights are the groovy “...Sigh” with the rare appearance of two takes, and “... Stone”, a rather original blues tune.

HANK MOBLEY QUINTET **Englewood Cliffs, NJ. May 26, 1967**

Donald Byrd (tp), Hank Mobley (ts, comp-tk3,6,9,32), Cedar Walton (p), Ron Carter (b), Billy Higgins (dm).

Six titles were recorded for Blue Note, issued as “Far Away Lands”:

tk3	No Argument	Solo 3 choruses of 32 bars. (FM)
tk6	The Hippity Hop	Solo 64 bars. (M)
tk9	Bossa For Baby	Solo 2 choruses of 40 bars. (M)
tk12	Soul Time	Solo 6 choruses of 12 bars. (SM)
tk27	Far Away Lands	Solo 3 choruses of 32 bars. (F)
tk32	A Dab Of This And That	Solo 5 choruses of 16 bars. (FM)

The personnels change from session to session, with the exception of drummer, and the presence of Wakton on the piano seems to be a good choice, but the atmosphere is always strongly based upon HM’s personality. He seems to be in above average shape here, playing with inspiration on all items, and no choice of highlight should be made.

HANK MOBLEY SEXTET **Englewood Cliffs, NJ. Oct. 9, 1967**

Blue Mitchell (tp), Jackie McLean (as), Hank Mobley (ts, comp), John Hicks (p), Bob Cranshaw (b), Billy Higgins (dm).

Six titles were recorded for Blue Note, issued as “Hi Voltage”:

tk4	Two And One	Solo 64 bars. (FM)
tk6	Bossa De Luxe	Soli 32 and 8 bars. (M)
tk12	Hi Voltage	Solo 4 choruses of 24 bars. (M)
tk15	Flirty Girty	Solo 32 bars. (SM)
tk16	Advance Notice	Solo 5 choruses of 16 bars. (FM)
tk18	No More Goodbyes	Soli 32 and 24 bars to coda. (S)

New combinations, new titles, some of the ‘old’ HM, some populist influence, some modality, you get it all here, in an exciting session (read Bob Blumenthal’s enlightening liner notes). HM gives you surprises everywhere, mentioning “Two ...” as well as the ballad “No More ...” among six excellent items.

WYNTON KELLY QUARTET **Baltimore, Maryland, Nov. 12, 1967**

Hank Mobley (ts), Wynton Kelly (p), Cecil McBee (b), Jimmy Cobb (dm).

Six titles (plus brief “Interlude” and “Theme” of no interest) were recorded live at “Left Bank Society”, “Famous Ballroom”, issued on Vee Jay as “Live at the Left Bank” and “Interpretations”:

14:06	On A Clear Day	Solo 6 choruses of 32 bars. (FM)
15:11	Hackensack	Solo 7 choruses of 32 bars. Soli 8 and 8 bars. (FM)
15:11	On Green Dolphin Street	Solo 7 choruses of 32 bars. (M)
15:46	Milestones	Soli 7 and more choruses of 40 bars. (F)
11:46	If You Could See Me Now	Solo 64 bars. (SM)
15:35	Speak Low	Solo 7 choruses of 56 bars. (F)

One hour and a half of an absolutely interesting session! It is only fair to state that this is Wynton Kelly’s night, supported by excellent swinging bass and drums, sparkling piano of a quality you rarely hear! HM is in fact only a sideman, but he takes long soli on all items. When I first started to listen to this session, I was worried whether HM was able to uphold creativity in such free surroundings, tempting anybody to play over his ability, after all his summit days seemed to be some years past. The conclusion is at best mixed. On “Speak Low” he starts out miserably and never recover. “... Dolphin Street” is full of miserable phrasing, often with rapid runs to cover up the lack of ideas. “Milestones” is not too bad in the beginning but collapses after several choruses. However, instead of giving up, he tries to continue with awful results. Only “Hackensack” and “... Clear Day” of the faster titles seems to proceed reasonably normally. Note finally that his solo on “... ”

See Me ...”, while definitely worth listening to, is only an incident in a gorgeous performance by the great Wynton Kelly!!

HANK MOBLEY SEXTET Englewood Cliffs, NJ. Jan. 19, 1968

Woody Shaw (tp, flg), Hank Mobley (ts, comp tk6,8,15), Lamont Johnson (p), George Benson (g), Bob Cranshaw (b), Billy Higgins (dm).

Six titles were recorded for Blue Note, issued as “Reach Out!”:

tk6	Up, Over And Out	Solo 2 choruses of 40 bars. (FM)
tk8	Lookin’ East	Solo 48 bars. (M)
tk9	Goin’ Out Of My Head	Straight 52 to solo 52 bars. (SM)
tk12	Beverly	Solo 32 bars. (M)
tk15	Good Pickin’s	Solo 60 bars. (FM)
tk19	Reach Out, I’ll Be There	Solo 20 bars. (SM)

HM is definitely on the way down now. Although there still are colourful solo parts, as on “... My Head” and “Beverly”, the continuity for a full solo seems no to be there anymore. There are well known phrases put together, but the results are simply not very interesting. Note that he still can write interesting tunes.

HM visits Europe! The details are unclear to this solographer. He visited Holland, Denmark (Copenhagen) and Frand (Paris) but the various sources give various dates. The CD from Copenhagen states that “This world premiere live recording was made at Jazzhus, Montmartre on March 10, during his only series of appearance at the club, which lasted a week”. However, the CD from Holland states that “Hank Mobley arrived Schiphol (Amsterdam airport) from New York on Wednesday morning, March 20 ... that same afternoon he made TV recordings at Studio Bellevue in Amsterdam ...”. Both statements cannot be true. Possibly he arrived Schiphol from Copenhagen, not from New York? Good theory anyway.

HANK MOBLEY & KENNY DREW TRIO

Copenhagen, March 10, 1968

Hank Mobley (ts), Kenny Drew (p), Niels-Henning Ørsted Pedersen (b), Albert Heath (dm). Date also given as April.

Four titles were recorded live at Jazzhus Montmartre, issued as “Blue Bossa”:

6:56	Alone Together	(S)
16:08	Blue Bossa	(FM)
18:07	Workout	(F)
17:23	Summertime	(M)

same

Same. Eight unissued titles:

20:30	The Vamp	(SM)
3:19	Rhythm-A-Ning	(F)
8:08	Blue Monk	(SM)
12:21	If I Were A Bell	(FM)
26:57	Up, Over And Out	(FM)
16:11	Third Time Around	(FM)
5:03	Delaunay’s Dilemma (NC)	(M)
14:59	Airegin into Theme	(FM)

I did my best to enjoy this CD, and the unissued material (“from the same day”, seems too much), but I cannot. Obviously HM wants to play, because his soli are pretty long (examples: “... Were A Bell”: 12 choruses, “Blue Bossa”: 6 choruses, “Blue Monk”: 8 choruses), but they can only be enjoyed in parts, the continuity is lacking, sometimes the playing is just erratic and ugly. The sound quality is not very attractive either. I decided for once not to spend a valuable of my remaining time with listing up the details, you can do that for yourself, excuse me. Luckily there is some brilliant piano playing to be enjoyed.

HANK MOBLEY

Amsterdam, March 20, 1968

Hank Mobley (ts), Pim Jacobs (p), Wim Overgaauw (el-g), Ruud Jacobs (b), Han Bennink (dm).

Three titles were recorded in studio at Theater Bellevue for the program "Jazz with Jacobs":

5:08	Summertime	Solo 3 choruses of 32 bars. Solo 48 bars to coda. (M)
5:44	Sonny's Tune	Straight 2 to solo 7 choruses of 12 bars. 24 bars 4/4 with (dm) to straight 24 bars. (FM)
4:41	Airegin	Straight 1 to solo 3 choruses of 36 bars. 36 bars 8/8 and 4/4 with (dm) to straight 32 bars to coda. (F)

This is much better than the Montmartre date described above, and I would be surprised if HM came straight from an exhausting trans-Atlantic flight to the studio to perform this. He is supported by an excellent local rhythm section, of which there were many in Europe (note that those of you over there!). He is really cooking in uptempo here, and this "Summertime" belongs to the better ones.

HOBBY ORKEST WITH HANK MOBLEY Hilversum, March 28, 1968

Bigband personnel including Hank Mobley (ts).

Two titles were recorded in VARA studio:

4:04	I Didn't Know What Time It Was	Solo partly with orch 2 ½ choruses of 36 bars. Coda. (M)
6:17	Twenty-Four And More	Soli partly with orch 10 choruses of 12 bars. (FM)

This is quite special inasmuch as this is the only recordings of HM playing with a bigband (described as 'a big band consisting of studio musicians scene who made music in their own time, using their own arrangements and compositions')! HM adapts easily to the surroundings and plays two fine soli.

HANK MOBLEY Rotterdam, March 29, 1968

Hank Mobley (ts), Rob Agerbeek (p), Hans van Rossem (b), Cees See (dm).

Five titles were recorded in Jazzclub B14:

7:47	Blues By Five	Straight 2 to solo 16 choruses of 12 bars. 6 choruses 12/12 with (dm). Straight 24 bars to coda. (F)
8:08	Like Someone In Love	Solo 3 choruses of 32 bars. Solo 32 bars to long coda. (SM)
7:37	Vierd Blues	Straight 2 to solo 4 choruses of 12 bars. Straight 12 bars to coda. (M)
11:18	Three Way Split	Straight 1 to solo 7 choruses of 32 bars. Solo/straight 3 choruses to coda. (F)
11:43	Autumn Leaves	Solo 5 choruses of 32 bars. Acc. (b). Solo 2 choruses to long coda. (M)

HM's playing these days is utterly uneven, because after the nice meeting with the bigband, the day after is quite miserable. It is also uneven from tune to tune, and even within the same tune. "Autumn ..." is a very good example; the first two choruses are extremely bad, but concentration improves later. On "... By Five" is opposite, starting out well but ends with rather meaningless phrases. With patience you can find successful sections on the session, but music is not supposed to work that way.

HANK MOBLEY / JOHNNY GRIFFIN Köln, Sept. 10, 1968

Hank Mobley, Johnny Griffin (ts), Bora Rokovic (p), Jimmy Woode (b), Kenny Clarke (dm).

Three titles were recorded at Tanzbrunnen, Jazz am Rhein:

11:07	Medley: Sophisticated Lady My Funny Valentine	No solo. Solo 64 bars to long coda. (S)
11:36	Wee (Allen's Alley)	Solo 11 choruses of 32 bars (2 nd (ts)-solo). Too much chase/ noise with (ts/p/dm) to coda. (F)
10:10	Some Other Blues (Bessie's Blues)	Solo 15 choruses of 12 bars (1 st (ts)-solo). 12 choruses

chase/duet with (ts-JG) to coda. (F)

This must be a second tour to Europe in the same year, with this tenorsax meeting as the only remaining result. Extremely fast items like “Wee” and “Some ...” can only be defended when the playing is good, and also when the sound quality is acceptable. This is absolutely not the case, although Griffin is not that bad. The conclusion of “Wee” is however some of the worst minutes I have heard in jazz. How HM could be tricked into attending is difficult to understand, but obviously he enjoys himself and is encouraged to go on and on. Only on the slow “Medley” do we hear some music.

HANK MOBLEY SEXTET

Paris, July 12, 1969

Dizzy Reece (tp), Slide Hampton (tb), Hank Mobley (ts, comp), Vince Benedetti (p), Philly Jones (b), Philly Jones (dm).

Five titles were recorded for Blue Note, issued as “The Flip”:

tk5	Early Morning Stroll	Solo 112 bars. (FM)
tk12	18 th Hole	Solo 64 bars. (FM)
tk18	Feelin’ Folksy	Solo 3 choruses of 32 bars. (M)
tk24	Snappin’ Out	Solo 64 bars. (FM)
tk26	The Flip	Solo 40+40+32 bars. Solo 24 bars to fade out. (M)

HM still is, and has always been, a good writer, and he has not lost this ability. I just wonder if his tunes often are too complex to improvise upon, particularly when the technique is not fully on top. His soli don’t really ignite the listener anymore; they don’t contain the numerous surprises of yesterday. Nevertheless he is in reasonably good shape here, and an item like “Snappin’ ...” is absolutely noteworthy.

ARCHIE SHEPP QUINTET

Paris, Aug. 12, 1969

Hank Mobley, Archie Shepp (ts), Dave Burrell (p), Malachi Favors (b), Philly Joe Jones (dm).

One title was recorded for Actuel:

14:03	Sonny’s Back	Solo 12 choruses of 12 bars. 8 choruses 4/4 with (ts-AS). (FM)
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Interesting encounter! HM starts out and manages pretty well, but not unexpectedly Schepp takes over with a longer and stronger solo. The difference between them is even greater in the chase.

ARCHIE SHEPP SEXTET

Paris, Aug. 14, 1969

Grachan Moncur III (tb), Hank Mobley (ts), Archie Shepp (ts, p), Vince Benedetti (p), Malachi Favors (b), Philly Joe Jones (dm).

One title was recorded for Actuel:

Oleo	ca. 1:00. (FM)
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HM’s contribution here is related to one minute of noise in the end of something starting with unaccompanied AS doing “Rain Forest”. Why he should involve in this nonsense is quite unclear.

HANK MOBLEY SEXTET

Englewood Cliffs, NJ. July 31, 1970

Woody Shaw (tp), Hank Mobley (ts, comp-except tk10), Cedar Walton (p), Eddie Diehl (g), Mickey Bass (b), Leroy Williams (dm).

Five titles were recorded for Blue Note, issued as “Thinking Of Home”:

tk6	You Gotta Hit It	Solo 3 choruses of 32 bars. 64 bars 4/4 with (dm/tp). (FM)
tk8	Justine	Solo 2 choruses of 48 bars. (M)
tk10	Gayle’s Groove	Solo 48 bars. (M)
tk18	Talk About Gittin’ It	Solo 2 choruses of 40 bars. (M)
tk23	Suite	Solo 64 bars. (M) Solo/straight 40 bars to coda. (S)

Quoting Michael Cuscuna: “This album is important not just because it was Hank Mobley’s last session on the label that he had called home for 15 years, but because the focus of his talent as a composer shares the spotlight with his powerful gifts as a master improviser on the tenor saxophone”. Nobody can take away from him the reputation for composing, and a slight echo in the studio can help hiding that his embouchure is not so strong anymore. If we were not delving with HM, this session might have gotten many stars, because there is much good music in it.

CEDAR WALTON / HANK MOBLEY QUINTET NYC. Feb. 22, 1972

Hank Mobley (ts), Charles Davis (sop, bar), Cedar Walton (p), Sam Jones (b), Billy Higgins (dm).

Five titles were recorded for Cobblestone (HM not present on "Theme From Love Story"), issued as "Breakthrough":

Breakthrough	Solo 17 choruses of 12 bars. Soli 12, 12 and 12 bars. (FM)
Sabia	No solo. (M)
House On Maple Street	Solo 76 bars. (FM)
Summertime	Intro 16 bars to long free sequence (S) to solo 64 bars. Soli 4 and 4 bars. (M) Solo 32 bars (M) to long coda. (S)
Early Morning Stroll	Soli 112 and 8 bars. (FM)

HM's last studio appearance, and sorry to say it; he should have stopped before. His version of "Summertime" is bad from any viewpoint. On "Breakthrough" there is a mess after a few choruses, but instead of stopping for a new take, he is encouraged by shouts to go on and on, something he shouldn't have done. You certainly can find professionally executed solo parts on this session too, but the comparison to 0-15 years ago is heart breaking.

TETE MONTOLIU TRIO**WITH HANK MOBLEY****Copenhagen, March 22, 1980**

Hank Mobley (ts), Tete Montoliu (p), George Mraz (b), Al Foster (dm).

One title was recorded for Steeplechase (more titles without HM):

8:09	Autumn Leaves	Solo 4 choruses of 32 bars. Solo 32 bars to coda. (M)
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The years gone by have not done HM well. His playing is fragmentary, and although former greatness sometimes shines through, the total impression is not good, bad choices, sometimes out of tune, and the start of the fourth chorus is evidence enough.

DUKE JORDAN TRIO**WITH HANK MOBLEY****NYC. Nov. 22, 1985**

Hank Mobley (ts), Duke Jordan (p), Jimmy Rowser (b), possibly Vernel Fournier (dm).

Two titles were recorded at Angry Squire, 216 7th Avenue, below 23rd Street:

12:53	Blues Up and Down	(FM)
3:54	My Funny Valentine	(S)

This is so awful that it denies detailed description. On stage is a wreck that has nothing left of his, in the best of times, glorious past. Why somebody took the responsibility and brought HM on stage is inexplicable, and unjustifiable to an old man who could not play anymore. One half year later he was gone. He will be remembered as one of the greatest artists and tenorsax players of modern jazz.

No further recording sessions.

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