

PENTATONE

TRACK INFORMATION

LINER NOTES

MASSES

ACKNOWLEDGMENTS

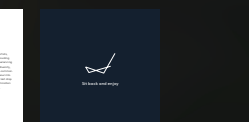
ABOUT

MORE

# TYBERG MASSES

South Dakota Chorale  
Brian A. Schmidt  
Christopher Jacobson,  
Organist



Conducted by **Brian A. Schmidt**

**Sopranos**

Julianna Emanski, Maren Engel, Fiona Gillespie Jackson, Natalie Campbell, Amber Wellborn, Anna Christopharo

**Altos**

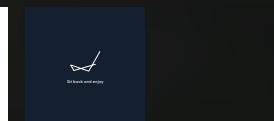
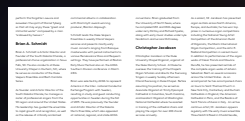
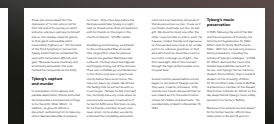
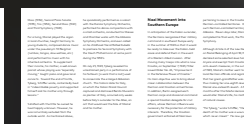
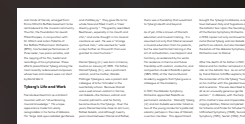
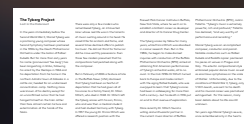
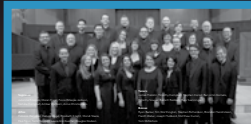
Fabiana González, Debora Vogel, Elizabeth Knight, Mandi Steele, Elsa Tapio, Tami Hayzlett, Laura Ann Kuschel, Douglas Dodson

**Tenors**

James Franklin, Timothy Campbell, Stephen Carroll, Benjamin Kornelis, Timothy Sawyer, Barrett Radziun, Russ Svenningsen

**Basses**

Ryan Becker, Tim Worthington, Stephen Richardson, Brandon Hendrickson, Heath Weber, Joseph Hubbard, Matthew Curran, Tom McNichols







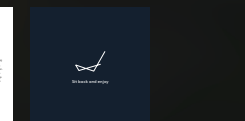
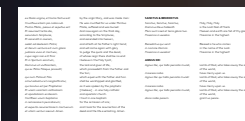
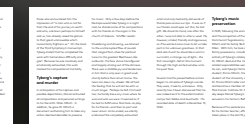
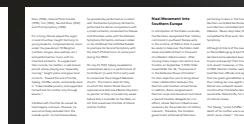
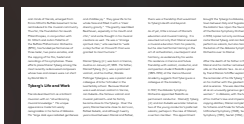
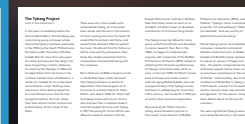
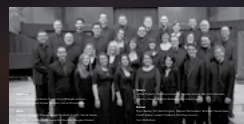
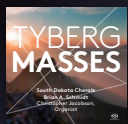
"Anticipating the Nazi movement in his region in 1943, Marcel gathered his friends in secret to share his music one last time. One friend recalled, "There was a childlike joy and tenderness in him that is only seen in great souls shortly before their return home. The tears ran down my cheeks. We all had the feeling that he will not be with us much longer." That night Marcel entrusted his compositions to a friend — including the two Masses, his only sacred manuscripts that exist today. Only a few days later, Marcel was captured in a night raid by the Nazi Gestapo and later counted among the millions murdered at Auschwitz. His music was kept by friends and eventually ended up in Buffalo, NY where the Buffalo Philharmonic began uncovering his symphonies in 2008.

Tyberg's Masses reverberate the joy of a devout man and brilliant musician. Their late-Romantic structure and harmonic composition resemble other masters like Mahler and Brucker, and their symphonic breadth encompass a vast range of human emotion. From the intimate iterations of "Sanctus, sanctus, sanctus" (Holy, holy, holy) in both Mass settings, to the majestically reverberating "Hosannas," to the painfully beautiful soprano solo in the "Agnus Dei" of the Mass in G major.

This is simple and stunning music from a man who left this world much too soon. We are honored to share Tyberg's music and trust you will experience the abundant hope contained in Marcel's settings of these familiar Mass texts."

Brian A. Schmidt

*Brian A. Schmidt*



## The Tyberg Project

### Lost in the Holocaust

In the years immediately before the Second World War II, Marcel Tyberg was a promising young composer whose Second Symphony had been premiered in the 1930s by the Czech Philharmonic Orchestra under the baton of Rafael Kubelik. But for more than sixty years his name (pronounced 'Tee-berg') has been languishing in limbo, following his arrest by the Gestapo in 1944 and his deportation from his home in the northern Adriatic town of Abbazia in a cattle car, headed for an undisclosed concentration camp. Nothing more was known of his destiny except for an unconfirmed rumor that he had hanged himself on the train rather than face almost certain torture and extermination at the hands of the Nazis.

There were only a few insiders who remembered Tyberg, an introverted loner whose real life was in the torrents of music swirling around in his head. He cared little for acclaim and fame, and several times declined offers to publish his music. He did not thirst for fame nor did he crave earthly possessions. Even those few insiders presumed that his compositions had perished along with the composer.

But in February of 2006 a feature article in *The Buffalo News* (USA) disclosed that Tyberg had been so fearful of deportation that he had given all of his scores to a family friend, Dr. Milan Mihich, who died in 1948. Dr. Mihich left the Tyberg scores with his son, Enrico, who and was then a medical student and had studied harmony with Tyberg. In 1957 the young Dr. Enrico Mihich was offered a research position with the

Roswell Park Cancer Institute in Buffalo, New York State, where he went on to establish a brilliant career as developer and director of its Cancer Drug Center.

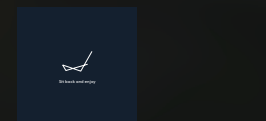
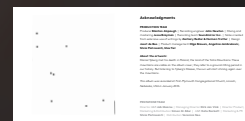
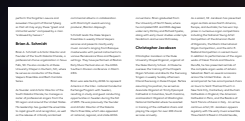
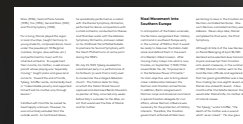
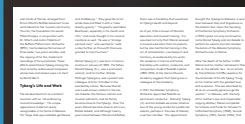
The Tyberg scores lay fallow for many years, while Enrico Mihich was absorbed in cancer research then. But in the 1980s, he began to make discreet inquiries with conductors of the Buffalo Philharmonic Orchestra (BPO) aimed at obtaining first American performances of Tyberg's orchestral works, all to no avail. In the mid-1990s Dr Mihich turned back to Europe and made contact with the aging Rafael Kubelik, who was overjoyed to learn that Tyberg's scores had been in safekeeping for more than half a century – but his death in 1996 put an end to that avenue of exploration.

More recently Dr. Mihich found a willing and enthusiastic partner in the current music director of Buffalo

Philharmonic Orchestra (BPO), JoAnn Falletta. "Tyberg's music is extremely powerful, rich and profound," Falletta has declared, "and very worthy of performance and recording."

Marcel Tyberg was an accomplished composer, conductor and pianist. Notable conductors such as Rafael Kubelik and Rodolfo Lipizer premiered his pieces at venues in Prague and Italy. His eclectic compositional style embraced popular dance music as well as enormous symphonies on the scale of Mahler. Unfortunately, due to the conditions of World War II, Tyberg, only 1/16th Jewish, was sent to his death and his musical career was prematurely extinguished. For this reason, many basic details about his life are still unknown.

Ten years ago Marcel Tyberg's oeuvre, once remembered only in the hearts



and minds of friends, emerged from Enrico Mihich's Buffalo basement to be reintroduced to the musical community. Thus far, the Foundation for Jewish Philanthropies, in conjunction with Dr. Mihich and JoAnn Falletta of the Buffalo Philharmonic Orchestra (BPO), has funded performances of three lieder, two piano sonatas, and the copying of his Trio, Sextet and recordings of his symphonies. These efforts place Marcel Tyberg among the most recently rediscovered composers whose lives and careers were cut short by World War II.

## Tyberg's Life and Work

Friends described him as a brilliant musician with an "all-embracing musical knowledge." His unique appearance made him easily recognizable in his home of Abbazia. His "large dark eyes radiated gentleness

and childlike joy." They gave life to his whole face and filled it with a "clear dreamy gravity." "He greatly resembled Beethoven, especially in his mouth and chin," and some thought in his musical creations as well. He was a "strange spiritual man," who seemed to "walk a step further on this earth than was granted to most humans."

Marcel Tyberg (Jr.) was born in Vienna, Austria on January 27, 1893. His father, Marcell Tyberg (Sr.), was a prominent violinist, and his mother, Wanda Paltinger Tybergova, was a pianist and colleague of Artur Schnabel in the Leschetizky school. Because Marcell was a well-known violinist in Vienna, Jan Kubelik—the famous violinist and musical patriarch—and his family became close to the Tybergs. Over the years, Marcel became close to Jan's son, Rafael Kubelik, and although twenty years stood between Marcel and Rafael,

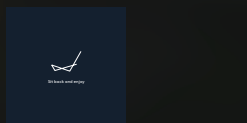
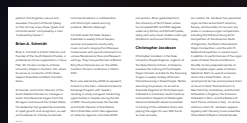
theirs was a friendship that would last to Tyberg's death and beyond.

As of yet, little is known of Marcel's education and musical training. It is assumed not only that Marcel received a musical education from his parents, but he also had formal training in the art of orchestration, counterpoint and harmony, as evidenced by his works. His residence in Vienna and future friendship with violinist, conductor, and composition student Rodolfo Lipizner (1895–1974) at the Vienna Musical Academy suggests that Tyberg was a colleague at the Academy.

In 1927, the Abbazia Symphony Orchestra appointed Rodolfo as permanent conductor. Marcel (I) Tyberg (Jr) and Jan Kubelik were later listed as two of the young conductor's preferred soloists; perhaps in the case of Marcell, a section member. This appointment

brought the Tybergs to Abbazia, a resort town between Italy and Yugoslavia on the Adriatic Sea. Upon the founding of the Gorizia Symphony Orchestra in 1930, Lipizer not only continued to invite Marcel Tyberg and Jan Kubelik to perform as soloists, but also handed the baton of the Abbazia Symphony Orchestra over to Marcel.

After the death of his father in 1927, Marcel and his mother remained in their villa on the Adriatic Sea. As an article by friend Marion Schiffler explains, for the remainder of his life Tyberg "hung on his mother with the greatest love and reverence. She was described by all as an unusually generous gentle woman." In Abbazia, with the help of his mother's love and impeccable copying abilities, Marcel completed his Scherzo and Finale for Schubert's Unfinished Symphony (1928), Second Symphony (1931), Sextet (1932), First





Mass (1934), Second Piano Sonata (1935), Trio (1936), Second Mass (1941) and Third Symphony (1943).

For a living, Marcel played the organ in local churches, taught harmony to young students, composed dance music under the pseudonym Till Bergmar (rumbas, tangos, slow waltzes, etc.) and performed his music with his inherited orchestra. To supplement their income, his mother, a well-known pianist whose playing was "especially moving," taught piano and gave local concerts. Toward the end of his life, Tyberg, Schiffler wrote, contentedly lived in "indescribable poverty and supported himself and his mother only through lessons."

Satisfied with the little he owned he lived happily unknown. However, he was not entirely secluded from the outside world. As mentioned above,

he sporadically performed as a soloist with the Gorizia Symphony Orchestra, performed his dance compositions with a small orchestra, conducted his Masses and Chamber works with the Abbazia Symphony Orchestra, and even called on his childhood friend Rafael Kubelik to premiere his Second Symphony with the Czech Philharmonic at some point during the 1930's.

On July 25, 1943, Tyberg revealed his unrestrained piety in a performance of his Te Deum [a work that is lost] used to consecrate the enlarged Abbazian church. This historic date for Italy, on which the Italian Grand Council captured and dismissed Benito Mussolini as premier of Italy, occurred only weeks before Italy's surrender to the Allies, an act that would seal the fate of Marcel and his mother.

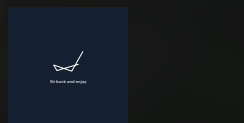
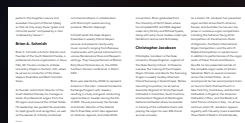
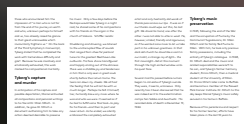
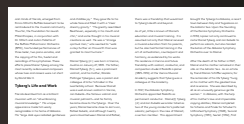
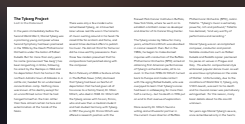
## Nazi Movement into Southern Europe

In anticipation of the Italian surrender, the Germans reorganized their military command in southeast Europe early in the summer of 1943 so that it would be ready to take over the Italian-held areas and defend them in the event of a Western Allied invasion. After moving many troops into what is now Croatia, on September 7, 1943, Hitler issued Order No. 26, "Improvement in the Defensive Power of Croatia." Its main objective was to bring about closer collaboration between the German and Croatian armed forces. In addition, Berlin assigned each German corps and divisional command a special Croatian delegate for civil affairs, whose German influence was necessary for the protection of military interests. Therefore, the Croatian government enforced all Nazi laws

pertaining to Jews in the Croatian and German-controlled territories. One such German-controlled territory was Abbazia. Eleven days later, Marcel completed his final work, the Third Symphony.

Although Article 6 of the Law Decree on Racial Belonging of April 30, 1941 declared some selected Jews honorary Aryans and exempt from Croatian anti-Jewish measures, in the summer of 1943, Marcel's mother went to the local German officials and registered that her great-grandfather was a Jew, thus making her one-eighth Jewish and Marcel one-sixteenth Jewish. A few months after this fateful decision that would alter Marcel's life, his mother died of natural causes.

"For Tyberg," wrote Schiffler, "the death of his mother was a wound which never closed." He now gave



those who encountered him the impression of “a man who is not far from the end of his journey on earth and who, unknown perhaps to himself and us, has already raised his glance to that great unknowable which involuntarily frightens us.” On the back of the Third Symphony’s manuscript, Tyberg stated that he completed the work with tremendous difficulty and grief. Because he was creatively and emotionally exhausted, this work marked his compositional mortality.

## Tyberg’s capture and murder

In anticipation of his capture and possible deportation, Marcel entrusted all compositions and personal writings to his friend Dr. Milan Mihich. In addition, he gave Dr. Mihich a document authorizing him to take any action deemed desirable to preserve

his music. Only a few days before the Gestapo would take Tyberg in a night raid, he shared some of his compositions with his friends on the organ in the church of Volosca. Schiffler recalls:

*Shuddering and shivering, we listened to the uninterrupted flow of sounds that ranged from cheerful pastoral tunes to the greatest Beethoven-like outbursts. His face shone transfigured and happily smiling out of the dimness. There was a childlike joy and tenderness in him that is only seen in great souls shortly before their return home. The tears ran down my cheeks. We all had the feeling that he will not be with us much longer. Perhaps he felt it himself, too; he hardly knew any more where he was and who we were. It seemed as if he had to fulfill some final task—to play for his friends—and then to part and never return. As he ended, we silently embraced the completely exhausted*

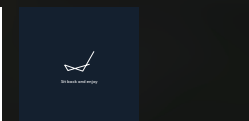
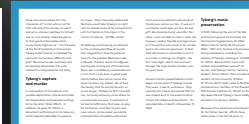
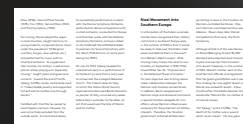
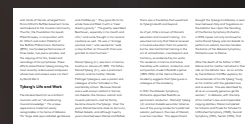
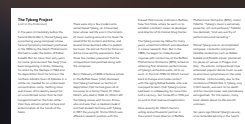
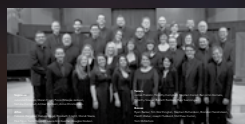
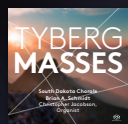
*artist and only hesitantly did words of thanks pass across our lips. It was as if our thanks could wipe out this, his last gift. We shook his hand, one after the other. I was not able to utter a word. He, however, smiled, friendly and ingenuous, as if he wanted once more to let us take part in his unknown greatness. In that dark old church he stood like a saint in our midst, a strange ray of light—the first moonlight—fell at this moment through the high arched window onto his quiet face.*

Several months passed before rumors began to circulate of Tyberg’s suicide. They were, it seems, erroneous. Only recently has it been discovered that he was indeed sent to the extermination camps San Sabba and Auschwitz. His recorded date of death is December 31, 1944.

## Tyberg’s music preservation

In 1945, following the end of the War and the occupation of Fiume by the Communist Yugoslavians, Dr. Milan Mihich and his family fled Fiume to Milan. With him, he took only precious family possessions, including the entirety of Tyberg’s catalogue. In 1948, Dr. Mihich died and the music and related responsibilities were left to his son, and Tyberg’s former harmony student, Enrico Mihich, then a medical student at the University of Milan. Dr. Enrico Mihich later came to Buffalo and became a member of the Roswell Park Cancer Institute. Dr. Mihich to this day keeps Marcel Tyberg’s music safely secured in his home in Buffalo.

Because of his persistence and respect for his former teacher, efforts have taken place in the last 10 years to





perform this forgotten oeuvre and reawaken the spirit of Marcel Tyberg so that all may enjoy these “great and immortal works” composed by a man “endowed by heaven.”

## Brian A. Schmidt

Brian A. Schmidt is Artistic Director and Founder of the South Dakota Chorale, a professional chorus organization in Sioux Falls, SD. He also conducts at Duke University Chapel in Durham, NC, where he serves as conductor of the Duke Vespers Ensemble and Bach Cantata Series.

As founder and Artistic Director of the South Dakota Chorale, he manages a roster of professional singers from the SD region and around the United States. His leadership has guided the ensemble to rapid growth and recognition, as well as the release of critically acclaimed

commercial albums in collaboration with Grammy® award-winning producer, Blanton Alspaugh.

Schmidt leads the Duke Vespers Ensemble in weekly Choral Vespers services and presents mostly early music concerts ranging from Baroque masterworks with period instruments to various Renaissance Mass and Requiem settings. They have performed at Boston Early Music Festival also on the ACDA Southern Division conference in March 2016.

Brian was selected by ACDA to represent America in the International Conductor Exchange Program with Sweden, resulting in study and guest conducting opportunities in Sweden during the fall of 2015. He was previously the founder and Artistic Director of the Dakota Men's Ensemble, which also appeared at national, regional, and state ACDA

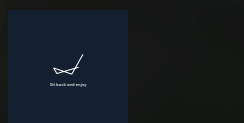
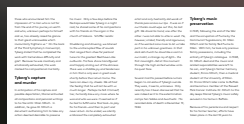
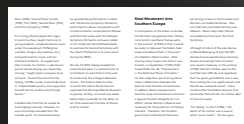
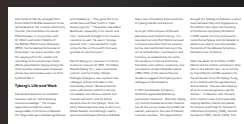
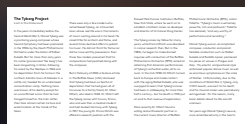
conventions. Brian graduated from the University of North Texas, where he completed MM and DMA degrees under Jerry McCoy and Richard Sparks, along with early music studies under Lyle Nordstrom and Lenora McCroskey.

## Christopher Jacobson

Christopher Jacobson is the Duke University Chapel Organist, organist at the Duke Divinity School. At Duke he oversees the training of the Chapel's Organ Scholars and directs the Evensong Singers in weekly Sunday afternoon Choral Evensong in Duke Chapel. Before assuming his position, he served as Associate Organist at Trinity Episcopal Cathedral in Columbia, South Carolina, and Assistant Organist at Washington National Cathedral where he assisted in training of the cathedral choirs and playing the organ for over 200 choral services annually.

As a soloist, Mr. Jacobson has presented organ recitals across North America, Europe, and Australia; he has won top prizes in numerous organ competitions including the National Young Artist Competition of the American Guild of Organists, the Miami International Organ Competition, and the John R. Rodland Competition in sacred music. In addition to performances of the organ works of César Franck and Maurice Duruflé, he has presented recitals of the complete organ works of Johann Sebastian Bach on several occasions across the United States. As an accompanist he has accompanied choirs on tours to Saint Thomas Church in New York City, Canterbury and Durham Cathedrals in England, the American Cathedral in Paris, and the Basilica of Saint Francis of Assisi in Italy. An active continuo artist, Mr. Jacobson appears regularly with the early music ensemble Three Notch'd Road in Charlottesville,

Artists



Virginia, and with the North Carolina Baroque Orchestra.

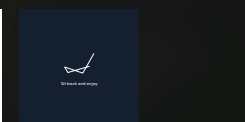
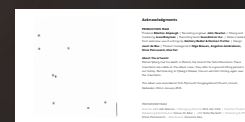
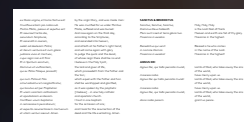
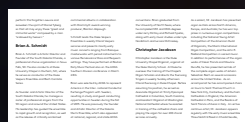
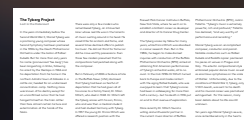
A Fellow of the Royal College of Organists (FRCO), Mr. Jacobson holds the Master of Music degree in Organ Performance and the Sacred Music Diploma from the Eastman School of Music as well as a Bachelor of Music degree with distinction in Organ Performance from St. Olaf College. His teachers have included David Higgs and William Porter at Eastman, and John Ferguson at St. Olaf College. Christopher is a graduate of Woodberry Forest and the American Boychoir School where he was a treble chorister under James Litton.

## South Dakota Chorale

Based in Sioux Falls, South Dakota, the South Dakota Chorale is a collaborative network of musicians combining the

talents of singers locally, regionally, and across the nation. "Bringing people together to produce inspirational world-class performances of choral arts that embrace professional artistry and enrich the cultural life of South Dakotans" is their mission, and they strive to reach this in all of their work.

In their five-year history they have developed educational collaborations with high school choirs, led master classes with pre-professional/collegiate singers, partnered with local arts series' to build support and awareness for the arts, initiated a guest conductor residency, and released critically-acclaimed commercial recordings in collaborations with Grammy® award-winning producer, Blanton Alspaugh.





**KYRIE**

*Kyrie eleison.*

*Christe eleison.*

*Kyrie eleison.*

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

**GLORIA**

*Gloria in excelsis Deo,*

*et in terra pax*

*hominibus bonae voluntatis.*

*Laudamus te, benedicimus te,*

*adoramus te, glorificamus te.*

*Gratias agimus tibi*

*propter magnam gloriam tuam.*

*Domine Deus, Rex coelestis,*

*Deus Pater omnipotens:*

*Domine fill unigenite Jesu Christe:*

*Domine Deus, Agnus Dei, filius Patris:*

Glory to God in the highest

and on earth peace

to men of good will.

We praise thee, we bless thee,

we adore thee, we glorify thee.

We give thanks to thee

for thy great glory.

Lord God, King of heaven,

God the Father omnipotent:

Lord Jesus Christ, only begotten son:

Lord God, Lamb of God, son of the

Father:

Thou who takest away the world's sins,

have mercy upon us.

Thou who takest away the world's sins,

receive our prayers.

Thou who sittest at the Father's right

hand

*miserere nobis.*

*Quoniam tu solus sanctus,*

*tu solus Dominus,*

*tu solus altissimus,*

*Jesu Christe, cum sancto Spiritu*

*in gloria Dei Patris. Amen.*

have mercy upon us.

For thou alone art holy,

thou alone art the Lord,

thou alone art most high,

Jesus Christ, with the holy Spirit

in the glory of God the Father. Amen

**CREDO**

*Credo in unum Deum,*

*Patrem omnipotentem,*

*factorem coeli et terrae,*

*visibillum omnium et invisibillum:*

*Et in unum Dominum Jesum Christum,*

*Filium Dei unigenitum.*

*et ex patre natum ante omnia saecula:*

*Deum de Deo, lumen de lumine,*

*Deum verum de Deo vero,*

*genitum, non factum,*

*consubstantiatem Patri,*

*per quem omnia facta sunt:*

*Qui propter nos homines*

*et propter nostram salutem*

*descendit de coelis:*

*Et incarnatus est de Spiritu sancto*

I believe in one God,

Father almighty,

maker of heaven and earth,

of things visible and invisible:

And in one Lord Jesus Christ,

only-begotten Son of God,

born of the Father before all time:

God of God, light of light,

True God of true God,

begotten, not made,

and consubstantial with the Father,

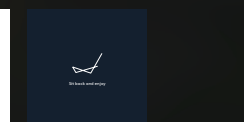
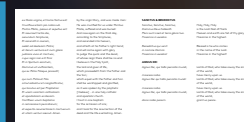
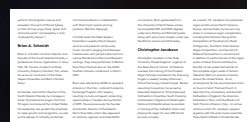
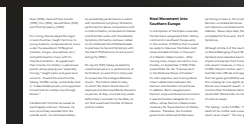
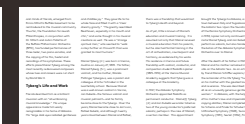
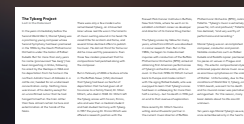
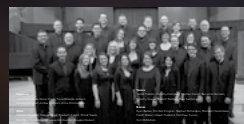
by whom all things were made:

Who for us men

and for our salvation

descended from heaven:

And was made incarnate of the holy Spirit



ex Maria virgine, et homo factus est:  
Crucifixus etiam pro nobis sub  
Pontio Pilato, passus et sepultus est:  
Et resurrexit tertia die,  
secundum Scripturas,  
Et ascendit in coelum,  
sedet ad dexteram Patris;  
et iterum venturus est cum gloria  
iudicare vivos et mortuos,  
cujus regni non erit finis:  
Et in Spiritum sanctum,  
Dominum et vivificantem,  
qui ex Patre Filioque procedit;

qui cum Patre et Filio  
simul adoratur et conglorificatur,  
qui locutus est per Prophetas:  
Et unam sanctam catholicam  
et apostolicam ecclesiam.  
Confiteor unum baptismum  
in remissionem peccatorum;  
et expecto resurrectionem mortuorum  
et vitam venturi saeculi. Amen.

by the virgin Mary, and was made man:  
He was crucified for us under Pontius  
Pilate, suffered and was buried:  
And rose again on the third day,  
according to the Scriptures,  
and ascended into heaven,  
and sitteth at his Father's right hand;  
and will come again with glory  
to judge the quick and the dead,  
of whose reign there shall be no end:  
I believe in the Holy Spirit,  
the lord and giver of life,  
which proceedeth from the Father and  
the Son;  
which equal with the Father and Son  
shall be worshipped and glorified,  
as it was spoken by the prophets:  
[I believe] ...in one holy catholic  
and apostolic church.  
I trust in one baptism  
for the remission of sins;  
and I look for the resurrection of the  
dead and the life everlasting. Amen.

**SANCTUS & BENEDICTUS**

*Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.*

*Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis!*

**AGNUS DEI**

*Agnus Dei, qui tollis peccata mundi,*

*miserere nobis.*

*Agnus Dei qui tollis peccata mundi:*

*miserere nobis.*

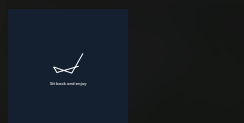
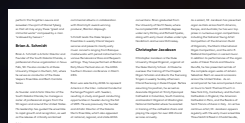
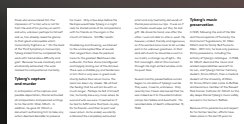
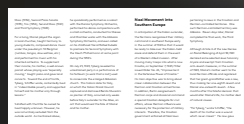
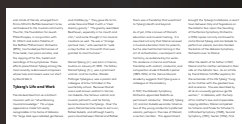
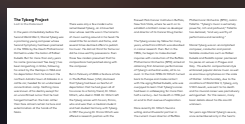
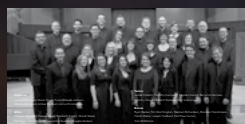
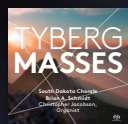
*Agnus Dei, qui tollis peccata mundi,*

*dona nobis pacem.*

Holy, Holy, Holy  
is the Lord God of Hosts  
Heaven and earth are full of thy glory.  
Hosanna in the highest.

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

Lamb of God, who takes away the sins  
of the world,  
have mercy upon us.  
Lamb of God, who takes away the sins  
of the world,  
have mercy upon us.  
Lamb of God, who takes away the sins  
of the world,  
grant us peace.







## Acknowledgments

### PRODUCTION TEAM

Producer **Blanton Alspaugh** | Recording engineer **John Newton** | Mixing and mastering **Jesse Brayman** | Recording team **Soundmirror Inc.** | Notes created from extensive use of writings by **Zachary Redler & Herman Trotter** | Design **Joost de Boo** | Product management **Olga Brauers, Angelina Jambrekovic, Silvia Pietrosanti, Max Tiel**

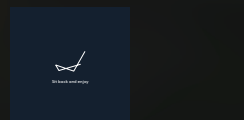
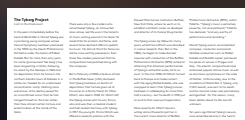
### About the artwork:

Marcel Tyberg met his death in Poland, the land of the Tatra Mountains. These mountains are visible on the album cover, they refer to a ground-tilting period in our history. But listening to Tyberg's Masses, the sun will start shining again over the mountains.

*This album was recorded at First-Plymouth Congregational Church, Lincoln, Nebraska, USA in January 2016.*

### PENTATONE TEAM

Director A&R **Job Maarse** | Managing Director **Dirk Jan Vink** | Director Product, Marketing & Distribution **Simon M. Eder** | A&R **Kate Rockett** | Marketing & PR **Silvia Pietrosanti** | Distribution **Veronica Neo**

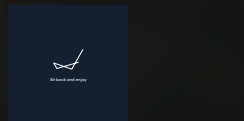
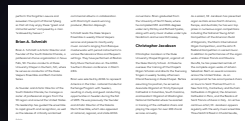
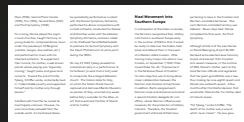
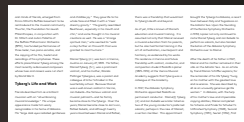
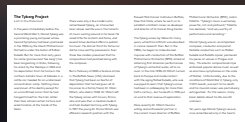
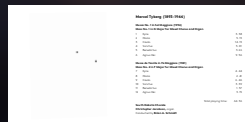


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**Composer:** Johan Tyberg (1885-1972)

**Performers:** South Dakota Chorus, South Dakota Chorus, South Dakota Chorus

**Release Date:** 2023

**Label:** Pentatone



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DISCOVER

# SOUTH DAKOTA CHORALE

