

SYMPHONY CHOIR  
OF CAPE TOWN

# Mozart - The Great Mass

Mass in C Minor K427

SA Premiere of Woodborne Version

Vespers de Confessore K339

Cape Town City Hall

Sat : 6 June 2026 at 7 pm

Sun : 7 June 2026 at 3 pm

## ***Soloists:***

*Clara Hugo*

*Violina Angelov-Hobbs*

*Sipho Fubesi*

*Riaan Hunter*

**Conducted by Levi Alexander**



## DIRECTOR'S NOTES

As Director of the Symphony Choir of Cape Town, it is an immense privilege to programme the music our choir performs each season. The SCCT takes great pride in presenting large-scale choral masterworks that are seldom performed in Cape Town. Occasionally, however, I must confess that I programme a work simply because it is something I have personally longed to conduct. Mozart's Mass in C minor is certainly one of those works.

Over the past few months, as the Mozart Mass has boomed through my car speakers almost daily, I experienced what can only be described as a deeply Proustian moment; an unexpected and vivid flashback to childhood. Suddenly, I remembered a white and blue Mozart biography book that my grandmother had given me, complete with CDs tucked inside the cover. At the time, I had no understanding of what I was hearing, but through the speakers of the hi-fi in my bedroom blazed the Kyrie and Gloria of Mozart's C minor Mass.

I remember being utterly overwhelmed by the physical and emotional power of the music. In solitary joy, I would dance, skip wildly around the room, throw myself dramatically onto my bed, sing at the top of my lungs, and conduct with complete abandon. My parents must have thought I was entirely mad. Yet perhaps this was the beginning of everything, my earliest memory of choral and orchestral music. Looking back now, I am profoundly grateful for that seed planted so deeply within my soul.

Shortly after the SCCT announced its 2026 season and repertoire on social media in late 2025, I received an email from Shane Woodborne. He informed me that he had seen our proposed programme and shared the exciting news that his newly completed arrangement and orchestration of the Mass, commissioned by the former Domkapellmeister of Salzburg Cathedral, János Czifra, was due to be premiered the following week at St Peter's Church in Salzburg. Most generously, he offered this new edition to the SCCT for performance in Cape Town. I accepted with immense excitement and gratitude, and the rest, as they say, is history.

Woodborne's new edition is a thrilling and deeply considered reconstruction of Mozart's unfinished masterpiece. Woodborne himself explains that he had many discussions with Czifra concerning numerous aspects of the reconstruction process. These conversations proved especially illuminating, as Czifra brought the perspective of a musician with a lifetime's experience in church music and an intimate familiarity with the C minor Mass in particular.

Among the most significant revisions in the Woodborne edition are a newly orchestrated *Credo*, composed string parts for the *Et incarnatus est*, and the completion of the eight-part choral fugue of the *Sanctus* and *Benedictus*. In the latter, Woodborne extracted orchestral material that may originally have functioned as *colla parte* writing and reassigned it to the choir. Finally, he has completed the Mass with a newly composed *Agnus Dei*, closely related thematically to the opening *Kyrie*, and concluding with a moving reprise of the Mass's opening material before the final *Dona nobis pacem*.

We are deeply grateful to Shane for his generosity toward the Symphony Choir of Cape Town, and we are honoured to present the South African première of this remarkable new edition.

Thank you for your support, and enjoy this performance.

**Levi Alexander**, Director, Symphony Choir of Cape Town

# PROGRAMME

## Mozart — Vesperae Solennes de Confessore, K339

\*\*\*\* Interval \*\*\*\*

30 minutes

## Mozart – Mass in C minor, K427

### PROGRAMME NOTES

**Wolfgang Amadeus Mozart** (1756-1791) had a profound influence on classical music. He is widely regarded as one of the most gifted, prolific and influential composers in Western music history.

Born in Salzburg, Austria, he showed extraordinary musical talent from a very young age. By the time he was five, he was composing; as a child prodigy, he toured Europe, performing for royalty and astonishing audiences with his skill at the keyboard.

Despite early fame, Mozart's adult life was often difficult. He worked as a freelance musician — an unusual and risky choice at the time — and struggled financially for much of his career. Yet during his short life of just 35 years, he produced an astonishing body of work: over 600 compositions, spanning opera, symphony, concerto, sonata, chamber, choral, instrumental and vocal music.

His compositions are noted for their profound sensitivity, intricate musical textures and masterful orchestration. His music is often described as elegant, joyful, and beautifully balanced, but it also reaches emotional depth. One of his greatest gifts was his ability to write music that feels natural and effortless, while being crafted with remarkable skill. His melodies are memorable and singable — one reason his choral music continues to be so popular with choirs today.

For singers, Mozart's writing is both rewarding and demanding. The vocal lines are clear and expressive, requiring good harmony, careful phrasing and a sensitivity to text. Rather than relying on sheer power, Mozart asks for precision, blend and a sense of lightness — even in serious or dramatic moments. Mozart composed much of his sacred choral music for church services. But more than two centuries after his death, his music continues to resonate far beyond its original setting and remains a central part of concert life around the world. Its enduring appeal lies in its ability to sound both timeless and immediate — music that continues to bring performers and audiences together in shared enjoyment.

### Did you know?

Mozart was the 7<sup>th</sup> and last child born to his parents.

Mozart wrote his first concerto when he was just five years old. His father, Leopold, began teaching him the harpsichord when he was even younger. By the age of six, he was already a concert pianist and was the youngest to embark on a European tour.

Mozart had a ‘photographic’ memory for music. He could listen to a full-length classical piece once and then write it down perfectly.

He loved to travel and was able to talk in 12 different languages, including German, Italian, English, French, Spanish, Russian, Latin, Dutch, Czech, Polish and Turkish.

His wife Constanza, who inspired today’s music, outlived Mozart by 46 years. They had six children, but only two survived past infancy.

Neither of the two surviving children went on to have children of their own, so Mozart’s bloodline ended there.

## Mozart — *Vesperae Solennes de Confessore*, K339

Mozart composed this piece in 1780, shortly after returning from a trip to Paris where he had witnessed the death of his mother. At this time he was working as court organist and composer to the Archbishop of Salzburg. Writing church music was a regular part of his duties and the work reflects both the practical requirements of liturgical worship and Mozart’s exceptional melodic gifts.

“Vespers” is an evening service of the Catholic Church, traditionally made up of a sequence of psalms, a hymn and the *Magnificat*. In Mozart’s time, one of the structural requirements for Vespers was that a plainsong (Gregorian chant) antiphon would be sung before and after each Psalm.

The title *de Confessore* indicates that this setting was intended for the feast day of a “confessor” — a saint who was honoured for his life and faith, rather than for martyrdom. Although writing for a specific religious context, the music’s warmth, clarity and expressive range make it equally effective in a concert hall.

Famed for the beauty of its solo soprano aria *Laudate Dominum* (Psalm 116), the *Vesperae Solennes de Confessore* consists of six movements. In today’s performance, each movement will be preceded by a chant.

## 1. Dixit (Psalm 110)

### Chant

Deus in adiutorium meum intende  
Domine ad adjuvandum me festina  
Gloria Patri, et Filio, et Spiritui Sancto  
Sicut erat in principio,  
et nunc, et semper, et in saecula  
saeculorum.

Vidi turbam magnam  
Quam dinumerare nemo poterat  
Ex omnibus gentibus  
Santes ante thronum.

Dixit Dominus Domino meo;  
Sede a dextris meis,  
Donec ponam inimicos tuos  
Scabellum pedum tuorum.  
Virgam virtutis tuae emittet  
Dominus ex Sion: dominare  
In medio inimicorum tuorum.  
Tecum principium in die virtutis tuae,

In splendoribus sanctorum:  
Ex utero ante luciferum  
Genui te.  
Juravit Dominus,  
Et non poenitebit eum,  
Tu es sacerdos in aeternum  
Secundum ordinem Melchisedech.  
Dominus a dextris tuis,  
Confregit in die irae suae reges.  
Judicabit in nationibus,  
Implebit ruinas:  
Conquassabit capita in terra multorum.  
De torrente in via bibet,

Propterea exaltabit caput.  
Gloria Patri et Filio et Spiritui Sancto.  
Sicut erat in principio, et nunc, et semper,  
Et in saecula saeculorum.  
Amen.

*O God, come to my assistance  
O Lord, make haste to help me  
Glory to the Father, and to the Son, and  
to the Holy Spirit. As it was in the  
beginning, is now, and ever shall be,  
world without end.*

*I saw a great multitude  
Which no one could number  
From all nations  
Standing before the throne.*

*The Lord said to my Lord;  
Sit at my right hand,  
Until I place your enemies  
As a footstool for your feet.  
The rod of your power  
The Lord will send forth from Zion: rule  
In the midst of your enemies.  
Sovereignty is with you on the day of your  
strength,  
In the splendour of the Holy Ones:  
Out of the womb before the light  
I begot you.  
The Lord has sworn,  
And will not repent of it:  
You are priest forever  
According to the order of Melchisedech.  
The Lord at your right hand  
Crushes kings in the day of His wrath.  
He will pass judgment on the nations;  
He will pile up calamities,  
And shatter heads in many lands.  
He will drink from the rushing stream on the  
way;  
Therefore He shall lift up His head.  
Glory to the Father and to the Son and to the  
Holy Spirit, as it was in the beginning, is  
now, and forever, and for all generations.  
Amen.*

## 2. Confitebor (Psalm 111)

### Chant

Et omnes angeli stabant in circuitu  
throni et ceciderunt in conspectu throni  
in facies suas, et adoraverunt Deum.

*And all the angels stood round about  
the throne, and fell before the throne  
on their faces, and worshipped God.*

Confitebor tibi Domine,  
In toto corde meo;  
In consilio justorum,  
Et congregatione.  
Magna opera Domini,  
Exquisita in omnes voluntates ejus.  
Confessio et magnificentia opus ejus;  
Et justitia ejus manet in saeculum saeculi.

*I acknowledge you, O Lord,  
With my whole heart;  
In the council of the just  
And in the congregation.  
Great are the works of the Lord,  
Chosen by all His desires.  
I acknowledge as well the magnificence of  
His deeds;  
And His justice endures from generation to  
generation.*

Memoriam fecit mirabilium suorum,  
Misericors et miserator et justus.  
Escam dedit timentibus se.  
Memor erit in saeculum  
Testamenti sui.  
Virtutem operum suorum  
Annuntiabit populo suo.  
Ut det illis  
Hereditatem gentium;  
Opera manuum ejus  
Veritas et iudicium.  
Fidelia omnia mandata ejus,  
Confirmata in saeculum saeculi,  
Facta in veritate et aequitate.  
Redemptionem misit Dominus  
Populo suo;  
Mandavit in aeternum testamentum suum.  
Sanctum et terribile nomen ejus:  
Initium sapientiae timor Domini;  
Intellectus bonus omnibus  
Facientibus eum.  
Laudatio ejus manet  
In saeculum saeculi.  
Gloria Patri et Filio et Spiritui Sancto.  
Sicut erat in principio,  
et nunc, et semper et in saecula  
saeculorum. Amen.

*He has made memorials of His miracles,  
A merciful and compassionate Lord.  
He gives food to those that fear Him.  
He will remember forever  
His covenant.  
The power of His works  
Will be announced to His people.  
So that He may give them  
The inheritance of the nations.  
The works of His hands  
Are truth and justice.  
All His commandments are faithful,  
Confirmed from century to century,  
Made in truth and fairness.  
The Lord has sent salvation  
To His people;  
He has given His covenant for eternity.  
Holy and awesome is His name;  
The fear of the Lord is the beginning of  
wisdom;  
All who practise it have a good  
understanding.  
His praise endures for all generations.  
Glory to the Father and to the Son and to  
the Holy Spirit,  
as it was in the beginning, is now, and  
forever, and for all generations. Amen*

### 3. Beatus Vir (Psalm 112)

#### Chant

Redemisti nos, Domine Deus, in  
sanguine tuo, ex omni tribu, et lingua,  
et populo, et natione: et fecisti nos  
Deo nostro regnum.

*Thou hast redeemed us, O Lord God, by  
Thy blood, out of every tribe, and  
tongue, and people, and nation, and hast  
made us a kingdom for our God.*

Beatus vir qui timet Dominum,  
In mandatis ejus volet nimis.  
Potens in terra erit semen ejus,  
Generatio rectorum benedicetur.

*Blessed is the man who fears the Lord,  
Who greatly delights in His commandments.  
His seed will be potent on the earth,  
The generation of the righteous will be  
blessed.*

Gloria et divitiae in domo ejus,  
Et justitia ejus manet  
In saeculum saeculi.  
Exortum est in tenebris lumen rectis,

*Glory and wealth will be in his house,  
And his righteousness will endure  
From generation to generation.  
A light has arisen in the dark for the  
upright;*

Misericors et miserator et justus.  
Jucundus homo,  
Qui miseretur et commodat,  
Disponet sermones suos in judicio.  
Quia in aeternum non commovebitur.  
In memoria aeterna erit justus,  
Ab auditione mala non timebit.  
Paratum cor ejus sperare in Domino.  
Confirmatum est cor ejus;  
Non commovebitur  
Donec despiciat inimicos suos.  
Dispersit, dedit pauperibus,  
Justitia ejus manet  
In saeculum saeculi.  
Cornu ejus exaltabitur in gloria.  
Peccator videbit et irascetur,  
Dentibus suis fremet et tabescet;  
Desiderium peccatorum peribit.  
Gloria Patri et Filio et Spiritui Sancto.

*Merciful, compassionate, and just.  
Happy is the man  
who is compassionate and generous,  
who chooses his words with discretion;  
For he will never be disturbed.  
The just will be eternally remembered,  
And will not fear evil tidings.  
His heart is ready to trust in the Lord.  
His heart is strengthened;  
He will not be troubled  
Until he looks down upon his enemies.  
He disperses and gives to the poor,  
His righteousness will endure  
From generation to generation.  
His horn will be exalted in glory.  
The sinner will see and be angered,  
Will gnash his teeth and sulk;  
The desires of sinners will perish.  
Glory to the Father and to the Son and to  
the Holy Spirit,*

Sicut erat in principio, et nunc, et semper  
Et in saecula saeculorum.  
Amen.

*as it was in the beginning, is now, and  
forever, and for all generations.  
Amen.*

#### 4. Laudate Pueri (Psalm 113)

##### Chant

Benedicite Dominum, omnes electi  
ejus; agite dies laetitiae, et  
confitemini illi.

*Bless the Lord, all ye His chosen:  
keep the day holy,  
and extol Him.*

Laudate pueri Dominum,  
Laudate nomen Domini.  
Sit nomen Domini benedictum ex hoc  
Nunc et usque in saeculum.  
A solis ortu usque et ad occasum,  
Laudabile nomen Domini.  
Excelsus super omnes gentes Dominus,  
Et super coelos gloria ejus.  
Quis sicut Dominus Deus noster,  
Qui in altis habitat,  
Et humilia respicit in coelo et in terra?  
Suscitans a terra inopem  
Et de stercore erigens pauperem:  
Ut colloset eum  
Cum principibus populi sui.  
Qui habitare facit sterilem  
In domo, matrem filiorum laetantem.  
Gloria Patri et Filio et Spiritui Sancto.  
Sicut erat in principio, et nunc, et semper  
Et in saecula saeculorum.  
Amen.

*Praise the Lord, O sons,  
Praise the name of the Lord.  
May the name of the Lord be blessed from  
henceforth and for evermore.  
From the rising of the sun to its setting,  
The name of the Lord is praiseworthy.  
The Lord is exalted above all people,  
And His glory is above the heavens.  
Who is like the Lord our God,  
Who dwells on high and regards the lowly  
in heaven and on earth?  
Supporting the needy on the earth,  
And raising up the poor from the dust;  
In order to place him  
with the princes of His people.  
Who makes the barren one to dwell  
In a house as the happy mother of children.  
Glory to the Father and to the Son and to  
the Holy Spirit, as it was in the beginning, is  
now, and forever, and for all generations.  
Amen.*

#### 5. Laudate Dominum (Psalm 117)

##### Chant

Hymnus omnibus Sanctis ejus: filiis  
Israel, populo appropinquanti sibi:  
gloria haec est omnibus Sanctis ejus.

*A hymn to all His Saints, to the children  
of Israel, a people near unto Him; this  
honour is to all His Saints.*

Laudate Dominum omnes gentes;  
Laudate eum, omnes populi.  
Quoniam confirmata est  
Super nos misericordia ejus,  
Et veritas Domini manet in aeternum.  
Gloria Patri et Filio et Spiritui Sancto.  
Sicut erat in principio, et nunc, et semper,  
Et in saecula saeculorum.  
Amen.

*Praise the Lord, all nations;  
Praise Him, all people.  
For He has bestowed  
His mercy upon us,  
And the truth of the Lord endures forever.  
Glory to the Father and to the Son and to the  
Holy Spirit, as it was in the beginning, is  
now, and forever, and for all generations.  
Amen.*

## 6. Magnificat

### Chant

Angeli, Archangeli, throni et  
Dominationes, Principatus et  
Potestates Virtutes: Cherubim atque  
Seraphim: Patriarchae et Prophetae:  
sancti legis Doctores, Apostoli omnes:  
Christi Martyres, Sancti Confessores,  
Virgines Domini, Anachoritae,  
Sanctique omnes,  
intercedite pro nobis.

*O ye Angels, Archangels, Thrones and  
Dominions, Principalities and Powers,  
Virtues, Cherubim and  
Seraphim, Patriarchs and Prophets,  
holy Teachers of the Law, all Apostles,  
Martyrs of Christ, Holy Confessors,  
Virgins of the Lord, Hermits and all  
Saints, intercede for us.*

Magnificat anima mea Dominum.  
Et exultavit spiritus meus  
in Deo salutari meo.  
Quia respexit humilitatem ancillae suae.  
Ecce enim ex hoc beatam me dicent  
omnes generationes.  
Quia fecit mihi magna,  
qui potens est, et sanctum nomen ejus.  
Et misericordia a progenie in progenies,  
timentibus ejus.  
Fecit potentiam in brachio suo,  
dispersit superbos mente cordis sui.

*My soul magnifies the Lord.  
And my spirit rejoices in God my Saviour.  
For He has regarded the lowliness of His  
handmaiden.  
Behold, from henceforth, I will be called  
blessed by all generations.  
For the Mighty One has done great things  
for me, and holy is His name.  
His mercy is for those who fear Him from  
generation to generation.  
He has shown strength with His arm,  
He has scattered the proud in the thoughts of  
their hearts.  
He has brought down the powerful from  
their thrones and lifted up the lowly.  
He has filled the hungry with good things,  
and sent the rich away empty.  
He has helped His servant Israel  
in remembrance of His mercy.  
According to the promise He made to our  
ancestors, to Abraham and to His  
descendants forever.  
Glory to the Father and to the Son and to the  
Holy Spirit, as it was in the beginning, is  
now, and forever, and for all generations.  
Amen.*

Deposuit potentes de sede  
et exaltavit humiles.  
Esurientes implevit bonis,  
et divites dimisit inanes.  
Suscepit Israel puerum suum  
recordatus misericordiae suae.  
Sicut locutus est ad patres nostros,  
Abraham et semini ejus in saecula.

Gloria Patri et Filio et Spiritui Sancto,  
sicut erat in principio, et nunc, et semper  
et in saecula saeculorum.  
Amen.

\*\*\* INTERVAL \*\*\*  
(30 minutes)

## Mozart — Mass in C minor (K.427)

The Mass in C minor — The Great Mass — is considered one of Mozart's greatest works. He composed it in Vienna in 1782-83. It stands alongside the *Requiem* (K.626) as his most remarkable sacred composition, and today it enjoys almost cult status, firstly because it is a monumental work, unique in Mozart's sacred vocal music, and secondly because, like the *Requiem*, it is unfinished and consequently has an aura of mystery.

Just as we must forever wonder about what inspired Mozart to write such sublime music (possibly giving thanks for his marriage to Constanze) we must also forever wonder how he would have completed the Mass, for the work has come down to us in fragments.

Why was the work left unfinished? There are several theories:

One suggests that Mozart lost the will to complete the mass after his infant son, Raimund Leopold, died.

Another theory relates to Mozart's inspiration from Baroque music, especially the writings of Bach and Handel. The Great Mass contains evidence of this style of writing. Perhaps Mozart wished to further develop his ideas on these techniques in another project and thus abandoned the work.

A completely pragmatic explanation was that he stopped working on the Mass because he had a paid job at the time and needed to concentrate on earning a living as he now had responsibilities as a family man.

Many have tried to complete it, the most significant of whom was Franz Xaver Süssmayr (1766–1803), Mozart's pupil, who remains the only one who actually talked to the composer himself. Today we present the most recent version, by South African born Shane Woodborne.

This version was commissioned by the Cantata Society of Salzburg and the former Director of Music (for 35 years) of the Salzburg Cathedral, János Czifra. The audience will hear certain differences in the solutions for the movements that Mozart did not complete, and there is a newly composed Agnus Dei, which concludes the work.

### **Kyrie**

Kyrie eleison	<i>Lord, have mercy upon us</i>
Christe eleison	<i>Christ, have mercy upon us</i>
Kyrie eleison	<i>Lord, have mercy upon us</i>

### **Gloria**

Gloria in excelsis Deo	<i>Glory to God in the highest</i>
Et in terra pax hominibus bonae voluntatis	<i>And on earth peace to men of good will</i>

### **Laudamus Te**

Laudamus te. Benedicimus te.	<i>We praise you. We bless you</i>
Adoramus te. Glorificamus te	<i>We adore you. We glorify you</i>

**Gratias**

Gratias agimus tibi  
propter magnam gloriam tuam.

*We give thanks to you  
According to your great glory.*

**Domine Deus**

Domine Deus, Rex coelestis,  
Deus Pater omnipotens  
Domine Fili unigenite,  
Jesu Christe  
Domine Deus, Agnus Dei  
Filius Patris.

*Lord God, King of heaven  
God the Father almighty  
The only begotten Son  
Jesus Christ  
Lord God, Lamb of God  
Son of the Father.*

**Qui Tollis**

Qui tollis peccata mundi,  
Miserere nobis.  
Suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris  
Miserere nobis.

*Who takes away the sins of the world  
Have mercy on us  
Accept our supplication  
Who sits at the right hand of the Father  
Have mercy on us.*

**Quoniam**

Quoniam tu solus Sanctus  
Tu solus Dominus  
Tu solus Altissimus  
Jesu Christe.

*Because you alone are holy  
You alone are Lord  
You alone are the Most High  
Jesus Christ.*

**Cum Sancto Spiritu**

Cum sancto Spiritu  
In gloria Dei Patris, Amen.

*With the Holy Ghost  
In the glory of God the Father. Amen.*

**Credo**

Credo in unum Deum,  
Patrem omnipotentem,  
Factorem coeli et terrae,  
Visibilium omnium, et invisibilium.  
Et in unum Dominum  
Jesum Christum,  
Filius Dei unigenitum,  
Et ex Patre natum ante  
omnia saecula.  
Deum de Deo,  
Lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum,  
Consubstantiali Patri:  
Per quem omnia facta sunt.  
Qui propter nos homines,  
Et propter nostram salutem  
Descendit de coelis.

*I believe in one God,  
Father Almighty,  
Maker of heaven and earth,  
And all things visible and invisible.  
And in one Lord  
Jesus Christ  
Only begotten Son of God  
Born from the Father before  
all ages  
God of gods  
Light of lights  
God true of true gods  
Begotten not made  
Of one substance with the Father  
By whom all things were made  
Who for us all  
And for our salvation  
Descended from heaven.*

### **Et Incarnatus Est**

Et incarnatus est  
de Spiritu Sancto  
ex Maria Virgine.  
Et homo factus est.

*And was made flesh  
by the Holy Ghost  
From the Virgin Mary  
And was made man.*

### **Sanctus**

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth,  
Pleni sunt coeli et terra  
gloria tua.  
Osanna in excelsis!

*Holy, Holy, Holy  
Lord God of Hosts  
Heaven and earth are filled  
with your glory  
Hosanna in the highest!*

### **Benedictus**

Benedictus qui venit  
In nomine Domini.  
Osanna in excelsis!

*Blessed is he who comes  
In the name of the Lord  
Hosanna in the highest!*

### **Agnus Dei**

Agnus Dei,  
Qui tollis peccata mundi  
Miserere nobis  
Agnus Dei,  
Qui tollis peccata mundi  
Dona nobis pacem.

*Lamb of God,  
Who takes away the sins of the world  
Have mercy on us  
Lamb of God,  
Who takes away the sins of the world  
Grant us peace.*

## **SHANE WOODBORNE**



Shane Woodborne was born in Cape Town in 1963. He studied piano and chamber music with Lamar Crowson, cello with Eric Martens and completed his Performer's Diploma in Cello at the South African College of Music in 1984.

In 1983, he won the Oude Meester Competition which enabled him to continue his studies in 1984 at the Mozarteum University in Salzburg, graduating in 1991. In the same year, he became a member of the "Camerata Academica des Mozarteum Salzburg" under Sándor Végh.

An increasing interest in composition resulted in commissions from the Beethoven Society in Bremen, the Austrian-Polish Society, the Zeitfluss Festival in Salzburg, the Lindesnes Chamber Music Festival in Norway and Jeunesse Austria. He has also written works for the Salzburg Bach Choir, Heinrich Schiff and the Vienna chamber orchestra in addition to three masses, which are performed internationally.

In 1999, Tobias Reiser commissioned him to compose new works for the Salzburg Adventsingen and the oratorio *Da hat vor dem Stall der Äpfibam bliiht* was premiered in the Festspielhaus in Salzburg that year. He is still closely involved with the Salzburg Adventsingen and has composed seven oratorios for the annual presentations.

Shane is also associated with the Mattsee "Diabelli Summer", where a series of concertos (double concerto for violin and cello 2008, violin concerto 2010, cello concerto 2017) were premiered, as well as the 2019 *Red Ink*, a concerto for double bass, dedicated to the bassist Leon Bosch and a memorial to the Soweto Uprising in 1976.

A recent portrait concert of his works was presented by Rolando Villazon in the International Foundation "Mozarteum" in Salzburg.

Between 1999 and 2007, he was a board member of the "Camerata Academica des Mozarteums Salzburg" and, in addition to his artistic activities, he was the general manager of the Camerata Salzburg from 2014-2018 and 2019-2021.

**Describing the completion of the Mozart Mass in C minor**, Shane wrote the following:

*"I worked on this completion in close discussion with János Czifra (who for 35 years was the Director of Music at the Salzburg Cathedral). We agreed that I would:*

- 1. Complete the orchestration of the Credo - adding the winds to the large sections Mozart left scored only for strings, when it is clear he only notated the significant wind orchestration. I also added the trombones which double the choir.*
- 2. Complete the string orchestration of the "Et incarnatus est".*
- 3. Complete the 8-part Choir of the Sanctus and Benedictus - Mozart only wrote choir 1 and the remaining 4 voices in choir 2 had to be reconstructed from the orchestration.*
- 4. János Czifra considered the composition of an Agnus Dei the most important part of a completion.*

*I considered many approaches but in the end, my decision was purely musical. The atmosphere of the final part of such a serious work was my primary question and I returned to the mood of the opening Kyrie - in a way extracting its DNA to compose a work that is not just a repetition of the opening but a development of the ideas in my musical imagination. One cannot try to copy Mozart, but one can try to create an ending to this work that maybe completes the emotional structure of the Mass."*

## **LEVI ALEXANDER - Director**



Levi Alexander has been Director and Conductor of the SCCT since 2021. He is also the Departmental Head of Music at South African College High School (SACS), where he has taught since 2015, and serves at the UCT's South African College of Music as Classical Saxophone teacher and part-time lecturer for the PGCE Choral Training and Conducting course.

A passionate advocate for choral excellence and music education, Levi is committed to presenting quality large-scale choral-orchestral repertoire while growing both the

SCCT and the SACS Music Department. He maintains strong collaborative ties with the Stellenbosch University Conservatory's Symphonic Wind Ensemble, and the WindWorx Symphonic Wind Ensemble. He has been actively involved in grassroots music development through the Christmas Bands movement, the Cape Town Philharmonic Orchestra Academy, Beau Soleil Music Centre, and the UWC Centre for Performing Arts.

Levi graduated cum laude with a Master of Music degree in Choral Conducting from Stellenbosch University. His B.Mus. degree was in Baritone Saxophone Performance and Conducting at UCT and he holds a Licentiate Trinity College London (LTCL) Diploma in Saxophone Performance, as well as a Postgraduate Certificate in Education from Rhodes University, specialising in High School Creative Arts and Music Education.

An active performer, Levi has appeared as a multi-woodwind instrumentalist in numerous musical theatre productions and orchestral performances. He is an ad hoc saxophonist with the Cape Town Philharmonic Orchestra and regularly performs as a choral singer with ensembles including True Voices, Cape Consort, Lutesong Consort, Cape Town Baroque Orchestra, and the Choir of St Michael's and All Angels Anglican Church in Observatory.

## **ABIGAIL LE ROUX - Rehearsal Accompanist**



Abigail le Roux is a music teacher and piano accompanist. She currently teaches at St Cyprian's School and has previously held teaching positions at Westerford High School and Bridge House School in Franschhoek. She holds the degrees of Bachelor of Music and a Master's in Education from the University of Cape Town.

In addition to her teaching and performing work, Abigail is an independent researcher whose interests centre on race and politics in education. She is the recipient of several academic awards, most recently the South African Girls' School Association (SAGSA) Action Research Programme Fellowship and the American Educational Research Association (AERA) International Travel

Award, which enabled her to present her Master's research in Philadelphia, USA.

## ABOUT THE PERFORMERS

### CLARA HUGO - Soprano



Clara Hugo began her musical training at the Maîtrise de Paris, performing her first solo role at the age of 10 in Britten's *Noye's Fludde*. She studied at the Hochschule für Musik und Theater in Leipzig, Conservatorio G. Verdi in Milan, and the CRR de Paris, and recently completed a Master's degree in Applied Musicology at Sorbonne University, focusing on bel canto vocal style.

In 2025, she performed Schoenberg's *Erwartung*, played Matilda in Jonathan Blair's opera *The Summoning* for Cape Town Opera, and Pamina in Cape Town Opera's recent production of *The Magic Flute*. She portrayed the Governess in Britten's *The Turn of the Screw* at the Chigiana International Festival in Siena, and appeared as Bubikopf in Viktor Ullmann's *Der Kaiser von Atlantis* at the Momus Festival in Milan and Parma.

Clara has a considerable concert repertoire and has given chamber music recitals across South Africa and abroad.

### SIPHO FUBESI - Tenor



Sipho Fubesi hails from Centan, a small town in the eastern part of South Africa. He studied music at UCT under Prof Angelo Gobbato and Sarita Stern, and in 2008 he joined the Royal Northern College of Music, one of the world's best conservatories.

He made his Royal Opera House/Covent Garden debut in 2013 as Third Esquire (*Parsifal*) and performed there in the world premiere of O'Regan's *Heart of Darkness*. In 2013 he also covered the role of Hassan in Weir's *Miss Fortune*, the role of Fenton (*Falstaff*) for the Glyndebourne Festival after appearing as Machado (Philips's *The Yellow Sofa*) for 2012 Glyndebourne on Tour. In January 2019, he performed in New Year's Concert and Starlight Concert with the Cape Town

Philharmonic Orchestra, under the baton of Maestro Richard Cock and toured the United Kingdom with Cape Town Opera.

Sipho is a founder of The Mzansi Tenors and is a fulltime singing lecturer at the University of Cape Town.

## **VIOLINA ANGUELOV-HOBBS - Mezzo-soprano**



Violina Anguelov-Hobbs was born in Bulgaria and studied under Sarita Stern and Angelo Gobbato at UCT. Her international career spans over two decades with performances in Germany, Bulgaria, Australia, Switzerland and Sweden. She has been recognised with numerous awards. Her roles have included Rosina (*Il Barbiere di Siviglia*), Marguerite (*La Damnation de Faust*), Octavian (*Der Rosenkavalier*), Carmen (*Carmen*), Nerone (*L'Incoronazione di Poppea*), and Mrs. Patrick De Rocher (*Dead Man Walking*), among many others. Her performances as Carmen in 2011 and 2016 were met with both critical and public acclaim.

Beyond the operatic stage, she is a sought-after concert soloist as well as performing as a soloist in oratorio, having performed major works by Mozart, Handel, Haydn, Elgar, Verdi, and others. Her lieder repertoire is equally extensive, spanning composers such as Schubert, Schumann, Brahms, Britten, Debussy, Fauré, Tchaikovsky, and Rachmaninov.

In addition to her performance career, Violina is a dedicated educator and is a full-time Senior Voice Lecturer at the University of Cape Town's College of Music.

## **RIAAH HUNTER - Bass**



Riaan Hunter is a South African baritone acclaimed for his versatility in opera and musical theatre. An award-winning performer, his accolades include winning the Schock Singing Competition (2012), the Cape Amateur Theatre Award for Best Actor in a Musical (*HMS Pinafore*, 2009), and the Gilbert and Sullivan Society's Best Performance Trophy (South Pacific, 2019), as well as an international Best Song award at the Gilbert and Sullivan Festival in England.

His operatic roles include Don Giovanni (*Don Giovanni*), Guglielmo (*Così fan tutte*), Papageno (*The Magic Flute*), and Dapertutto (*The Tales of Hoffmann*). In musical theatre, he has appeared as Emile de Becque (*South Pacific*), Captain Corcoran (*HMS Pinafore*), and Luiz (*The Gondoliers*).

Riaan's debut album *Net Hier By Jou* reached No. 19 on Musica's Top 20 African Sales Chart, and he has also released the duet album *Lieflike Droom* with Jannie Moolman. He performs regularly with Cape Town Opera and the Cape Philharmonic Orchestra, and is the founder of Hunter Woodworx.

# THE SYMPHONY CHOIR OF CAPE TOWN



The Symphony Choir of Cape Town (SCCT) is a non-profit organisation consisting of members from all walks of life with a common love of singing, especially of major works.

The Choir was founded in 1972 as an adjunct to the Cape Town Symphony Orchestra, and presents major choral performances each year under the baton of its Director and other well-known guest conductors. Since 1993 the Choir has been an independent body and has promoted and managed its own concerts.

Under the direction of Levi Alexander, with Abigail Le Roux as accompanist, the choir aims to provide quality music to the public in conjunction with community organisations and emerging young soloists and conductors.

## **More notes from our Director.....**

Today's concert is a significant and historic moment in the long and illustrious history of the Symphony Choir of Cape Town. At my first concert as Director in 2021, the choir numbered approximately forty-five singers. Today we stand before you 110 voices strong. Such remarkable growth demonstrates, without question, that there remains a deep hunger and yearning among Capetonians for the experience of large-scale choral singing and the great oratorio tradition.

I am especially thrilled to welcome a record twenty new members who make their debut performance with the choir today. To all our new singers: a heartfelt welcome to the SCCT family.

The continued growth and flourishing of the choir is a testament to the joy, fulfilment, and musical community experienced by our members, as well as to the consistently high standard of concerts presented each season. This remarkable expansion honours the enduring legacy of the choir's founding members in 1972, some of whom still sing with us today, together with our founding director, Dr Barry Smith, and all subsequent conductors, accompanists, committee members, and singers who have shaped this institution over the decades.

It is both a privilege and a profound responsibility to continue the legacy of this esteemed choral institution. And if you are inspired to join us, especially if you are a tenor or bass, please do not hesitate. We would love to welcome you into the choir.

**Levi Alexander**

### **More fun facts about Mozart:**

He had a pet starling, which he kept for about 3 years and it was even taught to sing a melody that closely resembled a line from his *Piano Concerto No.17*.

As a child around age 11, Mozart contracted smallpox and was left with a pitted complexion – these marks are sometimes visible in later portraits of him.

Many myths exist about Mozart's life – such as those around his death (there is no solid historical evidence that he was poisoned), or extreme claims about his memory – but historians emphasise that his genius came from both natural talent and intense study. (Encyclopedia Britannica).

Mozart had a very crude and scatological sense of humour. He frequently wrote and performed pieces with vulgar titles and included toilet humour in his letters – especially in correspondence with family and friends. This isn't just rumour: scholars have documented such humour in his letters and musical canons (wiki).

Mozart enjoyed playing billiards as a form of relaxation. Those who knew him noted that he spent a lot of time around billiard tables and was skilled at the game (philharmonie.lu).

Mozart cared about his appearance and fashion – he dressed elegantly in fine coats and wigs, keeping up the fashionable styles of the late 18<sup>th</sup> century.

### **Thoughts of another genius**

In the words of Albert Einstein:

“Mozart is the greatest composer of all. Beethoven created his music, but the music of Mozart is of such purity and beauty that one feels he merely found it — that it has always existed as part of the inner beauty of the universe waiting to be revealed.”

Our ability to continue as a choir and to be able to perform choral music for music lovers of Cape Town is entirely dependent on the generosity of our sponsors and you, the audience, who support us.

Today we thank especially

***The Rupert Music Foundation***  
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## **Don't Miss Our Next Concert**

**Stabat Mater by Karl Jenkins**

August 18 and 19, 2026

Cape Town City Hall.

In collaboration with SACS Boys High School choir,  
Herschel Girls High School choir, WindWorx and  
Stellenbosch University Symphonic Wind Ensembles.

Special thanks go to Babalwa Mpulu  
for our fabulous poster and cover artwork

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