



Sydney Jazz Club Newsletter

August 2025

Midweek Jazz In August

Mulgoa Road Jazz Band

[Details Page 3](#)

July Mid-Week Jazz Review: Sydney Youth Jazz Orchestra

We had the most amazing day of music on 9 July when the Sydney Youth Jazz Orchestra played for us. They came to Sydney Jazz Club as part of an arrangement with Jazz Workshop Australia following our sponsorship of a student to attend the JWA summer jazz camp at Katoomba last January. Dr Saul Richardson was quick to offer the Sydney Youth Jazz Orchestra when we discussed how some of his students might play at a Jazz Club gig. We thought that a couple of kids would put on three or four tunes in a regular band break, but Saul turned up with 20 + young musicians to put on a three hour performance of the great big-band jazz classics and some music rarely heard.

The arrangements were professional and entertaining, for me (Editor) the repetition of the famous introduction to Glen Miller's In the Mood, each time up a fourth, was outstanding musicianship. The timing of that is so difficult but this band pulled it off beautifully.

We had worried about the logistics of getting such a large group into and onto the Freeway stage but thanks to the help of the Hotel and staff, it was well done and there was still plenty of room for dancers. Our dancers really seemed to enjoy the music too. We had much feedback from those present asking for Sydney Youth Jazz Orchestra to return. We will certainly try to have them at least annually in school holidays.

I had some offers for photos taken on the day but only one turned up in time for this newsletter. I have posted this video on our web site—it is long for a video clip but there was much to remember on the day. [Sydney Youth Jazz Orchestra at Sydney Jazz Club.](#)

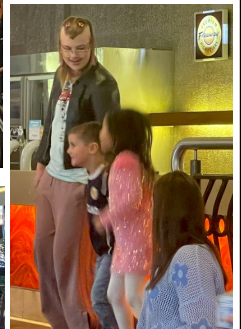


Photo taken with permission



San Francisco Jazz Band was formed 50 Years ago!

San Francisco Jazz Band—the Australian version, was a traditional jazz band that was active in Sydney in the last quarter of the last century. It was founded in 1975, originally led by Tom Baker and later, by Paul Furniss. The band was known for its New Orleans-style jazz and regular performances at various venues. Paul Furniss and Greg Englert were foundation members. Here are two articles written by Eric Myers and a video of a 2004 performance that will bring back some memories of this great band. [Tom Baker's San Francisco Jazz Band](#) , [Paul Furniss' San Francisco Jazz Band](#) and [\(1\) Facebook](#) .



The President's Report SJC President, Ian McAllister August 2025

Ian will be undergoing major surgery on 7th August and will be absent from the jazz scene for a while. He is and will remain involved in the running of the Club but once again we appeal to members to offer assistance.

Get well soon, Ian.

Stay safe and well and "All That Jazz!"



The "Little People" graphic is copyright to our Life Member, Terry Fowler (deceased) and The Sydney Jazz Club.

Committee Change.

From 1 September, **Greg Ghalvalas** will take over as **Membership Secretary**. **Dennis Harris** will take on Marketing, Publicity, and keep on as Newsletter Editor.

Membership has changed.

The Committee has approved a change in Membership. To date, the membership year has been the same as our (constitutional) financial year, ending every year on 31 August.

From 1 September 2025, your membership year will be current for 12 months from the date you pay your membership fee.

Members who paid for the current membership year before 30 September 2024 will be due for renewal in September 2025 for 12 months membership. Those who paid in October 2024, will be asked to renew in October 2025 for 12 months, and so on.

Each month we will send emails or letters to the members who are due to renew in the following month. If you miss paying the renewal fee in the due month, you will be marked as unfinancial and lose membership rights. If you later pay the fee, there will be no penalty and your renewed membership

will be for 12 months from the date of receipt by Sydney Jazz Club of your fee payment.

New Telephone Number

Sydney Jazz Club now has a mobile service: 0426 632 138.

Mystery Members

On 12 June 2025, a deposit appeared in the Sydney Jazz Club bank account for \$40 with the note "New Member **Angela Richards Affiliate Member Michael Richards**" but we have never received an application. Does anyone know Angela and Michael?

Thankyou

Thank you to Judy Mutton and Trish Colins who turn up most months at our mid-week gig and volunteer to run the entrance collecting fees and checking membership cards.

Monthly Gig Guide is no longer published in the Newsletter.

Each Monday at about 4 pm, our weekly Gig-Guide, prepared and updated by Hugo Pfandler, can be found at Jazz in Sydney this week - Sydney Jazz Club which .

The Freeway Hotel on Saturday Afternoons—Let's support these gigs.

We must get these Saturday gigs going for Jazz on the North Shore. We need enough people to attend to warrant the Hotel putting on the shuttle from the station. Therefore Sydney Jazz Club will support Al Davies, Bob Henderson and Geoff Power in the development of the events, now 1st, 2nd and 3rd Saturdays, with advertising and promotion. Perhaps an earlier start time would sell more lunches and this provide the "critical mass" for the hotel to put on the bus, but the music is worth going for so let's go there and help in the development of this live jazz venue.

See the Freeway Hotel Ad later in this bulletin.



Membership of Sydney Jazz Club

Give a gift to a friend—membership of Sydney Jazz Club—discounts on entry fees, monthly newsletter, and Great Jazz every month. Use this QR Code

www.sydneyjazzclub.org.au/members



SYDNEY JAZZ CLUB PRESENTS:

Wednesday, 13 August 2025, 12:30 to 3:30 pm, Freeway Hotel, Artarmon.

Mulgoa Road Jazz Band

Band Members on 13 August

Clarinet Jack Wiard
Trumpet Nana Koizumi
Trombone Adrian Sheen
Piano Janos Horvath
Bass Dave Clayton
Drums Baz Cliche



Sydney Jazz Club Mid Week Jazz at the Freeway Hotel

\$20 non-members, \$15 for SJC members, pay as you enter.

The Freeway Hotel has great facilities including a large dance floor / extensive food menu, and free under-cover parking.

For the convenience of our members and guests travelling by train, the hotel will provide a free small coach pick up service from the shops side of Artarmon Station every 10 / 15 minutes from 11.30 - 12.30 and return from 3.30 - 4.00.

Come along and listen to the wonderful jazz.

Table bookings are not permitted

Sydney Jazz Club on Facebook

There is information about gigs in Sydney and beyond on our Facebook Group Site.. [Use the menu item on our Web site.](#)

Currently there are more than 2000 members of the Group site and posts are appearing there about (mostly) jazz but for all kinds of music events in Sydney and Melbourne and as far away as Perth.

Jazz History in Augusts

1 August 1939: Glenn Miller Recorded "In the Mood".

4 August 1901: Louis Armstrong born 1901 in New Orleans, LA.

13 August 1919: Pianist George Shearing born 1919 in London, England.

15 August 1925: Pianist Oscar Peterson born in Montreal, Quebec, Canada

16 August: Three pianists born - Bill Evans, 1929 in Plainfield, NJ., Mal Waldron, 1925 in New York, N.Y., and Carl Perkins, 1928 in Indianapolis, IN.

21 August 1904: Pianist/bandleader Count Basie born in Red Bank, NJ.

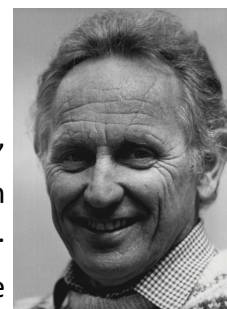
15 August 1933: Saxophonist/composer Wayne Shorter born in Newark, NJ.

29 August 1924: Vocalist Dinah Washington born

Alto saxophonist Charlie Parker born 1920 in Kansas City, KS.

And on 8 August 1928,
Don Vernon Burrows, born in
Marrickville, NSW.

Click on the Picture



Some 2025 Jazz Festivals

29-31 August 2025: [Newcastle Jazz Festival](#).

19-21 September 2025: [Manly Jazz](#)

13-15 February 2026: [Port Fairy](#) Port Fairy, Victoria

INVERLOCH JAZZ FESTIVAL

Fri Aug 1 - Sun Aug 3, 2025



Featuring:

Anita Harris & Friends
Arandu
Bird Conference
Black Notes Trio
Chantelle & Cat Cartel
Chasing the Moon
Corella Trio
Cul De Sac
Dancing Qualia
Deep South Brass 8
Firefly Horns
G_Tano
Geoff Kluge Quintet
Hello January
Jackson Wade Band
Jan & Tonic
Jazz Notes with
Stuart Cardell
Josh Fotopolous Trio
Juxtaposed
Ladies Be Good!
Lee Jones Quintet
Mango Juice Latin
Jazz Combo

Mark Morand's The
Great Composers
Merri Creek Jazz
Band
Pipes
Primary Colours Trio
Ron Anderson Trio
Royal Australian
Navy Big Band
Ruby Glynn Quartet
Salvo Big Band
Sarah MacLaine's Jazz
'n' Champagne
Shirazz
Streeton Court Big
Band
South Gippsland
Concert Band
Syncopaths
The Early Birds
The Teen Town
Quintet
Todd Sidney Trio
Whisky n' Ice Jazz
Band

Tickets
on sale
now



inverlochjazzfestival.com



It would be good if someone could send us a list of all the Jazz Festivals in Australia.

Australian Jazz Convention

The **Australian Jazz Convention** is an annual gathering for musicians and jazz lovers to celebrate their music. While the focus is on traditional or "Dixieland" jazz, the convention is also open to groups playing swing, mainstream, bebop, modern, funk, and other jazz genres. Since 1946 the convention has been hosted by different cities and towns across Australia; in 2025 the 79th AJC will be held in Mildura, Victoria, from December 26th to 31st. australianjazzconvention.org.au

[The AJC has a great list of Australian Jazz Clubs](#)

Please send us reviews and recommendations for jazz performances. Let's publicise good jazz and the musicians who play jazz. Send your contributions to admin@sydneyjazzclub.org.au.

Come celebrate Louis Armstrong's Birthday!!!!



Greg Englert's "In tribute to Louis Band"

Greg Englert - Trumpet, Vocal, Mark Pinner - Clarinet
Rhys Moore - Trombone, Carolyn Packer - Piano
Fiona Lugg - Bass, Lawrie Thompson - Drums

Central Coast Jazz League,
Central Coast Leagues Club, Gosford

Sunday 3 August, 2pm to 5pm

\$10 tickets at the door.



115 Reserve Rd, Artarmon

The Centre of jazz On the North Shore

First Saturday Of The Month: Al Davey and the Groovers

Second Saturday of the Month: Geoff Power Jazz Band

Third Saturday of the Month: Bob Henderson and Friends

Fourth Saturday of the month: Jazz Workshop Australia

You Might Be Interested to know:

50th anniversary of San Francisco jazz Band Founding.

We asked Paul Furniss for some reflections. Paul replied:

Dear Dennis, I don't know if I'll get time, but history wise, you should be aware that when Tom Baker decided not to regularly run the SFJB (1978), I changed its format to soprano sax lead, and didn't play much of the 'West Coast' repertoire that Tom's 2 trumpet line up had done.

One of the long term members of this later band was bass player John Bartlett who sadly passed away on the 3rd of July. His funeral was on 16/7. John, who was also a recording engineer, recorded this later band for the CD San Francisco Jazz Band the 1980's, and also most of the music on my CD Paul Furniss Flying Solo. A lovely generous man. (and clever - he could set the tapes rolling, pick up the bass and play, then mix the result ready for issue.)

Now, of both of those bands, only Paul Baker and myself are still alive on this earth.

Jazz musician Chuck Mangione, known for his 1977 single Feels So Good, has died in his sleep aged 84. He gained a new fan base starring in the first several seasons of King of the Hill.

Mangione donated his signature brown felt hat and the score of Feels So Good to the Smithsonian's National Museum of American History in 2009.

Foundry 616 in Harris Street is closing down. There is a move publicized on our Facebook Site to find investors who might re-purpose but retain this Sydney jazz venue.

What's On at Sydney Jazz Club



13 August 2025: Mulgoa Road Jazz Band

10 September 2025: Greg Poppleton and his Band

8 October 2025: Greg Englert

Jazz Band

12 November 2025: A special event

29 November: Something in planning

10 December 2025: Chasing the Moon

14 January 2026: Jive Bombers

26 January 2026: Australia Day

Jazz on Radio

www.sydneyjazzclub.org.au

Weekly Gig Guide (updated Monday afternoon each week).



(four to seven piece traditional/dixieland style Jazz Band, playing music from the 1920's, 30's, 40's and 50's...)

The Bridge City Jazz Band.

Friday Jazz at Club Ashfield

Hoping to be back on 5 September after the Club completes renovation of the upstairs area.

The Band will be at the Newcastle Jazz Festival as a 7 piece on Sat. 30th August. 10-11am & 1.30pm to 2.30pm

[Jazz Band and Solo Performances](#)

Sydney Jazz Club Committee needs some help: contributions to our newsletter. Photos of our gigs and others attended, stories of our favourite jazz musicians, and memories. We would be very happy for someone to take a few photos of our members mid-week gigs, or send us a photo of your table enjoying the music. Any other Jazz news is also welcome.

Not Trad: Finding Pat Thomas. (By Dennis Harris)

As a pianist (loose definition) I am attracted to stories about pianists especially when the pianist in question “has built an international reputation for his ability to deep dive into free improvisation” (a quote from Jazz Wize Magazine). I was further intrigued when the name of this Oxford-based musician and his picture surprised me. The name also rang a bell.



Pat Thomas, Oxford based internationally acclaimed pianist

I had to know more. The article in Jazz Wize Magazine was enthusiastic so I took the following quotes come from it for your entertainment, education and edification.:

Not just a scholar, he's (Thomas) also a consummate and committed improviser with a liberated approach to the piano that extends beyond the keys to include its inner workings too. This can be heard to thrilling effect on his new solo piano album, "The Bliss of Bliss". Its centrepiece is an astonishing 40-minute live improvisation that probes the piano with scientific diligence and focus, while its title hints at a poetic appreciation of the ineffable. "I think people will be surprised," [Thomas] says. "We do 'Round Midnight,'"

"Jazz is an incredibly intellectual and incredibly difficult music. It takes a lifetime," Thomas muses. His own life in jazz began in the mid-1970s when he was a 16-year-old classically trained pianist: "I saw Oscar Peterson on the TV and it just blew my mind. I thought, 'What the hell's he playing?' I'd never heard of this music. That was a shock to me because I just thought everything was on paper. He was my way in, because I personally needed to see someone with that sort of facility, someone with some serious chops, doing something different, and who was black."

Nearly half a century later, one of his eternal touchstones in the music is Duke Ellington. "I think my model is Duke himself," Thomas states. "You can listen to him playing so many different versions of the same tune, like 'Caravan', they're all completely different". Extract from Jazz Wize Magazine, May 27 2025

The article went on in this vane and I admit to not really understanding it very well. I had to find and listen to the music of Pat Thomas. As I said, the name rang a bell (and on that tangential note, listen to this recording by [memory song tom rush](#)).

[Almost Like Being in Love](#) was the first track I found in a search for Pat Thomas. I am in my 8th decade so the brain is slow at times so I was puzzled—a female vocalist not mentioned on the album cover and some good but none-the-less “standard” cool piano accompanying her. That did not fit.

Slowly the brain kicked in so I refined the search to “male musician Pat Thomas” and found “Nana Kwabena Amo Mensah—also known a Pat Thomas.”



Nana Kwabena Amo Mensah—Also known as Pat Thomas, Singer and Bandleader from Ghana.

Closer but not female jazz singer and not a pianist; but I love the music: [African Gold - Pat Thomas](#)

Persevere! AI to the rescue: my Google search, refined to “Female Jazz Singer Pat Thomas” produced: “*There are multiple singers named Pat Thomas. One is a female jazz singer from Chicago, also known as Patricia Thomas, who was known for her work in the 1960s, particularly her album "Jazz Patterns" and her version of "Desafinado". Additionally, there is a Ghanaian male musician named Pat Thomas, known for his highlife music.*”

I realised that Patricia Thomas was the Pat Thomas I remembered. I love this album: and [Pat Thomas - Jazz Patterns \(1961\)](#), but I had not found the Pat Thomas I was looking for. Revising my search the “The Bliss Of Bliss” I finally found my pianist Pat Thomas. [The Bliss Of Bliss](#).

I have no problem with experimental and “out there” music as long as I can turn it off after a few bars. I am reminded of an occasion when Janet and I took a visitor from interstate to a concert at Sydney Conservatorium to be entertained by two drummers on the stage for 90 minutes; or of the Pitt Inn—a jazz club in Tokyo where the pianist threw large shifting spanners into the grand piano, the trumpeter blew into a bucket of water and the drummer used a sledge hammer on a metal, suspended rubbish tin lid, all at an amplified million decibels.



This is a Pat Thomas I really like..

PS. I tried to find Pat Thomas, the pianist, playing piano as a saving grace and here it is: [Instagram](#)

Mr Sax' New Invention (By Margaret Margennis)

Most instruments in any jazz band (or classical orchestra for that matter) can trace their origins to instruments already in use hundreds, sometimes thousands, of years ago. The exception is the saxophone. The saxophone is one of the most recent instruments invented (c1840) and initially struggled to find its place in the music world. Its dominance and popularity today are purely attributed to the rise of jazz in the 20th century.

The history of the saxophone begins with Antoine-Joseph 'Adolphe' Sax. Born in Belgium in 1814 to parents who were instrument designers. Sax played both flute and clarinet and possessed the artisanal skills of his parents. After surviving a tumultuous childhood (almost losing his life several times) he relocated to Paris and commenced making his own instruments. He experimented with brass instrument construction, inventing a valved bugle which he called the saxhorn. This instrument was the forerunner of both the flugelhorn and euphonium. Other inventions were the saxtuba and saxotromba.



Image 1: Adolphe Sax.
Image: The Selmer Company Paris

His unique vision, however, was to create an instrument with the ability to play the technical passages of a woodwind but produce the volume and bravado of a brass instrument. In 1846 Sax patented the Saxophone (the patent included a family of instruments ranging from soprano to subcontrabass). His invention combined the body of a brass instrument but with finger keys (tone holes) instead of valves to lengthen or shorten the air column (to produce a range of notes). Most importantly, his instrument had a conical bore which tapered in dimension, unlike cylindrical bores of other woodwinds (and therefore produced more volume and brighter sound). Instead of a brass mouthpiece using lip vibration to create soundwaves, his new instrument used a reed in a clarinet-type mouthpiece. A true fusion of brass and wind instruments.

The novel sound and dexterity of expression of his new instrument was unmistakable. Nothing like it had been heard before. Initially Sax' invention was warmly received, with composers including it in new music, and it's almost immediate adoption into French military bands. Sax was able to manufacture over 20,000 saxophones from 1843 to 1860. His company receiving

the Grand Prix for instrument manufacture at the 1867 Paris Exposition.



Image 2: Journey towards the saxophone – here an experimental cornet with six independent valves and seven bells!

Adolphe Sax, Paris, France, 1870. Musee de Musique Brussels, Belgium.

Image: The author

Sadly, over the closing decades of the 19th century, the excitement of the new instrument faded. Saxophone production

began to decline. Sax encountered legal issues over his patents, with rivals copying his new instruments and which he fought in court at great expense. He was also not as astute a businessman as an instrument maker and fell into bankruptcy three times. When he died in 1894, he was both impoverished and disillusioned. His invention, although featuring in military bands in France, Belgium and Spain, had not become a staple of the classical orchestra. He was buried in the Montmartre Cemetery in Paris (in retrospect, a fitting location given the number of composers, artists and musicians buried there).



Image 3: Sax' Bass Trombone in E flat in the form of a Saxotromba.

Adolphe Sax, Paris France, 1862, Musee de Musique Brussels, Belgium.

Image: The author

In 1929 his son sold his business and patents to French clarinet company, Selmer. (Selmer would go on to improve saxophone design and production and is today one of the most renowned Saxophone producers)

A New Sound from the New World and the Second Life Of The Saxophone

The story of the saxophone did not end there. The Spanish-American war broke out in 1899 and resulted in Spanish troops deployed to the Philippines, Cuba and Puerto Rico, their military bands, including saxophones, in tow. The US won the war

and acquired not only Spain's former colonies, but introduction to a strange new instrument. It was also the dawn of the jazz age. Not long after, the saxophone made an appearance in early jazz bands, accompanying the role usually taken by the clarinet. The new instrument was perfect for experimentation and soloing and suited the new medium well.

Prominent early jazz musicians including Frankie Trumbauer (who played with Bix Beiderbecke) and Sidney Bechet, took up the instrument. When bandleaders and composers like Fletcher Henderson and Don Redman incorporated its sound into jazz ensembles and compositions, the role of the saxophone in jazz was cemented. Coleman Hawkins is regarded as having had the most impact of establishing the saxophone as an essential jazz instrument, in particular, the tenor sax. By the 1930s with the rise of swing and big bands, whole saxo-

phone sections evolved. Duke Ellington, at one time, had no fewer than five saxophones in his orchestra.



Image 4 Early saxophones (baritone in Eb, tenor in Bb, alto in Eb, soprano in Bb) in F flat).

Adolphe Sax, Paris France, 1864. Musee de Musique Brussels, Belgium.

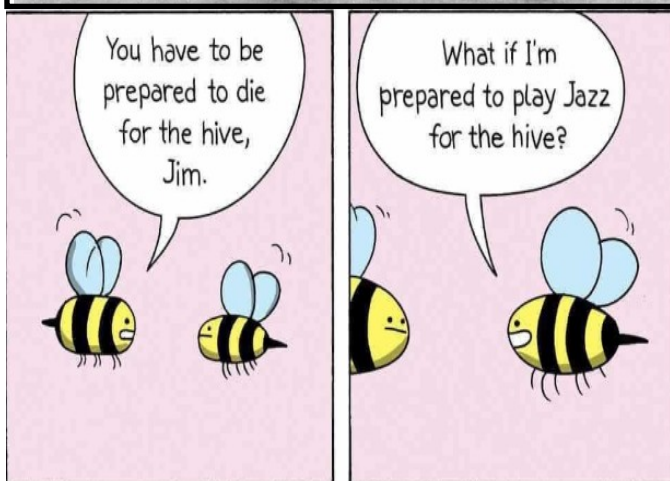
Image: The author



Image 5 Jazz pioneer Fletcher Henderson's 1922 jazz band clearly showing the arrival of the saxophone.

Don Redman is on the extreme right and Coleman Hawkins second from right.

Image: A pictorial history of jazz



Two Pianos:

Bradley Newman and Robbie Mann

When: Wednesday 1st October, 1-3 pm.

\$10 pp.

Where: Riverhigh Restaurant and Bar

33 Bernard Rd Padstow Heights

Bus: Beauty Point bus will pick up from 'kiss and ride' at Padstow Station between 11am and 1115 am on the day.

Return at 3pm.

Some on site parking, street parking short walk away. Fully licensed Restaurant and Bar with good food and scenic view.



SUNDAYS

LIVE JAZZ

FROM 4PM 597 KING



FEATURING
GEOFF BULL & FINER CUTS
THE BOTANY VIEW HOTEL

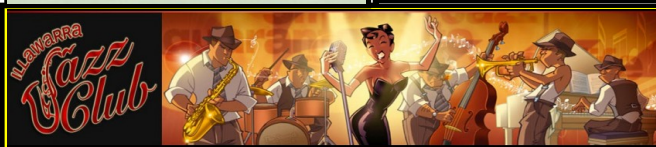
DAN BARNETT

3-6PM
\$15



BIG BAND
1ST SUNDAY OF EVERY MONTH

Unity Hall Hotel, Balmain, 3 pm to 6:30 pm



www.illawarrajazzclub.com

Weekly Jazz Sessions held every Saturday at:
Collegians Illawarra Leagues Club Church Street, Wollongong

Music from 2pm – 5pm (doors open 1pm) Admission to each band is \$10* – pay at the door!
[Illawarra Jazz Club |book](#) for details.

MAGPIES
WAITARA

11 – 37 Alexandria Parade, Waitara NSW 2077

[Entertainment - Magpies Waitara](#)

Jazz on the last Sunday of the month, 2–5 pm

JAZZ LEAGUE

CENTRAL COAST



2–5 pm Sundays, PARKVIEW ROOM, CENTRAL COAST LEAGUES CLUB

For more details visit: [Home - Jazz League](#)

Greg Englert's Louis Armstrong Birthday Band

Sunday 3 August 2025 2:00 pm 5:00 pm

[See ad on page 4](#)

Sydney Jazz Club Committee

President:	Ian McAllister	Secretary:	Caroline McAllister
Vice-President & Special Functions:		Publicity and Marketing:	Dennis Harris
Treasurer & Bands Coordinator:	Mary Armstrong	Newsletter Editor:	Dennis Harris
Membership Secretary:	Greg Ghalvalas	Web site and FaceBook Admin:	Dennis Harris and Margaret Margennis
		The Gig Guide is prepared by	Hugo Pfandler

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Website: www.sydneyjazzclub.org.au

Telephone: 0426 632 138.



NEWCASTLE HUNTER JAZZ FESTIVAL

[NEWCASTLE & HUNTER JAZZ CLUB INC](#)

29 Aug 2025, 6:00 pm – 31 Aug 2025, 12:30 pm

Newcastle City Hall, 290 King St, Newcastle NSW 2300, Australia

36th Newcastle Jazz Festival

For details and tickets
Click [HERE](#)



Stephen Washington

Lord Dudley Hotel

Sundays, 4-7pm

First floor in The Guinness Room.

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CHARITY JAZZ CRUISE


SYDNEY
HARBOUR
EXCLUSIVE®

SUNDAY 10th AUGUST
12 NOON-4PM

Join us aboard the Luxury Cruiser
MV BLUE ROOM
(Kings Street Wharf, The Promenade, Darling Harbour)
Embarkation from 11:45am

ADULT: \$125
CHILD: \$35 (3-12yrs)
Children 2 and under are free

Ticket price includes:
4 hour Cruise
2 Course Luncheon
Plus Live Entertainment from the ever popular
MULGOA ROAD JAZZ BAND

To Book: trybooking.com/DACER **OR** by QR code:



The Cruise is in aid of **FREEDOM ACROSS AUSTRALIA**, a charity which has been providing trips and holidays for the disabled since 1988.



Apart from raising funds for the charity, this is a wonderful opportunity to enjoy the world's most beautiful harbour and great music.
Hope you can join us!