

# inspired

THE SACS MAGAZINE | 2015



ST ANDREW'S  
CATHEDRAL  
SCHOOL  
FOUNDED 1885

heart  
mind  
life

CELEBRATING  
**130 YEARS**  
OF SACS





# inspired

*the people behind the publication*

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Mr Robert Watson (OA 1979)

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Mr Peter Whale (OA 1963)

Mr Gary Wiggins (OA 1965)

Mr Ralph Wilcock

Mr Paul Woodhart (OA 1967)

Mr Bill Yeoman (OA 1961)

Mrs Annie Zimmerman

Vincent Fairfax Family Foundation

## Students

Keziah Bailey (Year 7)

Ethan Crossweller (Year 11)

Andy Foord (Year 12)

Anna Hohne (Year 12)

Eleni Newbery (Year 7)

Ruby Swibel (Year 8)

Anthony Segaeert (Year 10)

## Cover photo

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## Other photos

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To keep up to date with  
all the latest news and  
events, visit our website  
**[www.sacs.nsw.edu.au](http://www.sacs.nsw.edu.au)**



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# Our future looks bright indeed!

The Head of School, Dr John Collier, reflects on the school's 130 years and the many attributes that have cemented its future as one of Sydney's finest learning institutions.

Happy 130th birthday St Andrew's Cathedral School! One might think that at this age, SACS is showing signs of being, in the worst sense, 'long in the tooth'. Not a bit of it!

The school is vibrant, dynamic, pulsating, as it is constantly renewed by the energy of fresh young people (and a steady influx of passionate, invigorated staff, to provide a helpful, eclectic mix of youth and experience). In fact, SACS manifests the Biblical parable of the mustard seed in Mark's gospel: 'it is like a mustard seed, which is the smallest seed you plant in the ground. Yet when planted, it grows and becomes the largest of all garden plants!' (Mark 4:31). From tiny origins 130 years ago, St Andrew's Cathedral School is now pushing the boundaries of space as it approaches 1,200 students; a manifestation of God's faithfulness over more than a century, and the continued witness of Christian faith through the school.

What then is the essence of the SACS 'seed' which has taken such root? SACS' distinctiveness is that it is highly inclusive, welcoming all kinds of students. There is no stereotypical St Andrew's student. It is immensely pastoral, but still manages to demand the best academic output from its students. It holds young people accountable for deploying their gifts, but is hugely encouraging of and caring for them. It is unashamedly Christian, but still gives students the freedom to think and reflect as it aspires to authenticity in its Christian footprint.

It is uniquely a city school, appropriating the dynamic and cultural opportunities of the city, while being decisively co-educational (life is rather like that too!).

Its approach to the amalgam of co-curricular activities complements the academic curriculum, pastoral programme and Christian education initiatives, in attempting to build character, utility, purpose and hope into the lives of young people. Moreover, St Andrew's aims to build into consciousness a commitment to service, not in a tokenistic manner, but as transformative education. The best example of this is through our Gawura School, where we seek to normalise the educational experience of our Aboriginal students, as a partial corrective of historic wrongs in our nation.

In short, SACS is a unique and mighty school! The immense demand for enrolments (a net growth of 100 students in the last 12 months, with more to come) demonstrates that Sydney is appreciating what we are trying to do. This is aptly summarised by our recent mantra **Heart, Mind, Life**, which reflects the multi-faceted, interconnected approach we take to young people's development – not just cognitive, but integrated, not just for now, but for the future, not introspective, but outward looking (internationally in fact), not just bookish (although we like books!) but relishing community.

130 years! We seek to build on the legacy of the past, but go forward into the future.

It holds young people accountable for deploying their gifts, but is hugely encouraging of and caring for them.

We want to preserve the best of our traditions, but be contextually and relevantly a 21st Century school. We want to remain the same, but change; consistent with our core values and identity, but meeting the needs of young people in a changing society.

The world of 2015 is radically different from that of 1885, the year of the school's inception. In fact, it is considerably different from the world of 1995. The everyday reality of our young people is technology. They are the most 'wired' generation in history. Life for them is atomised, digitised and highly individualised. They seek happiness and fulfilment in a future, the structures of which are, amidst rapid and often unpredictable change, far from certain. Our role is to provide a redemptive sense of community which transcends self-focus, to provide scaffolds for thinking and the development of knowledge and skill, a safe place to grow, some interpretive prisms to consider, and a sense of hope, particularly the hope which is found in Jesus.

As society, technology, the workplace and the nature of community interaction changes rapidly, we want the school to be nimble, agile, responsive, relevant and able to deliver a first class education which unleashes passion, creativity, commitment and deep learning.

Our basic seed, the DNA that drives us? It is the **Heart, Mind and Life** of our community, offering transformative excellence at the centre of Australia's most wonderful city of Sydney!



Dr Collier

# Reflections on my time at SACS

## Dr Allan Beavis

Dr Allan Beavis was the Head of School from 1979 – 1995 and oversaw the purchase and development of the Bishop Barry Centre in Druiitt Street and Kirrikee in the Southern Highlands. Melanie Collins spoke to him about the events leading up to these pivotal decisions in the school's history.

### Accommodating a growing school

The school had to become bigger due to the increasing numbers in the final years of schooling. The HSC was initially intended to have a 25 per cent retention of students but the NSW Government decreed in the early 1980s that it wanted to lift that to an 86 per cent retention rate. St Andrew's House was only designed for a 25 per cent retention rate so we had to do something to accommodate those students who stayed on as we didn't have the room for them. So we decided to create a Senior College, separate from SAH. We looked at a couple of options but then bought a property in 1984 on the corner of Sussex

and Druiitt Streets diagonally opposite the Bishop Barry Centre, called Arcus House and it took us 12 months to get the city council to agree to redevelop it and give us a DA. Then a week later I received a letter telling me that Arcus House no longer came under the jurisdiction of the city council, it fell under the Darling Harbour Authority. Then we got a letter saying how lucky we were that our site was going to be resumed by the Darling Harbour Authority for its development! So after 12 months of difficult negotiations and having boys accommodated all over the place, we had to now find a new site to house Senior College. I then appointed a development officer – John Benn – to put together a development proposal. Where BBC is now, there were two blocks of land and a triangular bit on the end owned by the RTA. So John Benn arranged to buy these blocks and the RTA's little bit of vacant land and the city council threw their property in to form a conglomerate of properties and we arranged a stratum from it. It had cost us about \$4 million to put this all together and then someone offered us \$10 million for the lot before we started to build. We said 'no' to that but John Benn went back to the people he was negotiating with to develop the site and he told them the site was now worth \$10 million not \$4.5 million, so the developer gave us \$9.5 million for the land, with the deal



Arcus House

being that when the building was finished, we would buy our stratum back for \$9.5 million. So for the four years it was being developed, we had \$9.5 million, plus the compensation we got for Arcus House on deposit. And with interest rates at about 17.5 per cent, we did quite well financially. So there was joy about that deal but we still had all these boys without classrooms!

### Evolution of an outdoor education programme

It was around 1980 that I went to a headmasters' conference and the Shore headmaster berated us because the government was offering large sums of money for various things and we weren't using it. I spoke with our new Sports Master Colin May, who I'd seen doing great things on the annual Year 5 camp

## Summary of Dr Beavis's involvement at SACS as a student, teacher and principal

Dr Allan Beavis began his association with St Andrew's as a Year 5 student in 1956, when the school was contained in the Worker Building and had 100 students from Year 3 to Year 9. At that time, students finished at SACS in Third Form (with the Intermediate Certificate). SACS students then often went to Trinity Grammar School or Shore to do their Leaving Certificate. In 1960, SACS extended the year groups in order to offer the Leaving Certificate and Allan

was in the second group of boys to finish their schooling at SACS (in 1962). He completed a Bachelor of Science (majoring in Mathematics), and a Dip Ed to begin his teaching career. Since then he has completed a Masters and Doctorate (in Educational Administration) and published several academic works. He spent 27 years on the teaching staff of St Andrew's and was Head of School from 1979 – 1995. During that time, St Andrew's went through significant development, where

enrolments increased and important physical and educational developments took place, such as the purchase of Kirrikee, the Outdoor Education Centre in the Southern Highlands and three floors of the BBC Centre in Druiitt Street. Dr Beavis has been awarded an Order of Australia for his services to Education and Music. He was until recently the Chairman of Macarthur Anglican School in Camden and Director of Music at St Jude's Church in the Southern Highlands.

to Bathurst, and suggested we apply for some of this money to set up an outdoor education facility. My thought was that we could decrease the pressures on space here at the school if groups of boys were off the site doing outdoor education, which I realised Colin had a passion for.

Colin visited all the major schools that ran outdoor education programmes and enthusiastically put together a programme for the boys but it was all going to cost money which we didn't have. So Colin found the solution through a neighbour, who offered to lease us his property, Wirranya, at Penrose in the Southern Highlands for the school's use. Colin then hired a shipping container and went and bought all sorts of camping and cooking equipment. A group of Year 7 boys had the first ever outdoor education camp at Penrose in February 1983. The property was near Penrose Train Station, so the boys could catch the train there. They used to run four camps simultaneously with up to 110 students on site at once.

### The purchase of 200 acres at Penrose

After a year or so, we decided we should look at finding a permanent home in the Penrose area. We looked around and ended up negotiating with Phil Joyce, who was selling five 100-acre blocks of his 3,000 acres. He had sold one and we bought one block in August 1984 and put in an application to the council to develop it. We then discovered Scots College was looking at the 300 acres that were left to establish a large scale Timbertop-type outdoor education programme. So we quickly went in and bought another 100 acres so that if they bought the remaining 200 acres, at least we'd have a bit of a buffer between the two of us. This land was about 2km down the road from the first leased property we had.

### The naming of Kirrikee

Colin May, who oversaw the purchase (in 1984) and development of Kirrikee (up until 1986) as the school's Director of Outdoor Education, had the Bible verse from Isaiah 40:31 in mind for outdoor education – "Those who wait for the LORD will gain new strength; they will mount up with wings like eagles, they will run and not get tired, they will walk and not become weary." Colin thought of the local bird, a whistling kite called the Kirree, as representative of that verse, so we adapted that name to Kirrikee, with the site's new name meaning "To raise up with the wings of a kite".

# Reflections on my time at SACS

## Mr Philip Heath

Mr Philip Heath joined St Andrew's as the Head of School in May 1995. He came from William Clarke College where he was the Deputy Head of School. Some of the major changes to the school under Mr Heath's 14-year leadership were the introduction of girls into the Senior College in 1999 and across all grades in 2008, the expansion of the school in 2005 to include Kindergarten – Year 2 Infants students, and the founding of the Gawura Indigenous school in 2007. Mr Heath spoke to Melanie Collins about the key areas of change during his tenure.

### A difficult start

I began at SACS on 8 May 1995 – a day I shan't forget. I was very young (35), there were high expectations and the preeminent task was that we didn't lose any students. The focus was on improving the sense of morale and tone and reputation of the school. We were on the top two floors of SAH and the first two floors of the BBC and the very first morning, my welcome induction saw the whole school gather in the Cathedral. On the way back to the school after that, a student was hit by a courier bike (running a red light on the corner of Druitt and Kent) and put in intensive care, and he never returned to the school, so that was on my first day.

The school was utterly becalmed and depressed. It was no one's fault, it sometimes just happens to schools. The narrative into which we played tended to be the Cathedral, the choir, the long heritage of the school and the contribution it had made to the city. Those are beautiful narratives and they still remain but they were not enough to make the school sustainable.

Within a month of arriving, the next big trauma occurred. We got a letter from the bank and I got a visit from the Diocese Property department by a chap called Bruce Gould, who said, "I want to take you for a drive". And he took me around different sites in the Ultimo, Pyrmont, Glebe area and he said, "I need to tell you clearly – the school's presence in St Andrew's House is a major drain on its profitability. We need you to get out, so I'm taking you to other sites." So in play

was the reminder that our lease on this building (SAH) was temporary. So the stakes were very high and there were fears that the school would not survive.

I was told that if we didn't make 540 enrolments in the summer of 1995-96, we'd have to seriously look at closing. We had 602 in 1996 and it began to grow from there. At the time, 720 was the break-even point, so if we could get to 720, the school was viable. We had to adjust the staff, restructure the finances and get the numbers up and we did and we never went backwards and importantly, we made that 720 before the decision was made to bring girls into the Senior College.

I felt I had to try new things, just get things moving, and I wanted to focus on getting the basics right. We changed the House system and brought in some great staff to improve the creative and performing arts and sport. I thought 'what should a Cathedral school be amazing at?' The creative and performing arts. So that's what we went for. We weren't expected to excel at sport but having some success at sport really did matter for morale amongst the kids, so we needed a bit of success and we did improve on that front too.

### Students' passion inspires school's growth

When I started, it was clear that many kids had lost confidence in their school and had lost affection for their school. But there were enough positive signs among the older students, such as Ben Waterhouse, who is on the school council now, and others from the 1995-96 graduates, to show me there was a beating





heart and it was a pretty good one. They had the vision.

I found that at SACS, more than any other school I've been at, it's the kids that inspire and often they lead the change and draw the rest of the community along with them. So what's at work here that unleashes the kids? I think the setting is decisive. The kids have usually chosen to be here and they get it – and they get it far more than the staff do. They thrive on the setting and thrive on each other and they do think expansively about the future and the school's future. I found if I talked to the kids about a compelling future for the school, they would energise the change. They were the ones to turn things around at the school.

An example was Gala Day. A student, Brendan Edwards, came to me with an idea about Gala Day, that involved all the students. I decided to give it a go, and it was brilliant! The staff stood back in awe and watched what the kids were doing. So it was the kids that created the hope – and of all the places I've been, this has been uniquely so because the institution has a light enough touch to let them try. And Gala Day was never the same again – it felt really good and made the students feel good about being at the school.

#### Decision to go co-ed

Sydney is unusual in terms of the number of elite single sex schools that still exist here. At SACS, it was not for financial reasons that we went coed, it was that we needed to future-proof the school and make ourselves fit for a new century.

We had to reposition our school in the Sydney marketplace as we had become a soft target of all the big boys schools around us who could outmuscle us on everything – on scholarships particularly.

I found that at SACS, more than any other school I've been at, it's the kids that inspire and often they lead the change and draw the rest of the community along with them.

We were in a city where there was a dearth of coed independent schools of calibre and the Senior College co-ed option became a self-evident thing. The argument was not just about the merits of coeducation, which is an easily enough won case, it was about the positioning of the school in the market. We deliberately pitched the Senior College around a highly city-focused, future focused experience, so we spent about 18 months in background thinking and conversation and launched in October 1997 for a January 1999 start.

To my knowledge, we lost one family and gained some siblings, but we mostly attracted girls of substance who didn't want the all-girl thing, they didn't want to be pigeon-holed as typical girls. And those early girls in Years 10 and 11, the pioneers, felt an enormous sense of privilege to be the first, and we made a big deal of that.

#### Gawura – the indigenous school within SACS

Gawura came about because I remember praying in 2005, after I'd been at SACS

10 years, giving thanks to the Lord for coming through some very difficult years, and I asked God, "what will we render unto you for the blessings you have given us?" And the answer was Gawura. It was something we could do in our local community to address the overwhelming educational disadvantage of Aboriginal and Torres Strait Islander children. The amazing thing is how our planning for Gawura changed. We originally planned for the school to be on a separate campus, but God is bigger than our plans and "the school within a school" became our reality because it had to – pragmatism won out, and I actually think that is what God has blessed for everybody. If the school had been out of mind's eye, I suspect the impact would not have been as great. It has been wonderful for the whole community to have some deep presence of Indigenous experience that would otherwise be denied them.

#### In summary ...

My son did Year 7-12 here and loved it. And I'll always be grateful that St Andrew's taught my daughter Lizzy to love being at school.

Overall, the one thing that needed to be embraced was that one thing that was here when Allan Beavis and Mel Newth were here – it's the students as opposed to the staff that gave the school its direction. If you give the students some space to dream dreams, they can do some amazing things.

# 130 YEARS

## HOW WE CELEBRATED

WORDS KELSEY HAKE

This year St Andrew's Cathedral School reached a significant milestone – 130 years. It marks 130 years of people, ideas, achievements and community.

**T**HE YEAR KICKED off on 5 February with a celebratory commencement service in the Cathedral, where the many 130 events to be celebrated were announced to all students and teachers. K-12 were in attendance, as well as distinguished guests such as the Archbishop of Sydney, The Most Reverend Dr Glenn Davies, the Governor of NSW His Excellency General The Honourable David Hurley and the Right Honourable Lord Mayor of Sydney, Councillor Clover Moore. The Governor gave an address on leadership and we heard singing from our wonderful Choristers and a dazzling piano performance by Old Andean and concert pianist Simon Tedeschi.

On 28 March it was the school community's time to celebrate at the lavish 130 Gala Dinner. The evening doubled as a fundraiser for the new Centre of Music and was a great success, raising \$36,455 for the new centre. The evening's entertainment was provided by alumni, current students and Head of Music, Mr Ralph Wilcock, which showcased the talent that comes from the St Andrew's Music programme.

Gala Day was the next event held to celebrate the milestone, with the most important part of a birthday ... CAKE! The 130 cake was a piece of artwork, which reflected many years and memories at SACS. Although it rained on the celebrations, everyone embraced the rain and listened to Lachlan Cronin (Year 10) perform *Happy Birthday* on his electric guitar, accompanied by School Captain Helena Salomon (Year 12), who led the crowd in singing *Happy Birthday*!

The Old Andreens Association held a 130 Anniversary Lunch, where graduates who spanned graduation dates from 1948 through to 2014 came together and enjoyed lunch and a tour of the school. Year 11 students hosted the luncheon and interviewed our guests, who shared some hilarious and entertaining stories from their time at SACS. The Old Andreens enjoyed their school tour as they got to see how much the school has changed over the years and what has stayed the same. The tour stopped many times to reminisce on the many great memories they shared.

Back to SACS Day was a new initiative started as a community day to celebrate our 130 years of sport at SACS. It was a festive day with jumping castles, giant obstacle courses and blow-up basketball games, fairyfloss, BBQ, ice-cream and coffee. Many members of the SACS community came out to enjoy the festivities and to support our football and rugby teams. The highlight of the day was our 1st XV triumph. The Blue and White put on something special, up against Redfield College who were undefeated this season and whom SACS had not beaten in four years. The boys dug deep and brought it home for the mass of supporters at St Andrew's Oval.

Our birthday celebrations also needed to have an event to acknowledge the central place the Cathedral and the Choristers hold in the life of our school. As both our place of worship, and our assembly, the Cathedral is central to the life of SACS. The Chorister Reunion Service was held on Sunday 18 October and was a great chance for former Choristers to sing together and enjoy a social lunch after the service.

Our 130th birthday year has been an extraordinary one for all who have been involved. Thanks to everyone who has helped make this birthday a special one and we look forward to many more memorable events and fun in the years to come!







## 130 events at SACS

### Thursday 5 February

Official Opening Service  
to commemorate 130 Years  
K-12  
St Andrew's Cathedral

### Saturday 28 March

130 Anniversary Gala Fundraising Dinner  
SACS Community  
Sydney University

### Friday 19 June

Gala Day and Foundation Day  
Celebration  
K-12  
St Andrew's Cathedral School

### Friday 24 July

OAA 130 Anniversary Lunch  
Alumni  
St Andrew's Cathedral School

### Saturday 8 August

Back to SACS Sports Day  
K-12, SACS Community  
St Andrew's Oval

### Friday 28 August

Showcase – Music extravaganza  
SACS Community  
City Recital Hall

### Sunday 18 October

130 Years Chorister Reunion Service  
SACS Community  
St Andrew's Cathedral



## Two commissioned pieces

As part of our 130 celebrations, SACS commissioned two compositions – one for the Junior School and one for the senior school. The Junior School piece was *Recognise*, by Paul Jarman, which premiered at Showcase 2015.

The second was the first commissioned work from an alumni, Mr Jack Symonds (OA 2006). His piece is called *Psalm 89* and premiered at the Celebration and Prizegiving Evening in December.



1965 SACs Prefects



1924



1885 – The first premises of the school was St Andrew's Church on Pitt Street.



1958 school excursion



1962 Form 1A

# Timeline

## of the school's locations, headmasters and major events in its history

**St Andrew's Cathedral School is the only school in Australia that has survived (and now thrives) after nine changes of location in its 130 years.**

### 1885

Founded by the third Bishop of Sydney, the Most Reverend Dr Alfred Barry, with 27 students. Its aim was to provide choristers for St Andrew's Cathedral with a "high class free education based on church principles, in addition to musical training". The first premises was two schoolrooms (provided free of charge) in **St Andrew's Church in Pitt Street** (14 July 1885). Bishop Barry also founded Shore School four years later.

- The first headmaster was the Rev Arthur Richard Rivers (1885 – 1892)

### 1885 – 1892

A more suitable premises was found at the **Lyceum School**, located opposite the western entrance of the Cathedral.

### 1892 – 1912

The school premises moved back to **St Andrew's Church and School Rooms in Pitt Street**. (Plans for school buildings were never made because there were few students and it was believed that there would always be a place for the school in Cathedral buildings.)

- the second headmaster was the Rev George Darnell Shenton (1893 – 1895)
- the third headmaster was Rev Percy John Simpson (1896 – 1907)
- the fourth headmaster was Rev Edward Nowill Wilton (1907 – 1916)

### 1912 – 1917

The fourth premises for the school was the **Old Schoolroom in St Phillip's Parish Hall, Church Hill**.

- The fifth headmaster was Rev Robert Evelyn Freeth (1916 – 1918)

### 1917 – 1939

The fifth premises for the school was **The Old Deanery and Church House** (adjacent the Cathedral), with five headmasters across the 22 years at this location. Across this period, the enrolment was around 40-45 boys, with around 25 being choristers.

- The sixth headmaster was Rev Clement Harris Lea (1918 – 1920)
- The seventh headmaster was Rev Gilbert Montague Searcey (1920 – 1929)
- The eighth headmaster was Rev Leonard Neville Sutton (1930 – 1935)
- The ninth headmaster was Rev Matthew Kenneth Jones (1934 – 1938)
- The 10th headmaster was Rev Stewart Campbell Smirnoff Begbie (1938 – 1941)

### 1929

The school first began to make use of **St Paul's Oval** at Sydney University, which it continued to use for the next 20 years. Prior to this, sport had been played in the Sydney Domain. After the boys had completed 3rd Form, scholarships were made available through the **Walter & Eliza Hall Trust** to enable the boys to attend the **Shore School**.

### 1939 – 1965

The sixth premises for the school was **The Worker Building**, a more spacious location with three classrooms, an office, staffroom, assembly area and a kitchen. This premises was the first to introduce the rooftop playground.

- The 11th headmaster was Rev Melville Cooper Newth (1941 – 1979). His passion and vision lead to a growing number of enrolments, an extension of grades right up to Year 12 and the establishment of quality learning facilities and programmes during this time. He oversaw three changes of campus and the school's final move into **St Andrew's House** in 1977.

### 1965 – 1972

The seventh premises for the school was the **New School** (Stage 1, Corner Kent/Bathurst Streets).





Circa 1897



Former headmasters: Allan Beavis, Rev Newth, Phillip Heath



Boxing



1912 – 1917 – The fourth premises for the school was St Phillip's Parish Hall



1965 – whole school photo



1965

## 2008 – The school becomes fully coeducational, with girls invited to enrol from Kindergarten to Year 9.

### 1967

The school's academic programme was expanded to allow students to graduate from Year 12 and complete their Higher School Certificate. Enrolments at 280.

### 1972

Anglican Synod reversed a decision that meant the school could continue to have a future in the city and would be accommodated in the Cathedral/ St Andrew's House re-development plan.

### 1973 – 1976

The eighth premises for the school was the **CENEF Building**, an interim location at 511 Kent Street while St Andrew's House was being developed.

### 1976 – present

The ninth and current premises for the school is **St Andrew's House** (Sydney Square), opposite its spiritual home, St Andrew's Cathedral. Student enrolments were around 380.

- The 12th headmaster was Dr Allan Beavis (1979 – 1995), a former Cathedral chorister and 1962 graduate who took over the headship from his former school headmaster.

### 1984

The school purchases its first land-holding, buying 88 hectares of land in the Southern Highlands for the purposes of Outdoor Education.

### 1985

The school celebrates its centenary and enrolments reach 600.

### 1992 – present

A new campus – **The Bishop Barry Senior College** at 51 Druitt Street – opens for students in Years 10-12.

- The 13th headmaster was Mr Phillip Heath (1995 – 2009)

### 1998

The school secures an agreement with **St Andrew's College at Sydney University** for home sporting and training grounds.

### 1999

The Bishop Barry Senior College is transformed into a coeducational Senior College, with girls enrolled in Years 10, 11 and 12.

### 2000

The school acquires Levels 6, 7 and 8 of St Andrew's House.

### 2001

The school acquires Level 3 and 4 at 51 Druitt Street in The Bishop Barry Centre.

### 2003

The school acquires Ground Floor at 51 Druitt Street.

### 2005

Enrolments for students in Kindergarten to Year 2 introduced.

### 2006

A new entrance, which opens onto Sydney Square, is opened.

### 2007

Gawura School opens as a Kindergarten to Year 6 school within SACS, catering for inner city Indigenous students.

### 2008

The school becomes fully coeducational, with girls invited to enrol from Kindergarten to Year 9. Enrolments reach 1,222. The school leases **Wentworth Park Stadium** for sporting activities.

- The 14th and current Head of School is Dr John Collier (2010 – current)

### 2012

The school acquires Level 5 of St Andrew's House.

### 2015

The school's enrolments, which experienced a drop after the GFC in 2009/10, return to pre-GFC levels – up to 1,146, with more girls across the school than ever before and the largest number of enrolments in Junior School in its 130-year history.

# Why I love SACS:

## former parent Christine Williams



*Former St Andrew's Cathedral School parent, Christine Williams, has contributed to our school community in a surprising number of ways: she is a former parent to her highly talented and successful musical son, Huw Belling; she contributed significantly to the P&F; she is the Foundation Director on the Gawura Committee and was even involved in the SACS community choir. As Executive Director at Macquarie Group Limited, Global Head of Legal, Macquarie Infrastructure and Real Assets, Christine certainly keeps herself busy but is still very engaged with the SACS community.*

*In this Q & A interview, Rosemary Miller asked where this passion for the school comes from and what drives her to continue her involvement now as a former parent.*

### How long have you been involved with SACS?

It is going on 17 years now, since 1998, when my son Huw commenced Year 7.

### What first attracted you to enrol your son at SACS?

SACS had a great music programme and a good reputation for the pastoral care of its students. Huw was a budding violinist with an interest in music and was awarded a music scholarship by SACS. I was also attracted to SACS because it was a city school and less cocooned from life in general, close to my work, with a mixture of students from all over Sydney.

### What was your family's experience of attending SACS?

It was just as good as I had expected. Huw did well academically and the school also nurtured his musical talent and debating skills. The music standard was exceptionally high and students were provided with excellent opportunities to travel and showcase their talents. Huw was always engaged in and enthusiastic about school life and his extra-curricular music and debating activities.

### Are there any people at SACS that really made an impact on you personally?

There were two prominent people that greatly impacted our experience at SACS. Firstly, Phillip Heath, who was the headmaster during Huw's time at school. He was a respected and inspirational figure to both parents and students. Secondly, the late Chris Belshaw, the former Head of Music. She had a big personality with a deep seated love of music and boundless enthusiasm for her subject. In the early years of Huw's schooling, I often took complaining phone calls from Chris about Huw not turning up for orchestra on time or missing rehearsals, but by the Senior College years, Huw had developed a close relationship with Chris, she had become a great supporter of him and our conversations turned much more positive! Chris was, in fact, very influential in Huw's choice of career and continued to provide him with support and occasional work as he pursued a career in music.

### After leaving SACS what did your son pursue?

Huw attended the Sydney Conservatorium of Music as a composition student, went on to obtain a Masters of Composition with Distinction from the London Royal College of Music and is in the process of completing a doctorate in composition from Oxford University. During and between studies, Huw has undertaken various music teaching jobs (including directing a SACS school musical), IT projects, composition commissions and conducting work. He is closely involved with the Sydney Chamber Opera, a successful young chamber Opera Company based at CarriageWorks.

### While a parent of the school, did you get involved in the SACS community?

Yes, mostly in things pertaining to Huw's music, including the Parents and Friends choir and ferrying him around to music gigs. I also developed a strong interest in Gawura and in making a contribution (both by donation of funds and my time) to ensuring its success.

### How did you get involved in the SACS Foundation?

I became involved after Huw contacted Vicki Fraser about my interest in contributing (through my business skills and contacts) to Gawura's establishment and initial fundraising. I was subsequently invited to join the Foundation Board and to chair the committee, overseeing Gawura fundraising activities, which are so ably led by Lucy Crook.

### What are the distinctive things that you love about SACS?

The great sense of community, the lack of pretension, the preparedness of everyone to pitch in and help and its social justice ethos which is epitomised by Gawura. I am passionate about Gawura and seeing it thrive, and also about SACS maintaining its exceptional music programme for students.

### How would you like to see Gawura develop in the next few years?

Ideally, it would be great to see double the number of students in the programme and the number of students successfully completing Year 12 and moving into tertiary education or employment.

### What hopes and aims do you have for SACS as Foundation Director?

To continue to raise the profile of Gawura, particularly among politicians and corporates, with a view to securing the level of sustainable funding required to provide many more inner city Australian Indigenous children with the education opportunities that they have been lacking for so many years. While there is currently a focus on improving education and employment outcomes for Indigenous children in remote communities, there is little airplay given to similar issues applying to the greater proportion of Australian Indigenous children living in urban areas. Success at Gawura is an opportunity to expose and redress this problem and hopefully inspire other private day schools to do the same.



# MUSICAL tradition soars with PETER PAN

BY MELANIE COLLINS

With such a strong choral tradition, it was inevitable that St Andrew's Cathedral School would establish a reputation for high quality musicals. From Gilbert and Sullivan favourites in the 1980s and '90s through to this year's little known but highly acclaimed *Peter Pan*, the school musical has become part of the school's DNA.

**S**CHOOL MUSICALS BECAME a feature event in the calendar of many Australian schools in the 1970s and 1980s. St Andrew's joined forces with several inner city girls schools in the 1980s and '90s to present some outstanding productions, including several Gilbert and Sullivan favourites *Trial by Jury*, *The Mikado*, *HMS Pinafore* and *The Pirates of Penzance*.

Under the Headship of Mr Phillip Heath (1995 – 2009), the school's musical strength soared with a host of extraordinary productions, starting with *The Boyfriend* in 1996, then *Oliver*, *West Side Story*, *Godspell*, *Pirates of Penzance*, *Les Misérables*, *Guys and Dolls* and *Paris*.

The Head of Music, Mr Ralph Wilcock, who started at SACS in 2005, said the school's reputation for producing high standard musicals has grown in his time here, and even extends to the wider public.

"There are three unique things about St Andrew's musicals. Firstly, there is a large pool of musicians to choose from. We have a large number of students performing at a high level, which means we have a lot of experience to choose from and we know every musical performance will be a very high standard. Our reputation now extends to the wider community, with many people who have no connection to the school now coming to watch our musicals," he said.







"Another unique element and challenge is that because we don't have our own venue, we usually hire a professional venue, which gives our students an extraordinary opportunity to experience a purpose-built venue.

"The third thing is that our musicals are very inclusive, so any student who wants to be in the chorus can be included. No one is excluded. And the level of commitment from our students throughout the five months of rehearsals is quite extraordinary."

Mr Wilcock said being involved in the production of a musical can be life-changing for many students.

"The students learn about organising their time and being responsible because they have to fit all their class work and assessments in with rehearsals," he said. "They learn so much about life – working together, about friendship, trust, not letting each other down, treating others with respect and being responsible to the team for turning up and doing their best – the benefits to the students and the school are enormous. The students also enjoy the aspect of entertaining others and giving the audience and their parents something to enjoy."

Selecting the next musical is always done at least a year out from the production and Mr Wilcock said it is quite an involved process.

"I always try to select a musical based firstly on what singers we have at the school because I know we've always got experienced musicians for the orchestra," he said.

"Selecting *Peter Pan* was much riskier than previous musicals because it had never been performed before in NSW. I don't know why it hadn't become more popular because the music is amazing.

"I spoke with the music captain and a few other students and played them the opening song and they instantly loved it. I just thought it was the right story and the right time to do an unknown musical. I had enough faith in the talents of the students that I would find the right people for the major roles. And from the very first rehearsal, the kids were hooked on it!

"What was great about *Peter Pan* was the number of kids who turned up to auditions who I didn't know about," he said. "Charlie Hollands (*Peter Pan*) was a good example. When he auditioned last year, I didn't know about his musical ability, and Jack Westbury-Driscoll (who played Hook) does drama but doesn't do music."

### Challenges of staging *Peter Pan*

Mr Wilcock said producing *Peter Pan* brought many challenges, including the coordination of rehearsal schedules that involved more than 100 students and the dangers involved in the flying sequences on stage.

"The two major challenges with the production were the large cast and the flying elements on stage," he said. "The flying elements added quite a bit of expense and challenge but the students really stepped up and it ended up working really well. It was the biggest cast we've ever had too, with over 100 kids on stage performing, which adds to the logistical challenge of scheduling rehearsals etc. There was a lot of training for the flying and the kids had to be certified to learn how to be lifted up, so that was a challenge and a major worry due to the safety risks.

"But it all worked out brilliantly and now we have to look to the next one in 2017. I'm thinking it's going to be part of the older tradition, perhaps by Gilbert and Sullivan."





## History of musicals at St Andrew's Cathedral School

1982 – *Mikado* in association with St Catherine's School

1986 – *Murder in the Cathedral*, St Andrew's Cathedral, with included music by St Andrew's Cathedral Choristers

1987 – *Mikado*, St Andrew's Cathedral Chapter House with St Catherine's

1988 – *Trial by Jury* and *Amahl and the Night Visitors* and also *Windjen*, a new Australian Opera by SACS staff member Barry Hayes as the school's contribution to the Bicentennial Celebrations

1990 – *HMS Pinafore* with SCEGGS Darlinghurst and Sydney Girls High, PLC Pymble, Conservatorium of Music

1991 – *The Pirates of Penzance* with Meriden in the BBC Auditorium

1992 – *The Musicians* written by Barry Hayes, with Monte St Angelo and SCEGGS Darlinghurst, BBC auditorium

1994 – *Noye's Fludde*, St Andrew's Cathedral

1996 – *The Boyfriend*, in association with Queenwood

1998 – *Oliver*, in association with St Vincent's College

2003 – *West Side Story*, Footbridge Theatre

2005 – *Godspell*, St Andrew's Cathedral

2006 – *The Pirates of Penzance*, Seymour Theatre

2007 – *Les Misérables*, St Andrew's Cathedral Chapter House

2008 – *Guys and Dolls*, Seymour Theatre

2008 – *Joseph and the Amazing Technicolor Dream Coat*, Sydney Square

2009 – *Paris*, Seymour Theatre

2011 – *Children of Eden*, Parade Theatre, NIDA

2013 – *Beauty and the Beast*, Parade Theatre, NIDA

2015 – *Peter Pan*, Chatswood Concourse.

# Where are they now?

Mrs Lyn Jarvis caught up with 11 past leading lights of SACS musicals who have continued their performing arts journey after school.



**Gavin Brightwell**  
(OA 2009)

SACS musicals: *Les Misérables* (2007), *Guys and Dolls* (2008), *Paris* (2009)

What have you been doing since leaving school? I completed a Bachelor of Music (Music Theatre) from AIM in 2012. Since then, I have been auditioning for a range of large scale professional productions and playing several roles in productions around the place such as Judge Turpin in *Sweeney Todd* and Raoul and The Phantom in *Phantom of the Opera*. As a hobby and something else to do on the side, I've started a Strata and Property Maintenance business (Austrata Solutions) which has huge potential and fits perfectly alongside Music Theatre. In my spare time, I'm also broadening my horizons with a Bachelor of Commerce in International Business. For anyone that knows me, travel is a huge part of my life and I am continuing to find new places around the world to explore.

How did SACS influence where you are today? If it wasn't for SACS and in particular the Music Department and Chris Belshaw, I would not have found my talent and passion for performing in Musical Theatre. Her push, compassion and drive to see me make it to the top is almost the sole reason why I am pursuing it today. If it wasn't for her, who knows what I would be doing. SACS opened up a world of opportunities for me and I am so excited to see what the future brings.

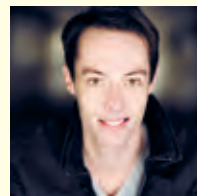


**Harriet Gillies**  
(OA 2007)

SACS musicals: *Godspell* (2005), *The Pirates of Penzance* (2006), *Les Misérables* (2007)

What have you been doing since leaving school? I first completed a BA at the University of Sydney and was President of the Sydney University Dramatic Society in 2010. Then I did a Graduate Diploma in Directing at the National Institute of Dramatic Art (2012). My main work now is as a director, performance artist and one half of the Sydney-based live art partnership *zin*. I often present original performance work at festivals across Australia. I have worked in some leading Australian theatre companies, including La Boite Theatre Company, Griffin Theatre Company and Sydney Theatre Company, most recently as assistant director on the STC's *Suddenly Last Summer* at the Opera House. My art partnership *zin* were 2 of 12 artists doing a live-in residency with Marina Abramovich as part of the Kaldor Public Art Projects in June this year.

How did SACS influence where you are today? It was at SACS that my creativity and love for every kind of performance began with my involvement in Theatresports, Drama Ensemble, Chamber Choir and of course the SACS musicals (where I was always cast as the 'ugly-old-shrew' role). In Year 12 (2007), I became Drama Captain and insisted that Mr Meakin let me do a weekly drama report in assembly because there was a weekly sport report. In the super graduating year of 2007, I was surrounded by amazing, talented and creative minds, who I feel were very influential. I feel lucky to have learned from the amazing heads of Drama and Music – Jane Simmons and the inspiring late Chris Belshaw. Those two strong women told us to push ourselves, work hard and believe in ourselves and all our work is testament to their efforts.



**Tom Heath**  
(OA 2007)

SACS musicals: *West Side Story* (2003), *Godspell* (2005), *The Pirates of Penzance* (2006), *Les Misérables* (2007)

What have you been doing since leaving school? I trained at CAP21 (New York) in 2008 (Professional Musical Theatre Training Program) and then completed the Bachelor of Dramatic Art (Acting) at the Victorian College of the Arts (2010-12) (receiving the Richard Pratt Bursary for outstanding achievement). I did some more training at the Bell Shakespeare Company in 2013 and this year am completing Honours work at the VCA. I've been involved in quite a number of stage productions over the years, including in recent years: *Kindness* (Theatreworks), *The Rivers of China* (Don't Look Away Theatre) in 2015; *Plastic Tree* (Owl and Cat Theatre), *Doug Holcombe* (Type Faster Productions), *Royals* (Always Working Artists) in 2014; *Julius Caesar* (Proper Villains Theatre), *We Are Perpendicular* (Canberra's You Are Here Festival) in 2013. I've also done some directing and this year was the Assistant Director for the Complete Works Theatre Company productions of *Macbeth* and *Romeo and Juliet*.

How did SACS influence where you are today? Some of the great experiences I had with music at SACS include singing for the Queen at her Golden Jubilee at Windsor Castle, singing in Washington National Cathedral, Westminster Abby and the Somme for the 2006 ANZAC Day service. SACS provided astonishing opportunities in drama with Theatre Sports, where our team made it into the finals in 2006 and 2007, as well as the Shakespeare Festival in which our adaptation of current new stories with Shakespearean text won us the state title. The privilege of learning from driven mentors, who believed in the remarkable talents of the students I was fortunate enough to learn with, made the SACS community extraordinary. I can blame SACS entirely for infecting me with an unquenchable desire to express myself through dramatic artistic practice and subscribing myself to an inconstant career path of confusion and wonder. For all this I am extremely grateful.



## I feel in so many ways that St Andrew's trained and taught me numerous skills that I wouldn't have received anywhere else.



**Grace Partridge**  
(OA 2011)

SACS musicals:  
The Pirates of Penzance (2006), Les Misérables (2007), Guys and Dolls (2008), Paris (2009)

**What have you been doing since leaving school?** After continued involvement with the music and theatre departments over nearly five years at SACS, I have felt enabled and inspired to further these pursuits in a professional field. Here are some highlights: In 2011, I attended the London Academy of Music and Dramatic Art (LAMDA) and underwent an intensive course in Shakespearean Theatre. In late 2013, a one-woman show I created was selected for the Short & Sweet Cabaret Festival in Newtown. In early 2014, Milk Crate Theatre Company offered me a year-long position as a 'Trainee Associate Artist' to accompany my musical work/performance in their play *You Are Here*. I'm currently in my final semester of a double degree course: BA (with a Theatre and Performance Studies major) and BMus as a vocalist at UNSW. I teach weekly as a private singing tutor and started teaching the Year 7 Drama Club at SHORE this year. My current highlights includes close work with the Australian Theatre for Young People as a regular tutor; and my current role as a vocal coach and Assistant Director of their 2015 show *War Crimes*. At the conclusion of my undergraduate degrees, I intend to pursue a Masters degree in either ethnomusicology, or the specialty field of community based/prison theatre in London.

**How did SACS influence where you are today?** I feel in so many ways that St Andrew's trained and taught me numerous skills that I wouldn't have received anywhere else. Particularly under the care of Chris Belshaw and Paul Eastway, I have been confident and capable enough to take on extensive tertiary study as well as professional work in the field. I still think fondly of the music tours, the early morning choir starts and of course my roles in the musicals. St Andrew's has shaped who I have become.



**Rebecca Breeds**  
(OA 2005)

SACS musicals:  
West Side Story (2003), Godspell (2005), The Pirates of Penzance (2006, drama coach)

**What have you been doing since leaving school?** I chose to defer my university studies after six months in order to play the part of 'Leah' in the independent film *Newcastle*. As the film wrapped I travelled to Uganda to work with the children and mothers of the 'Watoto' Organization. Upon my return, I was cast in the third series of *Blue Water High*. In my final week of shooting that show, I auditioned for and was offered a series regular role on *Home and Away*, playing Ruby Buckton. I worked on *Home and Away* for four years, during which time I studied nights and weekends at The Actor's Pulse and was also twice nominated for a Logie Award. After I finished *Home and Away*, I was cast in the Bollywood film *Bhaag Milkha Bhaag*, shot in India and Thailand. Soon after, I landed my first lead role in an American TV Series on the CBS comedy pilot *We Are Men*, which was filmed in LA. I got to work alongside comedy genius Tony Shalhoub, Jerry O'Connell and Kal Penn for nine episodes. Earlier this year I played Molly Meldrum's fiancé in the Channel 7 TV Miniseries *Molly*. Upon returning to LA, I scored a recurring role in the US TV show *Pretty Little Liars* on cable network ABC Family. Recently I was also cast in The CW show *The Originals* and am currently living between LA and Atlanta shooting both shows. I am very much living my dreams and beyond.

**How did SACS influence where you are today?** I was initially attracted to SACS for its music department, and I was not disappointed, but what I didn't anticipate was how much I would benefit from exploring my creativity in the drama department. I even ended up being the Drama Captain at SACS and then went on to study a double degree in music and performing arts at UNSW.

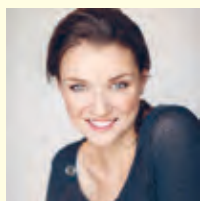


**Huw Belling**  
(OA 2004)

SACS musicals:  
as staff – Godspell (2005), The Pirates of Penzance (2006), Les Misérables (2007), Guys and Dolls (2008), Paris (2009)

**What have you been doing since leaving school?** I am currently in the third year of a doctorate of philosophy in music composition at the University of Oxford. I am presently composing an orchestral suite, two movements of which, having won separate competitions, received their premieres in early 2015 at the Sheldonian theatre in Oxford. The 'snake dance' movement *Nahash* was performed by the celebrated Oxford Philomusica, and the *Sarabande* movement was performed by the university's own orchestra, who invited me to guest-conduct the concert. Additionally the Gramophone award-winning *Ensemble Plus Ultra* premiered a commissioned piece after renaissance composer Francisco Guerrero's *Prudentes Virgines* in London to critical acclaim. While in the UK I have also been a consultant on an ambulatory play performed by Sussex House School in London. Back home I remain an Artistic Associate with the Sydney Chamber Opera, and I return to Australia often to catch up with old friends, colleagues and students, and to work on upcoming productions.

**How did SACS influence where you are today?** An invaluable thing I learned from my time at St Andrew's was a can-do attitude. A lot of the time it is easy to see reasons why things can't happen, but my mentors at SACS were far more interested in what *can* happen, and far less interested in allowing me to chicken out. This go-getting spirit is surprisingly rare, and its competitiveness is prized, providing me with the optimism and self-confidence necessary to take risks in a difficult profession. I also found a passion for teaching and learning: it is noble and necessary, and good. The sharing of knowledge and experience remains a vital part of my career.



**Rachel Cole**  
(OA 2003)

SACS musicals:  
*West Side Story*  
(2003)

What have you  
been doing since  
leaving school?

I never really realised that musical theatre could be a full-time career, so after school, I studied Psychology at The University of Sydney for four years and got a 'proper job' as a research assistant. A year later, I took a risk and studied Performing Arts at Ed5 International and then landed my first job at Opera Australia as a dancer/actor. Next came *CHESS* and *Promises Promises* in Melbourne, then straight into the Australasian tour of *WICKED* for two years and now *Matilda The Musical*, where I understudy the two female leads – Miss Honey and Mrs Wormwood.

**How did SACS influence where you are today?** Both of my brothers had music scholarships at SACS, so I started in Year 10 knowing the music programme was excellent. In Year 12, I played Anita in *West Side Story*. I took it far too seriously, and loved every second. At SACS I had my first singing lessons, took my first steps on a stage and was given a chance to discover what I loved beyond just academia. It made all the difference.



**Harry Milas**  
(OA 2008)

Actor, writer,  
professional  
magician and  
current national  
Theatresports  
champion. Also one  
of Australia's fastest

at solving the Rubic's Cube (9 seconds!)

SACS musicals: *West Side Story* (2003), *Godspell* (2005), *The Pirates of Penzance* (2006)

What have you been doing since leaving school? I have been performing and practising magic professionally, did a diploma at AFTRS, performed in lots of Theatresports competitions and have done a fair bit of musical theatre. I am one half of the comedy duo Mantaaur that performed Premium Fresh! (live improv) at the Sydney Comedy Festival this year. I also teach Mnemonics.

**How did SACS influence where you are today?** St Andrew's gave me the chance to embrace the things I love and let them flourish. There was endless patience for experimentation and trying new ideas while always pushing us to work harder, learn more and share our knowledge. I carry that concept of freedom to this day.



**Emilio Mancia**  
(OA 2013)

SACS musicals:  
*Beauty and the Beast* (2013)

What have you  
been doing since  
leaving school?

After I left school, I auditioned for my first Opera, Gilbert and Sullivan's *The Gondoliers*, with Pacific Opera and was given a chorus part, for which I was over the moon! So my first year at Sydney University became a juggling act between study and rehearsals and then finally the show in August of 2014. I went to the *Peter Pan* camp earlier this year and whilst speaking with Dr Watson, it was joked that I'd make a good teacher, so I gave up my studies in psychology and started a dual degree in Arts (Music) and Education. I have been in four productions in 2015: Janaček's *The Cunning Little Vixen* with Pacific Opera, Sydney Independent Opera's Gala concert, Rockdale Opera Company's *Trial By Jury* and their upcoming production of Mozart's *The Marriage of Figaro*. I am also working in the SACS Music department as a choir assistant and in administration.

**How did SACS influence where you are today?** Without SACS, I don't think I would be where I am. I especially have to thank Mr Ralph Wilcock and Mr Michael Thill for the support that I was given during my time at school, both in Music and Academics respectively. I wish to further my operatic studies and perform where possible as well as return to SACS and teach in the music department so that I can hopefully pass on my passion to others and inspire a new generation like my teachers inspired me!

**I can hopefully  
pass on my passion  
to others and inspire  
a new generation  
like my teachers  
inspired me!**



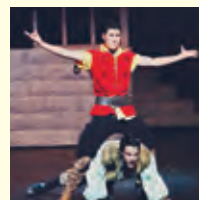
**Sophia Lee**  
(OA 2014)

SACS musicals:  
*Children of Eden*  
(2011) *Beauty and the Beast* (2013)

What have you  
been doing since

leaving school? After leaving school, I performed in *Encore* 2015 and started attending the Sydney Conservatorium of Music studying Music Education. I also started working in ClickView as a Content Assistant where I work with other teachers in a team to ingest videos as well as other work here and there. I aim to become a music teacher, whether its high school or primary school, I don't mind (both would be better!) since St Andrew's has shown me that the joy that comes out of spreading music to both ages is equally as great.

**How did SACS influence where you are today?** I definitely wouldn't be where I am today without SACS. It was during the USA music tour in 2014 when I realised that I really do have a passion for teaching music, thus my degree choice. On top of this, SACS has provided me with so many opportunities that I otherwise would not have experienced, from the small lunchtime concerts to singing solo in a Volkswagen gig, I have enjoyed every bit of it and hope to give my future students a similar experience in music.



**Jonathan Borg**  
(OA 2014)

SACS musicals:  
*Children of Eden*  
(2011) *Beauty and the Beast* (2013)

What have you  
been doing since

leaving school? I am currently completing an Education degree at Sydney University. Since finishing school last year I have immersed myself in as many activities as possible, many of them musical. I went up to Armidale in January to sing in Opera New England's production of *Carmen*, I will return next year to do *La Traviata*. I am in a number of acapella groups at Sydney University (including a Barbershop quartet!) and continue to sing in the Cathedral Choir.

**How did SACS influence where you are today?** Whether performing at the NIDA Theatre or within the hallowed walls of the splendorous Cathedral, SACS and especially its music has taught me the value of constantly striving for the highest standard of performance. This work ethic has benefited me in all parts of my life, not just musically.





# Music a key component of student wellbeing

**Head of St Andrew's Junior School Mrs Rhonda Robson says learning and performing music from a young age delivers a multitude of benefits. She explains why music, and particularly choral music, plays a major role in the lives of students in the Junior School.**

**T**HE BENEFITS OF Music to students' learning has been well documented. Benefits include improved visual spatial thinking, improved language skills, and improved working memory capacity. Each of these benefits has been verified by measures on intelligence scores. Learning music requires the child to think in different ways and to learn different script, similar to learning another language. Other benefits include the performance opportunities.

Music composer and former St Andrew's resident artist Huw Belling recently explained how "singing completes the whole package". He cited research that states that singing is the most important primary musical experience. He suggested that singing should commence before instrumental lessons are started and continue throughout the primary years. The voice itself, he said, is the "perfect instrument".

The benefits of singing are profuse and widely supported by the research, including academic, social, emotional and even physical! While singing, children develop listening skills, language skills,

self-control, concentration, memory, as well as an understanding of tone, beat, rhythm, pitch and harmony. More recently, studies have shown that singing even encourages brain development.

Emotional benefits of singing include the fostering of a sense of accomplishment and self-confidence. Physical and psychological benefits include causing the mind to focus and the body to relax. Singing causes endorphins to flow, stimulating a good feeling throughout the body as well as stimulating brain activity. Deep breathing associated with singing brings more oxygen to the brain, aiding thinking and learning, improving circulation and reducing stress.

Children who have the opportunity to sing in a group or perform in a musical – particularly if led by an inspiring conductor – learn to collaborate, to work toward a goal and achieve a product of merit. The benefit is both personal and social. There is a certain joy in sharing responsibility for a performance with a group within a friendly atmosphere. At the end of the process, children experience a sense of pride, satisfaction and warm feelings as a result of their own commitment and the group achievement. When you sing, musical vibrations move through you, providing a personal experience which lifts the mood. The shared joy is immediate, tangible and empowering. Singing has been described as "an infusion of the perfect tranquilizer, the kind that both soothes your nerves and elevates your spirits".

Performing in front of a crowd naturally builds confidence, which has broad and long-lasting effects on general wellbeing. Group singing is transformative. It has

been described as taking "something incredibly intimate, a sound that begins inside you, sharing it with a roomful of people and it coming back as something even more thrilling: harmony". Singing with others in a group seems to reinforce all of these positive effects, and children learn to operate within a team. And yet nationally, unfortunately, there has been a continual decline in the opportunities for choral singing in schools, which is of great concern in light of the research suggesting such a multitude of benefits for children.

Fortunately, St Andrew's Junior School has a proud history of musical productions. In the last decade, these included:

- 2004 *Aladdin*
- 2006 *Jonah*
- 2008 *Joseph*
- 2012 *Cinderella Rockerfella* – Director Emily Edwards, Musical Director – Kate Scarfo
- 2014 *Daniel, a Hard Act to Swallow* – Director Emily Edwards, Musical Director – Kate Scarfo
- 2015 *Shakespeare Shenanigans* – Drama Production



# Vincent Fairfax builds foundations for the future

St Andrew's Cathedral School is steeped in a rich and wonderful history where reminders of the past are prominent in the daily life of the school – none so evident as the presence of former devout Anglican and philanthropist, Sir Vincent Fairfax, whose photo watches over the students in the Fairfax Room.

*Sir Vincent and his wife, Lady Nancy, started their strong association with the school in the 1970s. Their legacy continues today through the Vincent Fairfax Family Foundation's invaluable support of Gawura. As an important part of the school's history, we sought permission to include an article on Sir Vincent and Lady Nancy, together with the VFFF, in this special edition of Inspire Magazine as it showcases and celebrates the school's 130-year history. The VFFF were delighted to be included and provided us with this unique snapshot of the family's involvement with both St Andrew's Cathedral School and Gawura.*

**S**IR VINCENT FAIRFAX was a longtime supporter of St Andrew's and his speeches at the school underline a strong attachment to its values and endeavours. In a speech to the school in September 1978, Sir Vincent stated how privileged he felt, along with his wife and family, to have had some part in the preservation and extension of something more than just another school and just another choir. He said that: "For 20 years I have been associated with several appeals when the school has needed support for a new building for an expansion of its activities. They have all been successful in demonstrating people's loyalty, conviction and realisation of the uniqueness of this Cathedral school."

Additionally, in his address at St Andrew's Cathedral School's annual Speech Night in October 1980, Sir Vincent stated: "This now great school provides you with an opportunity to be a great Australian, to be successful, happy and useful, to absorb the Christian teaching which is presented so helpfully – giving you the inner strength

to achieve the goals and ambitions which you must learn to set for yourselves."

Between June 1977 and July 2002, the Vincent Fairfax Family Foundation made six significant funding distributions to St Andrew's Cathedral School. These grants supported a range of projects including the development of music, library and choir facilities. In April 2007, the Foundation researched opportunities for significant support of Indigenous Australians, particularly in the area of education. One such opportunity included support for St Andrew's Cathedral School – Gawura Campus. In September 2007, the VFFF Directors agreed to an initial distribution

of \$100,000 to St Andrew's Cathedral School to provide operational support to the Gawura campus, and made a commitment of a further \$100,000 in 2008 and 2009.

Since that time the Foundation has continued to support Gawura through primary and secondary student scholarships. In 2014, two of these Gawura scholars progressed through Year 11 with sound academic results and active participation in sporting and arts activities. It is very pleasing that with VFFF support, they are well placed to succeed in Year 12 in 2015. The Foundation looks forward to celebrating this outstanding milestone with the scholars.



Second, third and fourth generation members of the Vincent Fairfax family (including three out of four of Vincent and Nancy's children – Sally (front row left), Tim (back row second from right) and Ruth (centre). Most of the team are actively engaged in the work of the VFFF today.





Mr Peter Hunt, founder, Hunt Family Foundation and Sharon Minniecon, Gawura community. Sharon presented Peter with a beautiful artwork by 2011 SACS graduate and Gawura programme student, Sonny Green.



2015 Gawura student leaders

# Hunt family shares Gawura vision

In addition to the VFFF, which provided operational funding at the outset, the Hunt Family Foundation provided the scholarship funding required to grow the number of enrolments. The significant financial support of both the VFFF and the Hunt Family Foundation enabled Gawura to go from simply an idea into a living, breathing, successful reality! Mr Peter Hunt, the founder of the Hunt Family Foundation, spoke with Ms Lucy Crook and shared his story.

## Can you tell us why you set up the Hunt Family Foundation and the Foundation's focus?

I set up the Foundation about 12 years ago as I started to realise just how lucky I had been in life. Growing up I had parents that loved and supported me, a home, health, a good education, the list goes on. As a child I was given a great chance in life. So many people are never given this chance so I wanted to share my luck. I also wanted my children to understand just how important it was to give and support people who had been less fortunate in life than we had all been.

Gawura is an important part of St Andrew's Cathedral School's recent history and is very much part of the fabric of the school. The Hunt Family

## Foundation has been a tremendous supporter of the Gawura programme almost since inception. What attracted you to St Andrew's and this fledgling programme?

I knew nothing about St Andrew's when I was approached by the Chair of the SACS Foundation, Mr Peter Warne, who I had worked with at Bankers Trust. He introduced me to the then Head of School Mr Phillip Heath. I found Phillip and his team incredibly inspiring because they were trying to create something special. When Phillip left, the new Head of School, John Collier, was equally committed to making a difference and so were his team. It's very hard not to support people with such a strong social vision and who have the capacity to achieve their vision if they can access the right funding and support.

## Why do you see support of Indigenous education as important?

I want our Indigenous people to be given the same opportunities as I was given and education is such an amazing enabler. Success will come when there is no difference between the educational and life opportunities given to Indigenous and non-Indigenous people in this country. We need this to be a first order issue in Australia and governments need to play a far more positive role alongside philanthropists and educational establishments than they have done in the past. It's all about leadership and cut through, rather than just words.

## What is one of your favourite memories of supporting scholarships at Gawura?

Going into Gawura for the first time and meeting the beautiful children and the special teachers. I saw a lot of love and support from the teachers and a lot of

excitement from the children in that room. It's the chance that all children should have. Whether they take advantage of the chance is up to them.

## What is your hope for the students the Hunt Family Foundation has supported?

My hope for the young people that we have supported is that they have full and happy lives and that they realise that giving of themselves to help other people who are less fortunate will bring them enormous happiness.

## We have five Gawura students graduating from Year 12 this year. What words of advice would you give to all our secondary students as they embark on the next phase of their lives?

To have been given a great education is to have been given an extraordinary gift. Use it well and follow your dreams with energy and drive. Focus on what you are passionate about and remember that true happiness and fulfilment comes from within you – from being true to yourself – and not from trying to impress or live up to the demands of others. Be thoughtful and remember that as human beings we are all part of one single human family and that every human being deserves a chance in life.

## Anything else you would like to add?

Just follow your dreams and back yourselves. You will be surprised by what you can achieve!



There are several teachers at St Andrew's Cathedral School who have been here for more than 20 years and have journeyed through the many changes that have taken place under three Heads of School. We spoke with Mrs Angelika Roper, Capt. Guy Davidson and Mr Jim Boddy about their experiences and the things they have enjoyed most while working at SACS.

**1. What are the traits about SACS that you most like and have been key in your deciding to remain here?**

**Angelika Roper:** From the outset I found the students very warm and accepting of all students. It's a very inclusive environment where all students can find their niche. Each person is valued here. I love the fact that SACS is not known just as a sport school or just as a music school etc. Everyone can feel at home here.

**Guy Davidson:** I've put up with 24 years of commuting 4.5 hours a day (from the Blue Mountains) because of the relational nature of the school. When other opportunities to work elsewhere have come up that have required less travel, the relationship side within the community is what has held me here. And that's the collegial community and also the relational tone between staff and kids. It's been wonderful from the beginning but I think the introduction of coeducation raised the relational aspect of the school. There's a genuine quality to the engagement between students and staff that is fairly unique to this school. The staff go an enormous way beyond their job descriptions in terms of what they give.

This pastoral and relational aspect has been part of the school's foundations right from the beginning. Rev Melville Cooper Newth (the Head of School from 1941 – 1979), who I knew before I came to work here, was a very student-centred, pastoral man and his 38 years as Head ensured that ethos was cemented. His priority was to know every child individually and to personalise responses to each child. And basically it was an expression of his commitment to the Gospel to care for kids as whole people. But even before him, the Gospel has been a prime motivator.

**Jim Boddy:** St Andrew's has seen constant change and growth. When I arrived it was a small, struggling school in a high rise building. Kirrikee grew from nothing and the size of the school increased with leaving at Year 12 being the most celebrated occasion rather than Year 10. This presented itself with so many opportunities to grow and develop as a teacher. However, while the school has seen so much growth and change, it has always been a caring, pastoral school and has been a strongly Christian school, in that Christ is the centre of belief at the school.



**Guy Davidson:** started at SACS in 1992 and is currently Head of Canterbury House, Chaplain to staff and a classroom teacher (Christian Studies and Studies of Religion) across Years 7-12



**Jim Boddy:** started at SACS in 1982, and is now Head of Year 8 and teaches Science.



**Angelika Roper:** started at SACS in 1989 and is currently the Head of LOTE (Languages other than English) and Supervisor for OHS students at SACS





## There's a genuine quality to the engagement between students and staff that is fairly unique to this school.

The second reason why I've remained at SACS is the connection that the school has with the Cathedral and my involvement as the school liaison (1996 – 2014) with the Cathedral Choir. This involvement has allowed me to travel the world and experience different teaching lifestyles, especially in English cathedrals – these have been amazing opportunities that virtually no other Australian school teacher would have experienced. The friendships I've had with the current and previous Cathedral musicians, Ross Cobb and Michael Deasey, have been an encouraging factor to remain at SACS. The staff at SACS have been awesome too. Poor relationships among staff are rare and the staff have always been supportive of me as, like all teachers, I've had ups and downs. Good colleagues encourage you to stay.

The school hymn's last verse states "we change but Thou art still the same" and "we change but Lord we bear thy name". These are major factors in my remaining at SACS.

### 2. What do you like most about your job?

**Angelika Roper:** Relationships here are very strong and that goes across all people involved with the school – students, teachers and other staff and parents.

**Guy Davidson:** What sustains me is that I'm able to have a meaningful ministry here. I am here for people reasons rather than process reasons. For me, it's about working with people, engaging with people's lives, supporting and ministering to students and staff, and occasionally families – that's what keeps me motivated in my role. I also do enjoy teaching. I think the whole business of teaching and the demands placed upon teaching staff has increased exponentially. The resulting stress means that a staff chaplaincy role is increasingly important.

**Jim Boddy:** My present job is working with Year 8 and teaching science. Working with Year 8 is an amazing journey as you watch the students experience the ups and downs of a teenager. You are there to give wisdom to both students and parents and to see these students grow academically, physically, emotionally and spiritually. Science is a great subject to teach as there is so much enquiry into how and why about ourselves and the world. I love doing science experiments, from lighting a Bunsen Burner to making very smelly, sweet smelling aromatic esters and cracking Hydrocarbons with complicated scientific equipment.

### 3. What are the biggest changes/improvements you've seen in your time at SACS?

**Angelika Roper:** The biggest improvements would have to be in the buildings and facilities, with the many refurbishments which have taken place over the past 20 plus years. The biggest change was the introduction of girls into Senior College in 1999, and then gradually throughout the other year groups. This has enriched the fabric of the student body immensely.

**Guy Davidson:** Before Philip Heath arrived, school enrolments were down to 575 and it was struggling. A few years on – with the introduction of girls and the extension of the school from Kindergarten through to Year 12 – things really turned around. Part of the school's vision was extending the floor space and opening up the interior of buildings to natural light. Having dramatically improved the school's interiors has had an enormous psychological impact on the students and staff here. St Andrew's House used to have a 'rabbit-warren' feel to it and after they opened up a lot of the areas, it changed the psychological wellbeing of everyone remarkably. There were similar improvements made at the BBC as well.

**Jim Boddy:** The purchase and development of Kirrikee and the growth of outdoor education at the school and the school becoming coeducational and growing in size, along with the introduction of IB and MYP.

# The evolution of a distinctive Middle School culture

A wonderful feature of education at St Andrew's Cathedral School has been the willingness to change and innovate, in the quest to be relevant to the needs of the students over the years. This may well be the impact of being an integral part of the city of Sydney, set in a constantly changing and shifting landscape.

WORDS: DAVID SMITH

AS LONG AGO as the 1990s, with the opening of the Bishop Barry Centre in 1991 and the appointment of Mr Philip Heath as Head of School in 1995, St Andrew's adopted a twin campus model in which early secondary school children were separated from the Seniors, continuing to take the majority of their lessons in St Andrew's House. This was the precursor to the formation of a distinct Middle School, focused specifically on meeting the social, emotional and educational needs of students in early adolescence, during Years 7 to 9. Coeducation in Years 10 to 12 was also introduced in this period and this also shaped the flavour of St Andrew's education and innovation.

Middle Schooling as a separate and explicit concept did not really develop in mainstream Australian schools until the early 2000s but St Andrew's had shifted in that direction already. Instead of early high school being the 'missing years' in which students marked time and awaited the 'action' of Years 11 and 12, there already existed a conscious focus on the needs of early adolescents.

The leadership of Bob Meakin and Tim Bowden as Heads of Middle School in the early 2000s was pivotal and both made a significant contribution towards a culture in which students would thrive (rather than simply survive) at this point in their growth. While St Andrew's possessed a strong House System, the increasing significance of Year Coordinators was also recognised in this period. The adoption of technology for learning was growing and the re-development of St Andrew's House was significant in the provision of

suitable facilities for students in Years 7 to 9. The move to full coeducation across the school from K-12 took place in this period and so the school moved to cater for the needs of both emerging young women and men. Separate classes for boys and girls in some subjects was a feature that was pioneered at this stage.

## Middle School principles

The Melbourne Declaration, a joint statement by State Education Ministers in 2008, quoted Rod Chadbourn, and recognised what was already becoming a reality at St Andrew's, *"Middle Schooling refers more to a particular type of pedagogy and curriculum than a particular type of school structure ... It is not about rearranging traditional structures but is a new concept altogether."* Melbourne Declaration 2008.

This focus on maximising learning in the Middle Years has become increasingly important at St Andrew's. The recognition that Middle School students have specific learning needs and are 'not shrunken down mini-HSC students' and require learning activities and environments that cater to their stage of development has been pivotal.

Over the last 10 years, St Andrew's has sought to focus on three important principles to support students in the Middle years:

1. **People:** the provision of dedicated teachers who enjoy teaching young adolescents and are committed to supporting their growth towards the senior years. Positive relationships, mentoring and role-modelling of significant adults is a key component

and a great strength of our school. Student wellbeing is also a strong emphasis and is celebrated and promoted in small supportive groups of students with significant staff input and a strong relational approach.

2. **Place:** the development of a custom-designed learning environment in which students feel comfortable and at home, that suits their need for space, for movement and interaction. One of the things most noticeable today about the Middle School at SACS is what Dennis Denuto (in the movie, *The Castle*) described as 'the vibe'. There is a strong sense that young adolescents belong at SACS and the energy and enthusiasm of the students is clearly evident. The flexibility that being in city buildings has allowed has enabled the creation of classrooms that promote and support effective learning.
3. **Pedagogy:** SACS has supported the Melbourne Declaration in advocating that Middle Schooling refers much more to a particular approach to learning and curriculum rather than a structure or a building. We have developed a learning model that emphasises that each student is learning and growing every day. Our goal is that learning will be significant, challenging, networked and future-focussed. The more recent incorporation of iPad technology into our teaching and learning has emphasised the importance of developing the 21st Century skills of collaboration, communication, creativity, critical thinking and problem solving. The result is a practice that is distinctive, relevant and dynamic.



### The future

St Andrew's is dedicated to maintaining and enhancing our Middle School model that enables a smooth transition from Primary School into Secondary, emphasising best learning and engagement for students in adolescence. We recognise that students at this point have specific needs that require close attention and support.

The introduction of the Middle Years Programme of the International Baccalaureate Organisation into St Andrew's is an exciting development in 2016. This move represents our commitment to best practice in the assessment and learning of Years 7-9 students. The benefits will not only be

seen in students in Years 7 to 9 but will also manifest in the enhanced development of our students undertaking the HSC, the International Baccalaureate and beyond school, as they are equipped with the tools for lifelong learning.

Three principles have been identified more recently as key components of a student's experience of Middle School at SACS – maximising learning, enjoying school and providing student voice.

### Some things remain

While St Andrew's has been able to change and grow to meet the demands of a changing city and evolving trends in education, the school remains committed to its founding principle – to encourage

students to respond to God's generosity (as seen in the Christian Gospel) and to develop hearts that love, minds that grow and lives that give.

We seek to produce graduates who embrace challenges and change, and live with courage, hope and purpose.

### Meet our Middle School students





# Journey of a lifetime to ANZAC Cove

St Andrew's was one of only two Sydney metropolitan independent schools selected by ballot to send four students on a government funded trip to Anzac Cove, Gallipoli, on the 100th anniversary of the landing of Australian forces on the Turkish beaches on 25 April, 1915. From 28 worthy applications, the four students eventually selected were **Anna Hohne** and **Andy Foord** (Year 12), **Ethan Crossweller** (Year 11) and **Anthony Seggaert** (Year 10). They joined 128 other NSW students and teachers for the official Anzac Day commemorative services at Gallipoli on 25 April 2015. Below are two reflections on the tour by Ethan and Anthony. We have also reproduced Anna Hohne's poignant poem about the ANZACs, which was part of her application to be part of the Gallipoli tour.

## By Ethan Crossweller (Year 11)

After the suspense of waiting for months, the trip finally came! Along with students Anthony Seggaert, Anna Hohne, Andy Foord and Mrs Hufton from the History faculty, we took off from Sydney Airport for the 100th centenary of the Gallipoli landings. Excited and nervous, we really didn't know what to expect, but our apprehension soon settled as we found ourselves in the great city of Istanbul. Bustling streets and endless buildings lay in our path as we headed off for what would be an historic and emotional time at Gallipoli.

To wander the shores of the Gallipoli Peninsula, to look over the gravestones of the fallen ANZACs and to admire the beauty of the sun-soaked coast and rugged terrain has been the most

incredible experience. With 8,143 Australian deaths, 65,000 Turkish deaths and a campaign lasting nine months, you can learn all the facts and figures in a history class but you can never really picture the scene – the tiny stretch of sand that is ANZAC Cove, the arduous terrain of the topography, the cold. Walking through the battlefields and the cemeteries has not only given me the images to go with the facts but has made me stop and reflect. It has made me consider the loss felt and courage shown on that day, in that time, in that place.

It was an incredible honour to represent our school, state and country, something I know all five of us will cherish for at least 100 years. We are all thankful to the State Government and the NSW Department of Education for the opportunity and to the

wonderful organisers of the trip, including Mrs Hufton, who worked tirelessly throughout the selection process and put up with four teenagers for a week!

**257 days**  
**8,143 Australian deaths**  
**19,441 wounded**  
**Average age: 28 years**  
**Youngest: 14 years**





### By Anthony Segart (Year 10)

One century ago this year, ANZAC forces landed in Gallipoli, Turkey, marking Australia's entry into the Great War – what we now recognise as Anzac Day. But you already know that. It's everywhere – it's the focus of hundreds of news stories, dawn services and (sometimes) two-up games around the region. I already knew all that too. In fact, most students learnt about this historic event – which some refer to as 'the birthplace of modern Australia' – from very early on in their education. But before beginning my personal research and eventually making the trip to Gallipoli, I knew very little about the young men that actually fought, and often, died, right there.

As part of the State Government's *Gallipoli 2015 Schools Tour*, St Andrew's Cathedral School was awarded four places to attend the Dawn Service at Anzac Cove on April 25. Students had to enter a competition to win one of the prized places by creating a piece of work – such as a poem, piece of art, essay or video – on one area of the Anzac Story.

I created a video about the local heroes living in my area in World War I. I was fascinated by the things people in my local area did during the war, including the mayor who resigned and enlisted to fight as soon as he could. A long interview process was followed by an even longer nervous wait to find out if we were selected for this once-in-a-lifetime opportunity.

But all my research did not prepare me for what we could expect to find and learn at Gallipoli. As soon as we arrived on the peninsula, we were taken aback by the incredible nature surrounding us. I found it hard to imagine all the phenomenal violence that took place right beneath my feet.

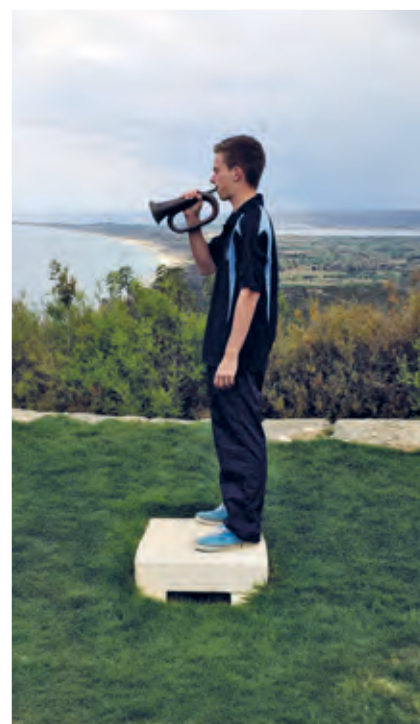
The juxtaposition was so sharp, I felt detached from what we were learning about.

Further, I never knew the area the ANZACS fought in was so small; it was hard to understand the size until I stood on the peninsula, with the vista in front of me. Our terrific guide showed us where each objective was for the ANZACs over the course of the fighting.

The thing I still find harder to understand, however, is the age of the people that fought for the ANZACs. They were so young; many just a year or two older than I am. I can't understand that because I have nothing in my life today that can compare to the immense trauma and danger those boys faced. For that, I feel deeply blessed.

The most memorable and moving part of the journey was visiting the headstones and reading the epitaphs the family chose to inscribe on their loved one's final resting place. Some were painfully beautiful: "Some day we will understand". Others were more poetic: "Greater love hath no man than this. For God, King and Country." A final one: "Saved by grace".

The trip was a truly incredible experience for us all. It was an emotional and tiring journey. The value of what we learnt about the ANZAC story cannot be forgotten.



"One of the most memorable parts of the day took place at the Nek commemorative site. The group was blessed to have Ethan Crossweller play the *Last Post* on the bugle. This was a very powerful and moving experience which captivated the surrounding public and I am sure it's a memory that everyone will remember." – **Andy Foord**



# Gallipoli

BY ANNA HOHNE

As we stand here in the Cathedral  
With the trumpet blowing loud  
A student thinks of ANZAC Day  
slouched amidst the crowd.

"Why bother with the day?" he thinks,  
"Why bother with the lot?"  
"Why bother to remember those  
who've long since set to rot?"

He stands there in his uniform,  
Buttons up and blazer on,  
He will never know the pain of war,  
nor live or die by gun.

100 years ago today,  
Another boy stood proud,  
Buttons up and blazer on,  
sent with praises from the crowd.

Then they got there to Gallipoli,  
And beheld themselves disaster,  
What happened to the promise of  
adventure, victory and laughter?

Scurrying through those trenches,  
Like some god-forsaken rats,  
Running through the trenches  
in their distinct, one-sided hats.

Dodging shells left, right and centre,  
Throwing makeshift bombs right back,  
They grew steadily more desperate,  
yet the enemy would not crack.

As the ground got all the steeper,  
And the cover all the less,  
As the fire blazed the thicker,  
to the ground the soldiers pressed.

Still the enemy kept coming,  
So the ANZAC boys they went,  
Armed with valour, courage, bravery,  
they made one last ascent.

Up the hills of Dardanelles,  
To the Lone Pine and the fight,  
The ANZAC boys kept running,  
running through the night.

With their faces to the fire and their  
backs against the sea,  
The ANZAC boys kept fighting,  
Fighting, losing valiantly.

When they fell, they fell for mothers,  
Brothers, sisters, wives and lovers,  
fathers, daughters, nieces, nephews,  
For our future undiscovered.

Why do we then remember,  
the ANZAC legend now?  
Well what use is a sacrifice,  
If we leave it in the ground?

What were all the deaths for,  
If we can't take one day,  
To stand and to commemorate  
the men who now decay?

So to the boy in blazer,  
Who stands amongst the crowd,  
I ask you once again, my friend,  
do they not make you proud?

Is it not an honour,  
To stand in that great hall,  
And with your friends in silence,  
their tragic deaths to mourn?

And so once more I say to you.  
Why must we yet remember?  
If not to keep their memory from  
fading to an ember?

Well next time you see a graveyard,  
Read what the headstones say,  
It's for each and every one of them,  
we celebrate ANZAC Day.

But be careful on this day my friend,  
When you read all their names,  
Make sure you never, ever add glory  
to the pain.

Don't look at all the marble walls,  
And think of heroic deeds,  
Remember all the horrors of war  
and death to which it leads.

But take courage boy in blazer,  
Stand tall in Cathedral now,  
Defend freedom everywhere,  
let their legacy empower.

Lest we forget their courage,  
Lest we forget their pain,  
Lest we forget the way they lived,  
might they have died in vain?

Lest we forget the sacrifice,  
Lest we forget the waste of life,  
Might we end up in much worse strife?  
Remember the ANZAC boys.







Mr Brad Swibel with his two daughters, Ivy and Ruby, at Camp Gallipoli.



# Families join together to remember the Gallipoli landings 100 years ago

The St Andrew's Cathedral School community took part in the special Camp Gallipoli ANZAC Day commemorative event.

**C**AMP GALLIPOLI WAS a once-in-a-lifetime experience focusing on the centenary commemoration of the 25 April 1915 landings at ANZAC Cove in Turkey during World War I. The event featured nine campsites around Australia and New Zealand, with each site having a historical link to Gallipoli, WWI and other theatres of war. The venues invited families, schools and community groups to camp out under the stars on their own bedrolls, in sleeping bags or in swags, just

as the original ANZACs did 100 years ago. In NSW, the event was scheduled to be held at Centennial Park but had to be moved to Moore Park due to earlier heavy rain.

St Andrew's Cathedral School has a connection to WWI with a number of our students fighting in Gallipoli and on the Western Front.

At 3pm on 24 April 2015, more than 70 students and parents arrived for the

Camp Gallipoli experience. It was a very special evening and dawn service and the weather was kind, with a warm, clear evening camping under the stars and a beautiful dawn to commemorate our servicemen and women. Thankyou to all the families who came along and to the many who supported our defence forces at the George Street march afterwards.

– Mr Brad Swibel

## Reflections on Camp Gallipoli by Ruby Swibel (Year 8)

I went to Camp Gallipoli to commemorate and learn about the ANZACs that were fighting 100 years ago. I went with my sister Ivy, my dad Brad and my grandad Colin. My great great grandfather fought in Gallipoli and I wanted to go to the camp so I could learn a bit more about what he did there and all the things that happened there. We set up our swags and waited for dinner while we spoke about what it was like to be in Gallipoli 100 years ago.

After dinner we went back to our swags and were occupied by the entertainment on the stage before us. It was very entertaining! The movie was really good. It was very interesting, and although it was a little bit gruesome, Ivy and I enjoyed it.

In the morning we woke at 6am and participated in the dawn service that commemorated the fallen soldiers from Australia and New Zealand. We then had a really yummy breakfast. I said to my sister, "Aren't we grateful that we can have a delicious meal. Most of the

ANZAC meals at Gallipoli were probably cold, yucky and maybe even mouldy." We ate our breakfast and watched the sunrise. We packed up our swags and headed back to the city where we watched the George St ANZAC March.

Camp Gallipoli was an amazing experience full of memories, information and just a good time in general. It made me think about how lucky I am. I am grateful for their sacrifice so we can have everything we have today. I hope to do this again with my children one day.



# The evolution of our Outdoor Education programme

WORDS MELANIE COLLINS

One of the unique elements of an education at St Andrew's is its Outdoor Education programme. We look at its evolution and the reason it has become one of the best in the country.

**I**N AUGUST 1984, the school bought its first ever piece of land – in the rural Southern Highlands – for the purpose of conducting outdoor education. The farmland and its development into a purpose-built facility called Kirrikee provides a stark contrast to the city-based learning the students experience for the majority of their time at the school.

Situated on 48 hectares, Kirrikee is located 90 minutes' drive south-west of Sydney. Surrounded by bushland, the site has accommodation for groups of up to 120 people and a growing number of challenging outdoor activities.

The evolution of outdoor education at the school has seen a growing number of expeditions added to the progressive Year 3 to Year 10 programme.

The Director of Sport and Cocurricular Education, Mr Ric van Wachem, has overseen the development of outdoor education at SACS over the past 17 years and said it has become one of the most respected school programmes in the country.

"Our programme stems from the belief that students gain real life skills and experiences as a result of spending time in the outdoors," he said. "No other school in NSW has developed such a comprehensive sequential outdoor programme that builds on each year group's previous experience and extends them to the next level, from Year 3 right through to Year 10, with optional trips in Years 11 and 12.

"Our diverse off-site expeditions challenge every individual to develop teamwork and

leadership skills and to find in themselves skills and strengths that they may never have known they had.

"The practical outdoor challenges that we facilitate for students extend the students physically, mentally, emotionally and spiritually, and often change the perception they have of themselves.

"Their self-confidence is elevated as they realise how competent and dependable they can and often need to be in the wilderness.

"We also include a spiritual aspect to the student's outdoor experience, pointing students to reflect upon God's great creation and the love and grace he has provided through Jesus. We offer a time for reflection as part of our daily debrief sessions, where we seek to challenge and grow participants' views and understanding of God and the Bible."

The coordinator of Outdoor Education at SACS, Mr John Chapman, said he has seen the positive impact outdoor experiences can have on the lives of students.

"Some of our students have never camped and never spent time in the bush, so many of the challenges that come with an outdoor experience can be quite confronting for them," he said.

"The most rewarding part of my job is seeing a student at the start of the week, who finds camping or an activity really overwhelming and then seeing their confidence grow as he or she realises they are far more capable than they thought.

"The longer the experience is, the more change we tend to see in students, who must face and overcome some mentally and socially challenging situations. The 20-day summit to sea hike is the toughest as the kids are forced to work together with a range of students who they might not know very well but need to rely on to get through demanding tasks on a daily basis. Teamwork is a key component of

what the experiences are about and it can be an incredibly rewarding three weeks for all involved.

"One of the things we also do is schedule time for the students to be on their own in nature, as it can be a really restorative thing and gives them an appreciation of nature and their place in the world."

Mr Chapman said while the team believes the programme they have in place now provides a great balance of challenges and opportunities, they are constantly evaluating the programmes to see what can be changed to improve an experience. Some of the changes that are scheduled in the next 12 months involve developing more experiences at Kirrikee.

"We have created a mountain bike track around the dam and a pump track and we are in the process of building a technical track, so mountain biking will be added to the Year 8 programme this year," Mr Chapman said.

"We have made improvements to the bathrooms and accommodation and the indoor bunk accommodation will soon have two ensuite rooms. We are also in the process of rebuilding the low ropes course which was destroyed by trees falling on it about two years ago."

**"Their self-confidence is elevated as they realise how competent and dependable they can and often need to be in the wilderness."**





## Vision for the future

Colin May, whose association with St Andrew's began as a chorister at the age of 10, was the visionary behind the purchase and development of Kirrikee and the development of outdoor education at the school.

Mr May, who was school captain in 1972, became a teacher and later the Sports Master at St Andrew's in the late 1970s. Before the purchase of Kirrikee, Colin initiated an outdoor education programme for St Andrew's students at a leased property near Penrose Train Station, not far from Kirrikee. The facilities were basic, with a shipping container used to house all the cooking and camping equipment for up to 110 students at a time. Year 7 camps went for seven days, Year 8 for eight days, Year 9 for nine days and Year 10 for 10 days.

After the purchase of Kirrikee, Mr May, with his wife and children, moved to the undeveloped site in 1985 and lived in a Yurt, which had no power. Colin's new role at St Andrew's was to initiate the building programme at Kirrikee, beginning with a covered common area, kitchen and bathrooms.

Mr May later became the Principal at Arden for 17 years – from 1993 to 2010 and was the Principal at Al Sadiq College from 2010 – 2014. He is now the Principal at the Italian Bilingual School, a K-6 school in Meadowbank.

## Year 3 – Year 10 programme

### Year 3 – Introduction to Kirrikee

The Year 3 programme is the first overnight camp offered to students at the school. It includes milk crate climbing, billy carting, a short hike to Tooth's lookout in Bundanoon and night games.

### Year 4 – Creativity at Kirrikee

The Year 4 camp offers students a chance to get creative in the outdoors, with a kite making session, a short hike to the Billabong at the back of Kirrikee, playing on 'Jungle Vines' in the long house and a scavenger hunt.

### Year 5 – Team Building

The Year 5 camp teaches students about trust – trusting themselves and their friends, and working together in the outdoors. The programme includes two nights at Kirrikee, and activities such as abseiling, log rolling, raft building and swimming.

### Year 6 – Faith Journey

The Year 6 camp is designed around Bible studies which explore what faith means and how it can be put into action. In conjunction with the studies, students complete a challenging abseil, encounter the flying fox, paddle canoes, enjoy a scavenger hunt and participate in a short hike.

### Year 7 – Introduction to the Outdoors

With many students beginning their St Andrew's journey in Year 7, this five-day programme is designed to allow students to get to know one another, and to try many new and different outdoor pursuits. The students go caving, abseiling, hiking and canoeing, as well as camping out for a night and learning bush cooking.

### Year 8 – Pack and Paddle

The Year 8 programme is run in the Kangaroo Valley and at Kirrikee. The students get to complete the High Ropes course and go on a four-day canoe and hike in the Kangaroo Valley, camping out in tents and cooking some of their own meals!

### Year 9 – Rite Journey

In Year 9, students are offered a choice of programmes, with a majority of students choosing a week of backcountry skiing and camping, building snow forts and slides. Some students choose to go canoeing for a week along the Murray River. The Year 9 programme supports the principles and key messages of The Rite Journey, a pastoral programme designed to encourage students to develop into self-aware, responsible and resilient adults.

### Year 10 – The Pinnacle

Students choose from seven different options, ranging from seven days to 20 days! These include a community service trip to Broome working in an Aboriginal community, hiking the Overland Track in Tasmania, sea kayaking on Myall Lakes, horse-riding in the Victorian High Country, mountain bike riding in the South Island of New Zealand, hiking the Main Range in Kosciuszko National Park or hiking, paddling and canoeing from Mt Kosciuszko to Bass Strait over 20 days – Summit to Sea!

### Year 11 – Leadership Focus

An optional Year 11 camp, which has an outdoor leadership focus, is offered at St Andrew's. The programme is for students who enjoy the outdoors and want to develop their outdoor skills and leadership potential.





Allan Meizer (OA 1955)



Richard Howe (OA 1961)

# Memories

## from our Older Andreans...

On 24 July this year, St Andrew's Cathedral School hosted an OAA 130 Anniversary Lunch. It attracted a large range of old boys from several generations, including graduates from the 1950s through to 2014. Our oldest Andrean was Jack Surmon (OA 1948), who turned 86 on the day! We interviewed many of our guests and asked them to recall some of their favourite memories of their school days at SACS. A selection of their responses appear below.

### Ken Challenor (OA 1948)

"I became a choir boy because the school offered discounted fees if you joined the choir but I had never sung before. The school's number one purpose was that the choir was fully trained up. We sang at weddings on Saturday and at the Cathedral most of Sunday. It was a lot of fun and I have many fond memories because the choir masters were real characters. Music was drilled into us so much that I now have a really love of sacred music. We learned Greek, Latin, French, Science, Maths English and played cricket, rugby union, boxing and swimming. I remember going to Bathurst to play rugby."

**Fondest memory:** The wonderful headmaster Canon Newth. He was an inspiration to all the boys. We had an excellent basic education together with an appreciation of sacred music and that has continued for me to this day.

**Other funny stories:** We played cricket in the playground and sometimes hit the cricket ball into Bathurst Street and dented a few panels on motor cars.

### Paul Woodhart (OA 1967)

"We were the first group to complete the HSC at SACS. I was school captain in 1966 and 1967 and equal dux in 1967."

**Fondest memory:** Our beloved Headmaster – "The Boss"

### Jack Vale Surmon (OA 1945)

**Fondest memory:** The day I set up the chemistry equipment to produce aqua regia – the acid which will dissolve gold.

**Do you have any funny stories?** The day I got a laugh from Newthie for pronouncing Quie Vive as "Quivvie Viv". One interesting fact was that the choir, with Len Oakenfold (1936-37) as the soloist, made a 12-inch 78rpm for Columbia Records.

### Terry Papapetros (OA 1984)

**Fondest memory:** Fun on the rooftop playground; also the under 16A soccer team trip to the snow. The team went undefeated for that year in the Combined High School Competition (CIS).

### George Sabados (OA 1984)

**Fondest memory:** Greg Gower; the intimate learning environment; the outdoor camps and activities.

**Do you have any funny stories?** Yes, plenty but not all are suitable for publication.

### David Casey (OA 1972)

**Fondest memory:** I have heaps of fond memories: going 'out of bounds' when in Year 11/12 at lunchtime; sport and walking down to Wentworth Park were fun times.

### Do you have any other funny stories?

Some great stories about having fun with mates and teachers. Mr Phipps would get loose with kids when they did not stand for adults on trains/buses.

### Gary Wiggins (OA 1965)

**Fondest memory:** Bob McCall taking lessons in Church History which ended up as a discussion and comments on the latest on the football field. The school team won the state finals of the fencing and I remember Graeme Jennings (1946 – 1993) going on to make the 1968 Mexico





Ken Challenor (OA 1948)



Jack Vale Surmon (OA 1945)

## We had an excellent basic education together with an appreciation of sacred music and that has continued for me to this day.

Olympics Games, competing in the men's foil for fencing (at age 22).

### **Robert Watson (OA 1979)**

**Fondest memory:** Playing games on the rooftop at lunchtime, meeting fellow students on the rooftop at lunchtime, and visiting and browsing the well-stocked library. The school was known for its strong but fair and compassionate leadership under the late Canon Newth. From my perspective, there was a strong emphasis on academic achievement, which inspired me to improve in this regard.

### **Charles Webster (OA 1959)**

**Fondest memory:** Meeting so many pupils who have turned out to be lifelong friends.

**What was the school known for?** The quality of the choirboys' voices. The staff – well at least Mel Newth and Bob McCall, for how well they could swing the cane!

### **Allan Meizer (OA 1955)**

**Fondest memory:** The teachers; also the choir singing for the Queen in 1954.

### **Do you have any funny stories?**

Archbishop Moule told Tex Clarke to desist from telling jokes to Canon Newth because he then had to explain them.

### **Bob Reid OAM (OA 1955)**

**Fondest memory:** Being at such a caring school and given such a good education (140 pupils in 1949). Also being in the Cathedral Choir and Head Chorister from 1951 – 1954. Singing at the world premier of Sir Eugene Goossens' *The Apocalypse* at Sydney Town Hall with the Sydney Symphony Orchestra (Goossens was the SSO's first permanent conductor) and singing on stage with the Vienna Boys Choir at Sydney Town Hall; as the Head Chorister, I conducted the choir through the service attended by Queen Elizabeth II on her first visit to Australia in 1954.

**What was the school known for?** In 1949, the school was well known as the "choir school". However, the education aspect was most important and the school had a good academic record.

### **Bill Yeoman (OA 1961)**

**Fondest memory:** Boxing in Chapter House; the other choristers and I played up with the English teacher Mr Sames, who opened up a lifetime interest in literature and poetry. I still box and read poetry – how's that for a mix!

### **Do you have any funny stories?**

Many, but most of them can't be printed as they resulted in most of us being caned regularly.

### **Peter Whale (OA 1963)**

**Fondest memory:** Singing in the choir, fencing; and dropping a rotten orange on Bob McCall from the roof.

**What was the school known for?** Good liturgy; celebration of all students; an all-round education, lovingly presented especially by Mel Newth, and in the Cathedral by Jim Glennon (fondly known as 'bung eye').

### **Do you have any other funny memories?**

Paddling in the tank stream which flowed under the school; letting off a 2D bung (delayed fuse via a small candle) in the fire-escape during a woodwork lesson.

## Reflections on my life after St Andrew's

**John Anthony Hartley, 78, (OA 1953)**

*Currently a sapphire miner in Sapphire, John started work as a printer, then taught printing at TAFE, and then went into gold mining in Copeland NSW for 15 years. He moved to Fiji in 1984 and conducted an engineering business there for 21 years, where he built boats and coffins made out of coconut trees (for 16 years at no cost to the families). He returned to Australia in 2005 and decided to mine gemstones in Queensland. In 2008, he dug up \$21,000 in sapphires (in Sapphire) with his own machines. Just this year, a friend of his dug up a sapphire worth more than \$200,000.*

**W**HEN I THINK back to my school days, my biggest break in life was going to St Andrew's. I was just an average student in studies, but loved Divinity – something just grabbed me. I was good at sports, swimming and boxing. The school taught me to be humble, to help people, and to always go out of your way to lend a helping hand for people on the bottom rung of the ladder: when you give from the heart, you feel very

good inside; never give for your own gain, as your heart is bigger than money; and it's far better to give than receive.

I had a few good mates at school, but one boy stands out above all the rest, a small boy with a big heart, his name was Norman Save, a small boy but big in stature. I often think of him and his very short life, and another boy was Denis Try, a good mate at swimming. Yes I had a great time at St Andrew's.

When I think back to my teachers, they really put great ideas in my head, and sometimes I think of (Headmaster) Mr Newth. I made him two walking sticks made out of coconut timber. He said to me one day, "people would ask 'where did you get your walking stick from?' and the answer was always, 'one of my old boys made it for me'", and that was the best thanks I could ever wish for.

When you look back on life, there's a lot of little surprises, and no one has any idea where they are going to end up. I wake up every morning and say to myself: "ENJOY TODAY, have a good one and help someone".

The one thing I can say is my old school gave me the best start in life, thanks for all the good memories.

When you look back on life, there's a lot of little surprises, and no one has any idea where they are going to end up. I wake up every morning and say to myself: "Enjoy today, have a good one and help someone".

## Beyond SACS

The SACS community embraces all members, including former students, staff and parents and we seek your help to update our database.

Please stay in touch and update your contact details.

Former students are automatically members of the Old Andreans' Association which runs year reunions, social functions and special events for all alumni. Former parents can join the newly formed Hessian Club, for parents who would love to stay in touch with the wonderful friends they made while their children were at school together.

Please email your updated details to Lyn Jarvis at [lj Jarvis@sacs.nsw.edu.au](mailto:lj Jarvis@sacs.nsw.edu.au) including your full name, email address, preferred phone number and postal address. A quarterly e-newsletter, *Elevate*, is written specifically for alumni and former parents, and we can add you to this mailing list informing you of school and alumni events.

Please forward this information to anyone you think may be interested.



Former P&F President Ms Liz Hurley with Ms Lyn Jarvis.





Eleni Newbery and Keziah Bailey in Year 7 and as part of the first intake of girls in Kindergarten in 2008.

# First intake of Kindergarten girls start high school

**I**T'S BEEN SEVEN years since girls were first welcomed all the way through from Kindergarten to Year 12 at St Andrew's. Since then, the students have enjoyed a coeducational learning environment that upholds the school's core values. When Keziah Bailey and Eleni Newbery graduate in 2020, they will be the first girls to go through St Andrew's from Kindergarten to Year 12. We spoke to the girls about their experiences in the Junior School and what they're excited about in upcoming years at school.

## Keziah Bailey (Year 7)

**Favourite subject:** visual arts – I enjoy the major projects.

### Was it hard being in Kindy with so few girls?

Not really, we both have older brothers and I always grew up looking up to him, and always just copying what he was doing, so being in a class that was just full of guys, it was normal. In preschool I didn't have many friends, so when I got the opportunity to make some, I didn't really care if they were guys or girls. Everyone was very friendly.

### Did you ever find going into the city scary?

Not really; I used to live in Pyrmont, until last year, when I moved out to Hornsby. So I've been used to walking to school, and I've recently started catching the train, but I get half my homework done on the train, so it's not that bad.

### What do you think sets SACS apart from other schools?

Being in a high-rise building in the city. We're a lot more city safe than a lot of

other students would be and I feel like we know the city well, and my parents trust me to come into the city.

### What are you looking forward to in Middle School?

I'm really looking forward to the next musical, in Year 9, because I might get a bigger role than I did this year, and that would be pretty big for me, seeing as I've always wanted to do that kind of stuff.

## Eleni Newbery (Year 7)

**Favourite teacher in Junior School:** Mrs Rohlach

### Were you scared when you first started in Kindergarten?

I was so excited! I was just so ready to make friends because I didn't really have any in preschool.

### What's the best thing about St Andrew's?

The musical opportunities. I sing and play the trumpet. Also the musicals, where we got to make lots of new friends from other years.

### Do you enjoy the outdoor education programmes?

Yes, they're so much fun! Kirrikee is probably the best. The Picnic Day is so much fun.

### Any advice for incoming Year 7s?

Make sure you study and keep your locker clean!

## Junior School has much to celebrate in 2015

St Andrew's Cathedral School began its life primarily as a Junior School, starting out in 1885 with 27 boys aged between 8 and 15. In the 130 years since, the school has managed to thrive, despite moving locations nine times and overcoming numerous challenges to its survival. As part of its tradition, the school still offers St Andrew's Cathedral choristers "a high class education based on church principles, in addition to musical training".

For 120 years, the school only offered schooling from Year 3 onwards, but that all changed in 2005 with the introduction of Kindergarten through to Year 2 classes. In 2008, girls were enrolled from Kindergarten and the school became fully coeducational from Kindergarten to Year 12. These changes have transformed the Junior School into a thriving primary environment which now boasts around 250 students for the first time in the school's history.

# St Andrew's:

St Andrew's Cathedral School is a coeducational K-12 Anglican school, located in the heart of Sydney's CBD.



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