The

ALTOSAX

&

TENORSAX

of

DAVID SCHILDKRAUT
“DAVE” “DAVEY”
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:

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 Minichello, Conte Candoli, Don Dennis, Don Smith (tp),
Bob Burgess, Frank Rosolino, Keith Moon, Tom Shepard (tb), George Robert,
Bill Smiley (b-bb), 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)

München, 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.
  - 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
Emie 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)

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!

**OSCAR PETTIFORD**

NYC. Dec. 17, 1954
Clark Terry, Joe Wilder (tp), Jimmy Cleveland (tb), Dave Schildkraut (as), Jimmy Hamilton (cl, ts), Danny Bank (bar), Joe “Earl” Knight (p), Oscar Pettiford (b, c.), Osie Johnson (dm).

Six titles were recorded for Bethlehem, one has DS:

Chuckles Solo 24 bars to acc. (tp) 12 bars. (F)

A waste of talent to offer DS only one solo opportunity, but his contribution is competent and personal as always.

**TONY BENNETT**

NYC. Dec. 22, 1954

Personnel as Aug. 11.

Four titles were recorded for Columbia, one has DS:

51799 I Can’t Believe That You’re In Love With Me Solo 16 bars. (M)

Yes, among the ten Tony Bennett titles with DS, there is a solo, a nice one too!

**QUINCY JONES & THE ALL STARS**

NYC. Feb. 25, 1955

Bigband personnel including Dave Schildkraut (as), Sonny Stitt, Al Cohn (ts).

One title, “Grasshopper”, was recorded for Columbia, but no DS.

**GEORGE HANDY**

NYC. April 13/14, 1955

Dick Sherman (tp), Gene Orloff (tp, vln), Frank Rehak (tb), Ray Beckenstein (fl, as), Dave Schildkraut (as), Tom Mace (ts, oboe), Danny Bank (bar), Tony Aless (p), Buddy Jones (b), Osie Johnson (dm), George Handy (arr, cond).

Eight titles were recorded for “X”, issued as “By George, Handy Of Course!”, later as “Pensive”:

3217 Pulse In ens. Solo with ens 16, 16, 6 and 4 bars. (FM)

3218 Pensive Solo with ens 14 bars. (SM)

3220 Heavy Hands Solo with ens 6 and 16 bars. (M)

3221 Tender Touch Solo with ens 12 bars. (S)

3222 The Sleepwalker Solo with ens 16 bars. (M)

3225 Wooden Sail In A Wooden Wind No solo. (SM)

3227 Foolish Little Boy Solo with ens 16, 52 and 12 bars. (M)

3228 Maretta Solo with ens 4, 4 and 4 bars. (M)

NYC. April 22, 1955

Same except Charles Panelli (tp), Billy Byers (tb) replaces Sherman and Rehak.

Four titles:

3219 Stream Of Consciousness Solo with ens 30 bars. (M)

3223 The Flatterer Solo with ens 36 bars. (M)

3224 Knobby Knees Solo with ens 14, 24 and 18 bars. (M)

3226 Of Gossameer Sheen Solo with ens 22 and 12 bars. (S)

A second George Handy session with exciting, progressive and beautiful arrangements! DS is the most prominent soloist, highly present on all items but one, and his airy altosax colours the performances and makes them quite memorable. From the first two sessions, “Foolish …” should be particularly noted. The last session of April 22 stands however clearly forward, and if DS was not already a well recognized artist, the four titles here demonstrate fully his greatness. Brilliant altosax playing on the three medium tempo items, my favourite is “The Flatterer”, and a delightful “… Sheen” in slow tempo to sum up. Recently available on CD, these sessions are DS musts!!

**TONY ALESS**

NYC. July 1955

Nick Travis (tp), J. J. Johnson, Kai Winding (tb), Dave Schildkraut (as), Seldon Powell (ts), Pete Mondello (bar), Tony Aless (p, ldr), Billy Bauer (g), Arnold Fishkin (b), Don Lamond (dm).

Eight titles were recorded for Roost, issued as “Long Island Suite”, no DS on “Levittown”, “Valley Stream” and “Fire Island” but:

Corona Solo with ens 20 bars. (FM)

Aquaduct Solo 32 bars to solo with ens
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 “Aqueduct” and “Riverhead”.

STAN KENTON     NYC. Sept. 6&13, 1955
Bigband personnel including Vinnie Dean, Dave Schildkraut (as).
CBS-TV, “Music 55”, two titles have altosax solo:

Egdon Heath     Solo with orch 12 bars. (S)
Opus In Chartreuse     Solo 8 bars. (S)

Postscript of April 2020: The two beautiful altosax soli here are well hidden in the orchestra, so identification is difficult, but I seem to recognize the special sound of DS.

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)

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 features 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?** Solo 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  
- **5123** Moby Dick  
- **5124** Footsie  
- **5125** Old Devil Moon  
- **5126** P. U. Stomp

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

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

Chuck Hennon, 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 Dorough (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 Dorough (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 Gold (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 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.

…ooo…