

The
ALTOSAX
&
TENORSAX
of
DAVID SCHILDKRAUT
“DAVE” “DAVEY”

Born: NYC. Jan. 7, 1925
 Died: Jan. 1, 1998

Introduction:

Dave Schildkraut was one of the few white altosax players who played in the Charlie Parker tradition, and he does it with bravura. It is amazing how little his brilliant playing is known even to well informed jazz collectors. This solography aims to correct this flaw.

I once had the pleasure to meet Dave in his apartment in New York City. He was such a nice man, and he played "Lover Man" for me on his altosax, beautiful! We called Bill Triglia, who said that "you are in the apartment of one of the greatest jazz altosax players". I think he had a good point.

Quotes from Endgame Records CD 005:

"As far as I'm concerned, the two most original saxophonists after Charlie Parker were Lee Konitz and Dave Schildkraut" – Bill Evans

"Dave Schildkraut was the only saxophonist to capture the rhythmic essence of Bird" – Dizzy Gillespie

"Dave Schildkraut was one of the greatest saxophonists I ever heard" – Stan Getz

History:

Father played clarinet and bought him his first horn. Studied clarinet and altosax at high school. Professional debut with Louis Prima 1941. Off and on with Buddy Rich combos and bands from 1947, also with Anita O'Day 1947. In addition to free-lancing around NYC., worked as floor manager for Woolworth's 1949, office job at Decca 1952. European tour with Stan Kenton summer 1953, Pete Rugolo 1954, George Handy combo 1955, rejoined Kenton summer 1959, then led own quartet at Café Bohemia, NYC. (unknown source).

DAVE SCHILDKRAUT SOLOGRAPHY

TOMMY DORSEY & HIS ORCHESTRA **NYC. Sept. 29, 1950**
Bigband personnel including Dave Schildkraut (cl, as).
Two titles, "May I?" and "One Morning In May" were recorded for Decca, but no
altosax soli.

STAN KENTON & HIS ORCHESTRA **Rhode Island, Aug. 18, 1953**
Buddy Childers, Vic Minichiello, Conte Candoli, Don Dennis, Don Smith (tp),
Bob Burgess, Frank Rosolino, Keith Moon, Tom Shepard (tb), George Roberts,
Bill Smiley (b-tb), Lee Konitz, Dave Schildkraut (as), Bill Perkins, Zoot Sims
(ts), Tony Ferina (bar), Stan Kenton (p, arr, ldr), Barry Galbraith (g), Don Bagley
(b), Stan Levey (dm), June Christy (vo).
NBC broadcast from Lincoln Park, two titles, but no DS.

Copenhagen, Aug. 21, 1953
Concert, but no DS.

Gothenburg, Aug. 22, 1953
Concert in "Concert Hall", not available, titles unknown.

Hamburg, Aug. 26, 1953
Concert, but no DS.

Berlin, Aug. 27, 1953
Concert, one title has DS:

Concert To End All Concerts Solo 32 bars. (F)

Frankfurt, Sept. 4, 1953
Concert at "Althoffbau", numerous titles, one has DS:

Concert To End All Concerts Solo 32 bars. (F)

Wiesbaden, Sept. 9, 1953
Concert at "Walhalla Theatre", numerous titles, two have DS:

Taboo Solo 20 bars. (M)

Concert To End All Concerts Solo 32 bars. (F)

Münich, Sept. 16, 1953
Concert at "Kongress-Saal, Deutsches Museum", numerous titles, two have DS:

Taboo Solo 16 bars. (FM)

Concert To End All Concerts Solo 32 bars. (F)

Paris, Sept. 18, 1953
Concert at "Alhambra Theatre", numerous titles, two have DS:

Taboo Solo 16 bars. (FM)

Concert To End All Concerts Solo 32 bars. (F)

Dave Schildkraut is introduced by Stan Kenton's 1953 European tour. Lee Konitz
and Zoot Sims are the main sax soloists, but DS comes a big surprise with his
very fast solo contribution on "Concerto ...", existing in several versions.
"Taboo" is an additional evidence of his capabilities, and I am sure that if Konitz
had been taken ill on the tour, DS could have stepped in with no problems
whatsoever.

STAN KENTON & HIS ORCHESTRA **NYC. Oct. 13, 1953**
Personnel as above European tour.
NBC broadcast from Birdland, one title has DS:

Sweets Break to solo 32 bars. (F)

A fine alternate version to the Capitol recording several months later.

Rochester, NY. Nov. 3, 1953
Personnel as Oct. 13, except Sal Salvador (g) replaces Galbraith.
Broadcast from Eastman Theatre, six titles but no DS.

Chi. Nov. 30/Dec. 1, 1953
Similar, with Four Freshmen (vo-group) added.
Four titles were recorded for Capitol, but no DS.

TONT FRUSCELLA / DAVE SCHILDKRAUT NYC. 1953

Tony Fruscella (tp), Dave Schildkraut (as), Bill Triglia (p), unknown (b), (dm).

The session has erroneously claimed to have Charlie "Bird" Parker (as)!

Three titles were recorded privately:

You Stepped Out Of A Dream	Brief duet with (tp) to solo 3 choruses of 32 bars. Soli 4 and 4 bars. (M)
Now's The Time	Solo 5 choruses of 12 bars. 4 choruses 4/4 with (tp)/(p). (M)
Emanon (NC)	Solo 8 bars. Solo 8 ½ choruses of 12 bars. (FM)

The sound quality here is quite lousy, obviously a private party, and the lack of balance is frustrating. Fruscella comes easily through, but it can be understood that DS initially was mistaken for Bird. This tells us something about the former's style as well as his qualities! "... Dream" is the weakest item, but on the other two there is quite a lot of interesting altosax playing, although it seems the rhythm section never really loosens up, thus the soloing lacks in continuity, consisting of good but often somewhat disconnected phrases.

STAN KENTON & HIS ORCHESTRA Portland, Oregon, Feb. 25, 1954

Personnel as below with guests: Dizzy Gillespie (tp), Charlie Parker (as), Candido (cga).

Concert at the "Civic Auditorium, heard most titles but no DS and any findings highly unlikely.

STAN KENTON & HIS ORCHESTRA Hollywood, March 1-3, 1954

Buddy Childers, Vic Minichiello, Sam Noto, Stu Williamson, Don Smith (tp), Bob Fitzpatrick, Frank Rosolino, Milt Gold, Joe Ciavardone (tb), George Roberts (b-tb-March 1), Lee Konitz, Dave Schildkraut, Charlie Mariano (as), Bill Perkins, Mike Cicchetti (ts), Tony Ferina (bar), Stan Kenton (p, arr, ldr), Bob Leshner (g), Don Bagley (b), Stan Levey (dm), Candido (cga-March 2,3), Bill Holman, Bill Russo, Johnny Richards (arr).

Sixteen titles were recorded for Capitol, five have DS:

12444	Kingfish	Solo 24 bars. (M)
12445	Fearless Finlay	Solo 28 bars. (FM)
12446	Sweets	Break to solo 32 bars. (F)
12448	Blues Before And After	Break to solo 6 choruses of 12 bars. (F)
12449	Egdon Heath	Solo 10 bars. (S)

Now Stan Kenton has discovered that he with Dave Schildkraut possesses one of the most exciting altosax players around! Being one of the few, if not the only, white altosax to have Charlie Parker as his main source of inspiration, he nevertheless has his own easily recognizable sound, and he is most impressing with excellent technique and his own ideas. He plays with an unheard confidence, as in his break on "Sweets" and even more on the very fast "Blues ...", this is certainly no modest junior! Then listen to his two blues choruses on "Kingfish", particularly the second one is great! On "... Finlay" his debt to Bird is quite evident, try bars 19-20. Finally, dig his magnificent solo in slow tempo on the Bill Russo original "Egdon ...", and you will understand that jazz has got a new great altosax player!!

MILES DAVIS QUINTET Hackensack, NJ. April 3, 1954

Miles Davis (tp), Dave Schildkraut (as), Horace Silver (p), Percy Heath (b), Kenny Clarke (dm).

Three titles were recorded for Prestige (one more without DS):

559	Solar	Solo 48 bars. (M)
561	Love Me Or Leave Me	Solo 4 choruses of 32 bars. (F)
562	I'll Remember April	Solo 2 choruses of 48 bars. (F)

This session must have had millions of listeners noticing the name of Dave Schildkraut, probably also appreciating his altosax playing, but not really let his qualities sink in deeply, thus he never achieved the status he deserved and faded out quickly in a competitive jazz world. Relistening to this music with Miles Davis at his most interesting (for me) and a magnificent rhythm section, I was again thrilled by DS' superb and highly confident playing. You do not record with Miles Davis for Prestige if you are not highly respected and know your trade, and I also guess his Bird inspired style has something to do with it. Note how he enters "Solar" to continue with a lovely solo! I wish they had played a

fourth slow number, but the two other are uptempo. "... April" has a very fine solo, although I find some of his choices too staccato, breaking up the flow, and "Love Me ..." is the more successful of the two, an excellent performance. Why did not this session give DS the lift he so much deserved?

TONY BENNETT**NYC. Aug. 6, 1954**

Charles Panely (tp), Dave Schildkraut (as), Al Cohn (ts), Gene Di Novi (p), Chuck Wayne (g, arr), Clyde Lombardi (b), Sonny Igoe (dm), Tony Bennett (vo).
Two titles were recorded for Columbia but no DS.

NYC. Aug. 11, 1954

Charles Panely (tp), Dave Schildkraut (as), Caesar Di Mauro (ts), Harvey Leonard (p), Chuck Wayne (g, arr), Clyde Lombardi (b), Ed Shaughnessy (dm), Tony Bennett (vo).

Four titles were recorded for Columbia but no DS.

GEORGE HANDY**NYC. Aug. 16&17, 1954**

Ernie Royal (tp), Kai Winding (tb), Dave Schildkraut (as), Allen Eager (ts), Danny Bank (bar), George Handy (p), Vinnie Burke (b), Art Mardigan (dm).

Twelve titles were recorded for "X", issued as "Handyland, USA":

4951	Zonkin'	Solo 32 bars. (FM)
4952	Pegasus	Break to solo 64 bars. (FM)
4953	Case-Ace	Solo 36 bars. (M)
4954	A Tight Hat	Solo 32 bars. (M)
4955	Recoil	Solo 32 bars. (FM)
4956	Lean To	With ens 24 bars to solo 36 bars. With ens 24 bars. (FM)
4957	Blinuet	Solo 24 bars. (M)
4958	Noshin'	Solo 24 bars. (FM)
4959	Sprong	Solo 16 bars. (FM)
4960	Rainbow	Solo 32 bars. (FM)
4961	Foot Notes	Solo 24 bars. (M)
4962	Crazy Lady	Soli 4, 12, 4 and 4 bars. (SM)

Can this be DS's best session? Except from a somewhat monotonous choice of tempi, this is a beautiful session with excellent altosax everywhere. One highlight is the long sparkling solo on "Pegasus", another one is "Recoil", note the opening! Fine blues on "Lean To", "Blinuet", "Footnotes" and "Noshin". On "Sprong" his inspiration from Bird is particularly evident, exciting! His beautiful and original tone is very clear and to be admired on this session. Every title has its altosax merits. One particular title, "Zonkin'" is below par, he messes up the last half of his solo, and a second take should have been made. I repeat: This may possibly be the best DS session, which says quite a lot!!!

PETE RUGOLO**NYC. Oct. 11, 1954**

Larry Fain, Leon Merian, Doug Mettome, John Wilson (tp), Eddie Bert, Milt Gold, Frank Rehak, Kai Winding (tb), Stan Paley, Julius Watkins (frh), John Barber (tu), Dave Schildkraut, Chase Dean (as), Joe Megro (ts, bar), Herbie Mann (fl, ts), Marty Flax (bar), Gordon Brownell (p), Perry Lopez (g), Whitey Mitchell (b), Ted Sommer, Jerry Segal (perc), Pete Rugulo (arr, cnd).

Four titles were recorded for Columbia, one has DS:

51931	When Your Lover Has Gone	Duet with (tb-EB) 64 bars. (S)
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Quoting from the CD liner notes: "This time Pete made a special arrangement to spotlight two of the major soloists of his New York band. This is what Eddie Bert had to say about the piece: "It consists of two choruses. I start the melody in the key of D and Dave Schildkraut adlibs around me for half a chorus. Dave plays the melody for the second half of the first chorus this time in the key of F and I adlib behind him. The trumpets come in with the melody, the second chorus still in the key of G, and we both adlib. For the second half of the second chorus I play the melody, this time in D again, and Dave adlibs around the melody and we both play an ending". From this archeologists's point of view, this item is gorgeous, so intensely beautiful and proves how great DS was (and not forget EB), one of his most memorable treasures!

Aquaduct	Solo 32 bars to solo with ens 16+8 bars, solo on bridge. (F)
Riverhead	Solo with ens 28 bars. (FM)
Greenport	Solo 12 bars. (FM)
Massapequa	Solo with ens 24 bars. (FM)

Quoting from Barry Ulanov's liner notes: "... and DS, much too little known by admirers of the modern alto, shows up just often enough (hear, especially, "Massapequa" and "Corona" for Davey) to remind those of us who admire his sound and his precision and his beat that our enthusiasm is not misplaced". Just right, except I am equally impressed by "Aquaduct" and "Riverhead".

RALPH BURNS / JAZZ STUDIO **NYC. Sept. 29, 1955**

Joe Newman (tp), Billy Byers (tb), Jimmy Buffington (frh), Herbie Mann (fl, ts), Dave Schildkraut (as), Danny Bank (bar), Ralph Burns (p, arr), Milt Hinton (b), Bill Barber (tu), Osie Johnson (dm).

Three titles were recorded for Decca:

88710	Cool Cat On A Hot Tin Roof	Solo 64 bars. (M)
88711	What Am I Here For?	Solo 32 bars. (SM)
88712	Jazz Club U.S.A.	Solo 64 bars. (FM)

NYC. Oct. 6, 1956

Same. Three titles, no DS on 88740 "I'll Be Around", 88742 "Nocturne" and 88743 "South Gonzales Street Parade" but:

88741	Royal Garden Blues	Straight 12 and 12 bars. Solo 36 bars. Straight 12 bars. (FM)
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These sessions have long and excellent soli, very important among DS' works, in pleasant swinging surroundings, my favourites are "... Tin Roof" and the delightful "What ...".

EDDIE BERT **Philadelphia, Nov. 1955**

Eddie Bert (tb), Dave Schildkraut (ts), Hank Jones (p), Barry Galbraith (g), Clyde Lombardi (b), Osie Johnson (dm).

Eight titles were recorded for Trans-World, issued as "Like Cool" (dated 1958), no tenorsax soli on "I'm Through With Love" and "In A Meditating Mood" but:

Blue Beetle	Break to solo 64 bars. (M)
Father Time	Solo 64 bars. (FM)
Cool School Days	Solo 32 bars. (M)
Pennies From Heaven	Solo 32 bars. (M)
Home Cookin'	Solo 36 bars. (FM)
Speedster	Solo 64 bars. (F)

The first of two sessions where DS replaces his usual altosax with the larger tenorsax. He has absolutely no problems with it, although his tone is not so original and easily identifiable. A fine rhythm section fronted by a brilliant Hank Jones lays a firm base, and the coplaying with Bert is very nice. Six out of eight titles have long tenorsax soli, and his phrasing is the same as on the altosax. For particulars highlights choose "Cool School ..." and "Speedster". Note that "Father Time" in fact is "Tickle Toe".

TITO PUENTE **NYC. 1956**

Bernie Glow, Frank LoPinto, Gene Rapett, Vincent Frisaura (tp), Allen Fields, Dave Schildkraut (as), Marty Holmes (ts), Dave Kurtzer (bar), Alvin Gellers (p), Tito Puente (vib, timb), Bobby Rodriguez (b), Ted Sommer (dm), Willie Correa (bgo), A. K. Salim (arr).

Ten titles were recorded for Victor, issued as "Puente Goes Jazz", four have altosax soli, possibly by DS:

What Is This Thing Called Love?	Break to solo 32 bars. 32 bars 8/8 with (ts). (FM)
What Are You Doin' Honey?	Soli 8 and 8 bars. (FM)
Lucky Dog	Solo with orch 88 bars. (F)
Terry Cloth	Solo 20 bars. (SM)

The beautiful altosax solo on "Terry ..." is certainly played by DS. However, on the other three items, I am not confident, the altosax sound is not the expected one. On the other hand, the soloing is technically good, not the sort to played by unknown performers. What is your opinion?

CHUCK WAYNE QUINTET**NYC. 1956**

Dave Schildkraut (as), Dave McKenna (p), Chuck Wayne (g), Oscar Pettiford (b), Sonny Igoe (dm).

Two titles were recorded for ABC-Paramount, issued as "The Fourmost Guitars" (a third title "Easy Living" without DS):

If I Love Again	Solo 36 bars. (FM)
You Stepped Out Of A Dream	Solo 32 bars. (F)

Good soloing, but I feel the altosax sound and style are not as special and easy to identify immediately as before. The resemblance to Bird is there still however, and note bars 11-12 on "... Again", the best item.

BUDDY ARNOLD**NYC. Jan. 29, 1956**

Dick Sherman (tp), Frank Rehak (tb, cl), Dave Schildkraut (as), Buddy Arnold (bcl, ts), John Williams (p), Teddy Kotick (b), Osie Johnson (dm).

Five titles were recorded for ABC-Paramount:

5122	You Don't Know What Love Is	In ens. (S)
5123	Moby Dick	Solo 24 bars. (F)
5124	Footsie	Solo 16 bars. (SM)
5125	Old Devil Moon	Solo 24 bars. (FM)
5126	P. U. Stomp	Solo 16 bars. (M)

Four rather brief soli but of good quality, most convincing are those on "Footsie" and "... Moon".

SAM MOST**NYC. March 6, 1957**

Chuck Harmon, Doug Mettome, Edward Reider, Al Stewart, Don Stratton (tp), Jim Dahl, Bill Elton, Frank Rehak (tb), Sam Most (cl), Dick Meldonian (as), Dave Schildkraut (as?, ts?), Eddie Wasserman (ts), Marty Flax (bar), Bob Dorrough (p, arr, cond), Oscar Pettiford (b), Paul Motian (dm).

Four titles were recorded for Bethlehem, issued as "Sam Most Plays Bird, Bud, Monk & Miles", no DS on "Round Midnight", Dick Meldonian altosax on "Strictly Confidential" but:

Bluebird	Possibly tenorsax solo 24 bars. (M)
Serpent's Tooth	Possibly altosax solo 4 bars. (FM)

I am not quite confident that this excellent altosax break and solo is by DS, DM is equally probable, what is your opinion? The liner notes states that DS takes the tenorsax solo "Bluebird", but also this is questionable.

NYC. March 7, 1957

Small band personnel: Doug Mettome (tp), Sam Most (cl), Dave Schildkraut (ts), Bob Dorrough (p), Tommy Potter (b), Paul Motian (dm).

Four titles, all have tenorsax soli (but no altosax):

Celia	Solo 32 bars. (FM)
Confirmation	Solo 32 bars. (FM)
Half Nelson	Solo 32 bars. (FM)
In Walked Bud	Solo 32 bars. (FM)

I am not too impressed by DS' tenorsax playing here, lacking continuity. In "... Bud" he misses completely, taking four bars, but then silence for the next six bars, and then, as to compensate, some flashing runs later, but another take should have been made.

JOHNNY RICHARDS**NYC. May 19, 1959**

Burt Collins, Jerry Kail, Clyde Reasinger, Ray Copeland (tp), Billy Byers, Jimmy Cleveland, Jim Dahl (tb), Joe Singer (frh), Jay McAllister (tu), Dave Schildkraut (as), Frank Socolow (ts), Bill Slapin (fl, bar), Shelly Goild (bsx), John Knapp (p), Chet Amsterdam (b), Ed Shaughnessy (dm), Warren Smith (perc).

Three titles were recorded for Coral, no DS 107313 "You Go To My Head" and 107314 "Sunday's Child" but:

107315 Run Wild Solo with orch 32 bars. (F)

NYC. June 6&9, 1959

Same. Three titles, no DS on 107318 "Alone Together" but:

107317 Tempest On The Charles Solo with orch 8 bars. (FM)

107316 Yemaya Soli with orch 6, 16 and 8 bars. (M)

DS does not get many opportunities on these sessions, is hidden far behind on "Yemaya" and seems somewhat unsure in the fast "Run Wild". The highlight is the nice stoptime solo on "... Charles".

DAVE SCHILDKRAUT QUINTET Clifton, Long Island, NY. ca. 1961
 Don Joseph (tp), Dave Schildkraut (as), Bill Triglia (p), Curly Russell (b), Earl Walker (dm), Jackie Paris (vo-"Jackie's Blues").
 Four titles recorded live at "El Mambo", issued on Honeydew:

Jackie's Blues Solo 3 choruses of 12 bars. (M)

Whooz Blues Soli 4 and 3 choruses of 12 bars
 to duet with (tp) 24 bars to coda. (SM)

Night In Tunisia Straight 44 bars to break 4 bars and
 solo 3 choruses of 32 bars. Straight. (M)

Buzzy Straight 2 choruses of 12 bars to solo
 14 choruses. 24 bars 4/4 with (tp). (FM)

This club date represents the end of DS as one of the greatest altosax players, now he fades out of jazz history, a brief comeback almost two decades later makes no indian summer. DS is reported to have been a very shy personality, and probably he did not want to compete in the ever-going rat race, being content with playing in small local clubs. This session is very successful, also including the brilliant trumpeter and cornetist Don Joseph, and his close friend Bill Triglia. "Night ..." and "Buzzy" show him wailing heavily in the Bird tradition and and at the same time having his own thing and easily identifiable sound. The latter title has a long but rather uneven solo, some parts are excellent but there are confusing moments inbetween. Some reed trouble can also be perceived. Nevertheless we glimpse what DS probably could do with bebop under the best of circumstances, never to be recorded. The two other titles are different, on "Jackie's ..." he grooves three lovely blues choruses, no other white man has been able to do this on the alto! Finally, to quote Arnold Jay Smith's liner notes: "Although in uptempo his Birdness comes through, the beauty of the bigness of his alto shines. On "Whose Blooz" we can hear some Benny Carter lyricism mixed in with his Charlie Parker attack". On this title he is a bit off-mike, but this giving his solo a particular emotional and romantic touch, and in this lovely slow tempo, you have the feeling he is playing just for you, memorable!

DAVE SCHILDKRAUT QUARTET New Haven, Conn., Aug. 12, 1979
 Dave Schildkraut (as, ts), Bill Triglia (p), Jeff Fuller (b), Frank Bennett (dm).
 Ten titles were recorded live, issued on Endgame Records as "Last Date":

All The Things You Are Intro to tenorsax solo 3 choruses
 of 36 bars. Altosax solo
 36 bars to coda. (SM)

Cherokee Altosax solo 4 choruses of
 64 bars. Solo 32+16 bars, (p)
 on bridge, to long coda. (F)

Now's The Time Altosax soli 9 and 4 choruses
 of 12 bars. (M)

Lover Man Altosax soli 64 and 16 bars
 to long coda. (S)

Thou Swell Altosax soli 4 and 2 choruses
 of 32 bars to long coda. (FM)

It Might As Well Be Spring Altosax solo 2 choruses of 40
 bars to long coda. (S)

Confirmation Tenorsax solo 6 choruses of 32
 bars. Altosax straight 16+8
 bars, (dm) on bridge. (FM)

52nd Street Theme Altosax solo 3 choruses of 32
 bars. Altosax straight 16+8
 bars, (dm) on bridge. (F)

Polka Dots And Moonbeams	Altosax solo 16+8 bars, (p) on bridge. Solo 32 bars to long coda. (S/SM)
Star And Stripes Forever	Altosax soli 3 and 1 choruses of 32 bars. (F)

The 'last date', and I am happy to say that this is a pleasant goodbye. I did not expect the session to have the qualities of long time back, and it has not, but it is one that DS can be proud of. Obviously he does not have the daily challenges of an active, professional musician, and he is not that young anymore. His soli in upper tempi does not always have the flowing continuity of old days, and there are occasional erratic phrases, but his technique in general is remarkably good, and even the sound of his horn has much similarity to the beautiful one we know from before. It is the slow tempo that shows him not only to advantage, but still greatness. Listen to "... Spring", Polka Dots ..." and "Lover Man", here his deep emotional spirit makes a deep impression on this listener. Dave Schildkraut should be remembered as one of the most interesting altosax artists of his time.

No further recording sessions.

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