

At 19, Mobley started to play with local bands and, months later, worked for the first time with musicians like Dizzy Gillespie and Max Roach. He took part in one of the earliest hard bop sessions, alongside Art Blakey, Horace Silver, Doug Watkins and trumpeter Kenny Dorham. The results of these sessions were released as Horace Silver and the Jazz Messengers. They contrasted with the classical inclinations of cool jazz, with Mobley's rich lyricism being bluesier, alongside the funky approach of Silver. When The Jazz Messengers split in 1956, Mobley continued on with pianist Silver for a short time, although he did work again with Blakey some years later, when the drummer appeared on Mobley's albums in the early 1960s.

In 1956, Mobley recorded the album Mobley's Message with Jackie McLean and Donald Byrd. AllMusic gave the album 4 stars out of 5, and users gave the album 4.5 out of 5 stars.

During the 1960s, he worked chiefly as a leader, recording over 20 albums for Blue Note Records between 1955 and 1970, including Soul Station (1960), generally considered to be his finest recording, and Roll Call (1960). He performed with many of the other important hard bop players, such as Grant Green, Freddie Hubbard, Sonny Clark, Wynton Kelly and Philly Joe Jones, and formed a particularly productive partnership with trumpeter Lee Morgan. Mobley is widely recognized as one of the great composers of originals in the hard bop era, with interesting chord changes and room for soloists to stretch out.

Mobley spent a brief time in 1961 with Miles Davis, during the trumpeter's search for a replacement for John Coltrane. He is heard on the album Someday My Prince Will Come (alongside Coltrane, who returned for the recording of two tracks), and several live recordings (In Person: Live at the Blackhawk and At Carnegie Hall). Though considered by some as not having the improvisational fire of Coltrane, Mobley was known for his melodic playing.

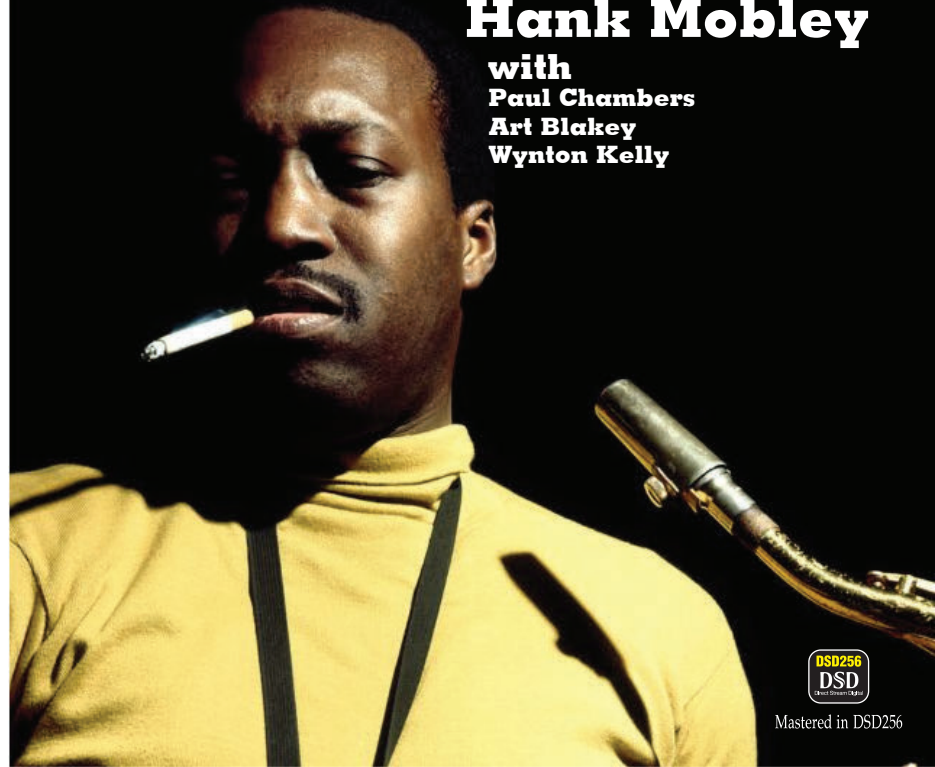
Soul Station



HIGH DEFINITION TAPE TRANSFERS

Hank Mobley

with
Paul Chambers
Art Blakey
Wynton Kelly



Mastered in DSD256

Often overlooked, perhaps because he wasn't a great innovator in jazz but merely a stellar performer, tenor saxophonist Hank Mobley was at the peak of his powers on *Soul Station*. Recorded with a superstar quartet including Art Blakey on drums, Paul Chambers on bass, and Wynton Kelly on piano, it was the first album since Mobley's 1955 debut to feature him as a leader without any other accompanying horns. The clean, uncomplicated sound that resulted from that grouping helps make it the best among his albums and a peak moment during a particularly strong period in his career. Mobley has no problem running the show here, and he does it without being flashy or burying the strong work of his sidemen. The solidness of his

technique means that he can handle material that is occasionally rhythmically intricate, while still maintaining the kind of easy roundness and warmth displayed by the best players of the swing era. Two carefully chosen standards, "Remember" and "If I Should Lose You," help to reinforce that impression by casting an eye back to the classic jazz era. They bookend four Mobley originals that, in contrast, reflect the best of small-group composition with their lightness and tight dynamics. Overall, this is a stellar set from one of the more underrated musicians of the bop era.

Soul Station

Hank Mobley

Tenor Saxophone
with

Bass – Paul Chambers • Drums – Art Blakey
Piano – Wynton Kelly

- 1 Remember 5:37
- 2 This I Dig Of You 6:32
- 3 Dig Is 6:08
- 4 Split Feelin's 4:52
- 5 Soul Station 9:03
- 6 If I Should Lose You 5:06
- Total Time: 37:18

Producer – Alfred Lion Recording Engineer – Rudy Van Gelder
Recorded on February 7, 1960, by Blue Note Records



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