MUSIC LOST IN THE HOLOCAUST

MARCEL TYBERG

MASSSES

NCCO8 • NATIONAL CONFERENCE
FRIDAY, NOVEMBER 8
UNIVERSITY OF MARYLAND
Marcel Tyberg

background

born in Vienna, Austria, January 27, 1893
died at Auschwitz, December 31, 1944

Father: Marcell Tyberg (Sr.) — a prominent violinist
Mother: Wanda Paltinger Tybergova — a pianist, private teacher, and music copyist for her son

Marcell Sr. was a well–known violinist in Vienna and became close friends with Jan Kubelik—the famous violinist and musical patriarch

Over the years, Marcel Jr. became close to Jan’s son, Rafael Kubelik

Kubelik conducted the Czech Philharmonic Orchestra (at age 19) and later the Chicago Symphony Orchestra, The Royal Opera—Covent Garden, and the Bavarian Radio Symphony Orchestra

musical career

Relationships suggest that he was a colleague at the Vienna Musical Academy.

Rodolfo Lipizner (violinist and conductor) was a composition student of Marcel’s

1927—Rodolfo is appointed conductor of the Abbazia Symphony Orchestra

The Tyberg family moved to Abbazia as Marcel (Jr.) was one of Rodolfo’s preferred soloists on violin

1930—Marcel takes over as conductor of the Abbazia Symphony Orchestra
Marcel Tyberg
compositions  (written after his arrival in Abbazia)

Scherzo and Finale for Schubert’s Unfinished Symphony (1928)
Second Symphony (1931)
Sextet (1932)

**Messe in Sol Maggiore (1934)**
  *recorded by South Dakota Chorale

Second Piano Sonata (1935)
Trio (1936)

**Messe di fascile in Fa maggiore (1941)**
  *recorded by South Dakota Chorale
  **published by Walton Music

Third Symphony (1943)

"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."

—quote from a family friend, Marion Shiffler

Horizon of Volosca: a view of the church where
Marcel likely played his music in the company of friends
for the last time before his capture by the Nazi Gestapo.
Marcel Tyberg manuscripts

left and below: Mass in F major
Tyberg's handwriting

left: Mass in G major
Tyberg's mother's handwriting