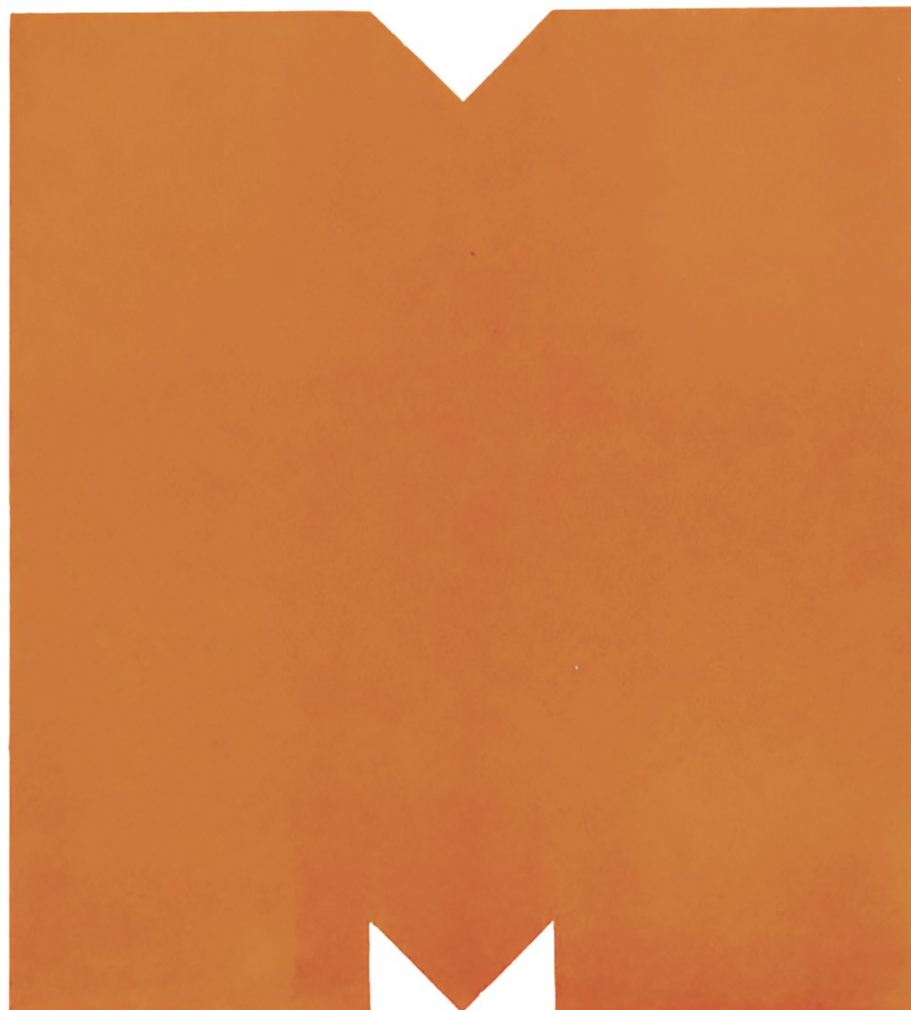




MOZART — PIANO CONCERTO NO.13 IN C MAJOR — LIEDER



W. A. MOZART

Tracks

NO.	TITLE · POET	SINGER · TIME
Lieder		
1	An Chloe, K. 524 <i>Johann Georg Jacobi</i>	2:42 <i>Andreas Wivestad Jansson</i>
2	Das Veilchen, K. 476 <i>Johann Wolfgang von Goethe</i>	2:29 <i>Hilde Haraldsen Sveen</i>
3	Komm, liebe Zither, komm, K. 351 <i>Poet unknown</i>	1:49 <i>Andreas Wivestad Jansson</i>
4	Abendempfindung an Laura, K. 523 <i>Poet unknown</i>	4:43 <i>Andreas Wivestad Jansson</i>
5	Das Lied der Trennung, K. 519 <i>Klamer Eberhard Karl Schmidt</i>	5:33 <i>Hilde Haraldsen Sveen</i>
6	Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte, K. 520 <i>Gabriele von Baumberg</i>	1:33 <i>Hilde Haraldsen Sveen</i>
7	Die Zufriedenheit, K. 349 <i>Johann Martin Miller</i>	2:14 <i>Andreas Wivestad Jansson</i>
8	Der Zauberer, K. 472 <i>Christian Felix Weisse</i>	2:12 <i>Hilde Haraldsen Sveen</i>
Piano Concerto No. 13 in C major, K. 415		
9	I. Allegro	10:42
10	II. Andante	6:45
11	III. Rondeau. Allegro	8:34
		<i>Total 49:16</i>

Sung texts are not reproduced in this booklet. The original German poems are in the public domain and are readily found online, including at the LiederNet Archive.



Teacher, student, colleague

In Mozart's music, ideas pass from one voice to another. Melodies are shared, roles are exchanged, and listening matters as much as leading. This recording came about the same way.

In 2015 Andreas Wivestad Jansson began singing lessons with Hilde Haraldsen Sveen. Over the following years, teacher and student built a close musical dialogue. Eleven years later they meet in Mozart as colleagues, with that shared history behind them.

The original roles are still part of the story, but they are no longer fixed. In these sessions the two changed places continually: the professor listened while her former student sang, then the student listened while she sang. Questions and interpretations moved in both directions, shaped by experience at one end and by discovery at the other.

What the album reflects is not only Mozart, but a teaching relationship that has turned into a partnership, with the conversation running both ways.

The songs

Mozart's songs are a small corner of his output. Some three dozen, written at intervals across his whole life, from the age of six or seven to his final year, and never gathered into a cycle. He wrote one when an occasion called for it. Breitkopf & Härtel's first complete edition of 1799 called them occasional pieces, and Mozart appears to have

thought of them as things for friends. None was meant to carry a concert.

Yet in these songs he does something he otherwise reserves for the operas. He builds a scene in two pages. A mood turns on a single harmonic shift, and suddenly you are somewhere else.

Das Veilchen (K. 476), entered in Mozart's own catalogue of works on 8 June 1785, is the clearest case. A violet stands in a meadow, hoping the shepherdess will pick it. She does not see it, and treads it into the ground. The text is Goethe's, from the singspiel *Erwin und Elmire*, printed in 1775, and it is the only Goethe poem Mozart ever set. Where he came across it is unknown — most likely through one of the many settings that already existed.

The poem has three stanzas, but Mozart does not set it strophically. He makes three worlds of it. The first stanza is plain, almost childlike, in G major. The shepherdess arrives and the music moves to D major, then to G minor for the violet's longing. The third stanza is accompanied recitative, and at the moment the flower is crushed everything stops in a general pause. A chromatic line falls as it dies — and here the poem turns: the violet dies glad, at her feet. The music returns to G major, and the pain becomes something close to jubilation.

Mozart does not leave it there. After Goethe's last word he adds a coda of his own: two notes in free time on *Das arme Veilchen!*, a long silence, then, a tempo, a line brought back from the first stanza — *es*

war ein herzigs Veilchen. The exclamation is his. He cannot leave the flower without saying it, and he lets us hear it once more as it was before anything happened. Five bars, and the whole song settles differently.

The other songs circle the same material in miniature. Loss, longing for what will not come, love unanswered, time passing. Andreas Wivestad Jansson puts it this way: “Singing Mozart's songs is like being sent out to explore. His mind works fast, the music keeps changing, and you never quite know what is coming.”

The instrument

The songs are played on a fortepiano by Paul McNulty after Anton Walter. Walter was the Viennese maker Mozart himself bought from.

The difference from a modern grand is not mainly that it is quieter. It is that the sound lets go sooner. The note dies away while the singer is still holding hers, and the words come through without anyone having to push. The balance between voice and instrument arrives by itself, and the player can move with the singer rather than lay a floor beneath her. It also brings the listener closer in. You have to go into this music; it does not come out and fetch you.

Pitch for this recording is $a = 440$ Hz; the temperament is Vallotti–Young. The instrument was tuned by Jens Schumann and Franck Guiocheau.

Piano Concerto No. 13 in C major, K. 415

Mozart wrote the three concertos K. 413, 414 and 415 in Vienna in the winter of 1782–83, for his own subscription concerts. Before they were even finished he advertised them in the *Wiener Zeitung*, announcing that they could be performed either with a large orchestra including winds or merely *a quattro* — that is, with two violins, viola and cello. The chamber version is not a fallback. The offer has sometimes been dismissed as salesmanship, but the wind parts are not structurally necessary in these works, and the music survives the reduction because it was conceived to.

C major is Mozart's ceremonial key, and with trumpets and drums this is outwardly the grandest of the three. It does not open with a fanfare, though. It begins quietly, with a theme laid out fugato, and builds from there.

The finale is a light 6/8 rondo, twice interrupted by an adagio in C minor in 2/4 — a lamenting aria that stops the movement and explains nothing. This material appears to derive from a slow movement in C minor that Mozart began and set aside; the andante we have instead is a calm one in F major. The concerto ends not in triumph but pianissimo.

In this scoring the line between soloist and accompaniment disappears. The keyboard is one of the voices.



Hilde Haraldsen Sveen, soprano

Hilde Haraldsen Sveen is a Norwegian soprano working in opera, concert repertoire, chamber music and art song. Alongside her performing career, she is Professor of Singing at the Grieg Academy, University of Bergen. She teaches young professional singers, with an emphasis on how vocal technique, artistic expression and reflective practice fit together. As researcher and educator she works with artistic research, vocal pedagogy, interpretation, and the role of creativity and embodiment in musical learning and performance.

Andreas Wivestad Jansson, tenor

Andreas Wivestad Jansson (b. 2003) studies at the Norwegian Academy of Music with Mona Julsrud. He joined the Norwegian Soloists' Choir UNG at seventeen, and has appeared with the ensemble as a soloist in Bach's *Jesu meine Freude* at the Bergen International Festival and in Grieg's *Four Psalms*, both under Grete Pedersen, and in Schütz's *Musikalische Exequien* under Yuval Weinberg. He has taken part in recordings for Decca and Sony, with Lise Davidsen and Leif Ove Andsnes respectively.

Jansson grew up in the choral life of Fridalen church, where as a child he was among those who started the boys' choir Collegium Vocale Gutter, and where he sang as a treble with Bergen National Opera under Paul McCreesh. He began studying with Hilde Haraldsen Sveen in 2015 and continued with her throughout secondary school. He returns regularly to Fridalen with song and church repertoire,

most recently with excerpts from Schubert's *Winterreise* accompanied on fortepiano.

Knut Christian Jansson, fortepiano

Knut Christian Jansson studied piano with Jiří Hlinka at the Grieg Academy and with Einar Henning Smebye at the Norwegian Academy of Music, and holds a church music degree from the Grieg Academy. He is cantor at Fridalen church and teaches at the Grieg Academy. At Fridalen he has built an extensive concert series and a choral programme for children and young people that now numbers around 170 singers between the ages of six and nineteen, performing works such as Handel's *Messiah* and Mozart's *Requiem*. He received the Johan Nordahl Brun Prize in 2022.

As a pianist he made his debut with the Bergen Philharmonic Orchestra and has since appeared as a soloist in Gershwin's *Rhapsody in Blue* and Grieg's Piano Concerto with the Royal Norwegian Navy Band, among others. In 2025 he took part in the Rosendal Chamber Music Festival with music by Knut Vaage and Edvard Grieg. He has released four recordings on his own label.

Bergen Barokk

Bergen Barokk was founded by Frode Thorsen and Hans Knut Sveen in 1994 and is one of Norway's leading ensembles specialising in historically informed performance. The ensemble has performed and



been broadcast throughout Scandinavia, Russia and the United States, and has recorded for Simax Classics, BIS, Bergen Digital Studio and Toccata Classics.

Among their productions are recordings of music related to Ludvig Holberg and Georg Philipp Telemann's cantata cycle *Harmonischer Gottes-Dienst*, made in collaboration with the Grieg Academy and

Toccata Classics.

Bergen Barokk is partly funded by Arts and Culture Norway and the City of Bergen.

Chien-Yu Chu, violin I · Stefan Lindvall, violin II · Hans Gunnar Hagen, viola · Siri Hilmen, cello

CREDITS

Recorded at Fridalen church, Bergen, June and August 2026

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