

Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



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Celje
Narodni dom

**Ob 10. obletnici Lisztovega inštituta,
Madžarskega kulturnega centra v Ljubljani, 2016-2026**

**On the occasion of the 10th anniversary of the Liszt Institute,
Hungarian Cultural Centre Ljubljana, 2016–2026**

*Antonio Caldara: Santo Stefano, Primo Re dell' Ungheria
(oratorij / oratorio)*

SAVARIA BAROQUE ORCHESTRA

(Madžarska / Hungary)

László Jekl (bas / bass): Sveti Štefan / Saint Stephen
Nóra Ducza (sopran / soprano): Kraljica Gizela / Queen Gisela
László Kéring (tenor): Nadškof Anastazij / Archbishop Anastasius
Máté Fülepi (bariton / baritone): Erasto, dvorjan / a subject

Piroska Vitárus (violina, koncertni mojster / violin, concertmaster)

Róza Lachegyi (violina / violin)

András Bolyki (viola)

Nóra Kallai (viola da gamba)

Ágnes Kállay (violončelo / cello)

Dávid Hornyák (kontrabas / double bass)

Gábor Kállay (kljunasta flavta / recorder)

Katalin Kállay (kljunasta flavta / recorder)

Ágnes Ratkó (čembalo / harpsichord)

István Győri (lutnja / lute)

Barnabás Bolyki (projekcija / projection)

Pál Németh (dirigent / conductor)

Snemanje: Radio Slovenija

Recording: Radio Slovenija

Klepet z umetniki
Celje, Mestna kavarna Celje, ob 18:30

Chat with artists
Celje, City Café Celje, at 18:30

Antonio Caldara in sveti Štefan med Dunajem in Rimom

Antonio Caldara and Saint Stephen between Vienna and Rome

Oratorij Santo Stefano, Primo Re dell'Ungheria Antonia Caldare (1671–1736) nas popelje v čas začetkov krščanske Ogrske, vendar njegovo sporočilo ni omejeno na zgodovino okoli leta 1000. Za njegovim nastankom leta 1712 se skriva povsem sodobna politična zgodba začetka 18. stoletja: odnos med habsburškim vladarjem Karlom VI., ki je kot ogrski kralj vladal z imenom Karel III., in papežem Klemenom XI. Tako se v oratoriju prepletajo tri časovne ravni: zgodovinski sveti Štefan, ideal krščanskega vladarja in politična sedanost Caldarovega časa.

Antonio Caldara's (1671–1736) oratorio Santo Stefano, Primo Re dell'Ungheria takes us back to the beginnings of Christian Hungary, yet its message is by no means confined to the history of around the year 1000. Behind its composition in 1712 lies a very contemporary political story of the early eighteenth century: the relationship between the Habsburg ruler Charles VI, who reigned as Charles III as King of Hungary, and Pope Clement XI. Three different temporal levels thus intersect in the oratorio: the historical Saint Stephen, the ideal of the Christian ruler, and the political present of Caldara's own time.

Antonio Caldara se je rodil v Benetkah in se izoblikoval v okolju ene najpomembnejših evropskih glasbenih prestolnic. Njegova poklicna pot ga je vodila prek Mantove in Barcelone v Rim, kjer je leta 1709 stopil v službo kneza Francesca Marie Ruspolija. Ruspolijeva palača je bila eno pomembnih središč rimskega glasbenega življenja. Glasba je spremljala njegove znamenite nedeljske conversazioni, v postnem času pa so posebno mesto zavzemali oratoriji. Caldara je v tem okolju razvil pomemben del svojega vokalnega ustvarjanja.

Antonio Caldara was born in Venice and developed as a musician in the environment of one of Europe's most important musical centres. His professional career took him via Mantua and Barcelona to Rome, where in 1709 he entered the service of Prince Francesco Maria Ruspoli. Ruspoli's palace was one of the important centres of Roman musical life. Music accompanied his celebrated Sunday conversazioni, while during Lent oratorios occupied a particularly prominent place. It was in this environment that Caldara developed a significant part of his vocal output.

Toda skladateljeve ambicije so segale tudi proti habsburškemu dvoru. Leta 1711 je odpotoval iz Rima in po postankih v severni Italiji prišel na Dunaj, kjer je želel pridobiti stalno mesto v cesarski dvorni kapeli. Na Dunaju je njegova navzočnost dokumentirana v začetku leta 1712. Želenega položaja takrat ni dobil in se je vrnil v Italijo, vendar je stik s habsburškim dvorom ohranil. Nekaj let pozneje je bil njegov trud poplačan: leta 1716 je ponovno prišel na Dunaj, od leta 1717 pa je kot namestnik dvornega kapelnika ostal v cesarski službi do smrti. Prav dunajsko obdobje je pozneje postalo osrednji del njegove kariere.

The composer's ambitions, however, also extended towards the Habsburg court. In 1711 he left Rome and, after stops in northern Italy, arrived in Vienna, where he hoped to secure a permanent position in the imperial court chapel. His presence in Vienna is documented at the beginning of 1712. He did not obtain the position he sought at that time and returned to Italy, but maintained his contacts with the Habsburg court. A few years later his efforts were rewarded: in 1716 he returned to Vienna, and from 1717 until his death he remained in imperial service as vice-Kapellmeister. It was this Viennese period that was ultimately to become the central chapter of his career.

Santo Stefano je nastal v tem vmesnem in za skladatelja odločilnem času. Arhivski dokumenti omogočajo presenetljivo natančno datacijo: račun rimskega prepisovalca Francesca Lancianija za izdelavo izvajalskih glasov je datiran 17. marca 1712. Caldara je bil takrat na Dunaju in je tudi med odsotnostjo iz Rima Ruspoliju pošiljal nove skladbe. Muzikološke raziskave zato nastanek oratorija povezujejo z Dunajem v prvih mesecih leta 1712.

Santo Stefano was composed during this transitional and decisive period in Caldara's life. Archival documents allow the work to be dated with remarkable precision: an invoice issued by the Roman copyist Francesco Lanciani for the preparation of the performing parts is dated 17 March 1712. Caldara was in Vienna at the time and continued to send new compositions to Ruspoli even while absent from Rome. Musicological research therefore associates the genesis of the oratorio with Vienna during the first months of 1712.

Politično ozadje je bilo zapleteno. Po smrti cesarja Jožefa I. je njegov brat Karel postal glava habsburške monarhije in bil decembra 1711 v Frankfurtu kronan za cesarja Svetega rimskega cesarstva kot Karel VI. Kot ogrski kralj je bil Karel III. Odnosi med cesarskim dvorom in papežem Klemenom XI. pa so bili ob koncu vojne za špansko nasledstvo napeti. Papež cesarske izvolitve ni takoj potrdil; do formalne confirmatio electionis je prišlo šele leta 1714.

Prav v tem političnem prostoru dobi izbira svetega Štefana za osrednjo osebnost oratorija poseben pomen. Štefan I. Ogrski, kronan okoli leta 1000, je bil ustanovitelj krščanskega ogrskega kraljestva in vladar, ki je svojo državo trajno povezal z zahodnim krščanstvom in Rimom. Leta 1083 je bil razglašen za svetnika. Za ogrske kralje poznejših stoletij zato ni bil samo zgodovinski predhodnik, temveč temeljni vzor legitimnega krščanskega vladarja.

Caldarov Santo Stefano ni zgodovinska drama v običajnem pomenu. V njem skoraj ni zunanjega dogajanja. Štirje liki – kralj sveti Štefan, kraljica Gizela, Anastazij in Erasto – ne ustvarjajo dramatičnega konflikta, temveč vsak s svojega položaja premišlujejo o veri, oblasti, vladarski odgovornosti, kreposti in spreobrnjenju ljudstva. Muzikologinja Ursula Kirkendale je prav odsotnost dejanskega dramskega dejanja izpostavila kot eno od značilnosti tega oratorija. Dogajanje je predvsem notranje in idejno.

Že Štefanove začetne besede določijo perspektivo celotnega dela. Z višine kraljevega prestola gleda svoje kraljestvo in vidi zmago vere nad poganstvom. Nekdaj malikovalno ljudstvo se obrača proti nebu, pristopa k oltarjem in sprejema krščansko vero. Spreobrnjenje Ogrske tako ni predstavljeno kot en sam zgodovinski dogodek, ampak kot duhovna preobrazba celotnega kraljestva.

Temeljni besedni in dramaturški princip libreta je nasprotje. Poganstvu stoji nasproti krščanstvo, slepota spoznanje, temi svetloba, grehu krepost, zimi pomlad, divjosti urejenost, neposlušnosti pokorščina. Naravne podobe – reka, morje, sonce, zvezde, rosa, cvetje, gore in rodovitna pokrajina – dobivajo moralni pomen. Zunanji svet postane ogledalo duhovnega sveta.

Štefan je središče te preobrazbe, vendar ni predstavljen kot vojaški osvajalec. Njegova veličina izhaja predvsem iz kreposti. Kralj mora delovati v korist svojih podanikov, jim svetovati in jih obravnavati kot svoje otroke. Vladarska oblast je torej legitimna, če je povezana z odgovornostjo. Štefanov ideal ni moč zaradi moči, temveč oblast v službi vere in skupnosti.

The political background was complex. Following the death of Emperor Joseph I, his brother Charles became head of the Habsburg Monarchy and in December 1711 was crowned Holy Roman Emperor in Frankfurt as Charles VI. As King of Hungary he was Charles III. Relations between the imperial court and Pope Clement XI, however, were strained towards the end of the War of the Spanish Succession. The Pope did not immediately confirm the imperial election; the formal confirmatio electionis followed only in 1714.

Against this political background, the choice of Saint Stephen as the central figure of the oratorio acquires particular significance. Stephen I of Hungary, crowned around the year 1000, was the founder of the Christian Kingdom of Hungary and the ruler who permanently connected his country with Western Christianity and Rome. He was canonised in 1083. For later Hungarian kings he was therefore not merely a historical predecessor but a fundamental model of the legitimate Christian ruler.

Caldara's Santo Stefano is not a historical drama in the conventional sense. There is almost no external action. The four characters – King Saint Stephen, Queen Gisela, Anastasius and Erasto – do not generate dramatic conflict; rather, each reflects from his or her own perspective on faith, power, royal responsibility, virtue and the conversion of the people. Musicologist Ursula Kirkendale identified the absence of actual dramatic action as one of the distinctive features of the oratorio. The drama is primarily internal and intellectual.

Stephen's opening words already establish the perspective of the entire work. From the height of the royal throne he looks upon his kingdom and sees the triumph of faith over paganism. A people who once worshipped idols now turn their gaze towards Heaven, approach the altars and embrace the Christian faith. The conversion of Hungary is thus presented not as a single historical event but as the spiritual transformation of an entire kingdom.

The fundamental verbal and dramaturgical principle of the libretto is contrast. Paganism is opposed to Christianity, blindness to understanding, darkness to light, sin to virtue, winter to spring, savagery to order, and disobedience to obedience. Images from nature – rivers, the sea, the sun, stars, dew, flowers, mountains and the fertile landscape – acquire a moral significance. The external world becomes a mirror of the spiritual world.

Stephen stands at the centre of this transformation, but he is not portrayed as a military conqueror. His greatness derives above all from virtue. A king must act for the benefit of his subjects, offer them counsel and regard them as his children. Royal authority is therefore legitimate when it is bound to responsibility. Stephen's ideal is not power for its own sake, but authority in the service of faith and community.

Tudi drugi trije liki osvetlujejo različne strani tega ideala. Kraljica Gizela je Štefanova življenjska in duhovna spremljevalka. Njena besedila poudarjajo ljubezen, sočutje, pobožnost in pripravljenost deliti odgovornost za kraljestvo. Anastazij oziroma Astrik predstavlja duhovno avtoriteto in cerkveno vodstvo. Erasto pa je dvorjan, ki sprejema in izvršuje kraljeve ukaze ter predstavlja zvestobo urejeni oblasti. Njegova navzočnost je posebej zanimiva, ker se prek njega abstraktna ideja vladanja spreminja v dejanje: kraljeva volja mora biti izvršena, da bi lahko učinkovala v svetu.

Zgodovinski Štefan in Štefan Caldarovega oratorija pa nista povsem ista. Libreto zgodovine ne pripoveduje, temveč jo uporablja. Svetnik postane idealna podoba vladarja, skozi katero lahko občinstvo leta 1712 ali 1713 razmišlja tudi o sodobnem monarhu.

Prav tu se razkrije druga, politična plast dela. Muzikološke raziskave so pokazale, da se proti koncu oratorija čas svetega Štefana skoraj neopazno približa Caldarovi sedanjosti. Besedilo začne omenjati Rim, Tiber, sveti prestol, Kapitol in celo Avgustove zmage. Posebej pomenljive so ponavljajoče se reference na clemenca, milost oziroma milostljivost. Italijanska beseda je hkrati očitna besedna igra z imenom papeža Klemen XI.

Zaključek zato učinkuje kot licenza, značilen baročni postopek, pri katerem se mitološka, zgodovinska ali alegorična zgodba na koncu neposredno poveže s sodobnim vladarjem ali naslovnikom. Kirkendale je v tem prepoznala ključ za razumevanje celotnega dela: v svetem Štefanu lahko občinstvo prepozna tudi podobo Karla VI., ki je bil obenem ogrski kralj in naslednik Štefanove krone.

Oratorij tako postane več kot hvalnica madžarskemu svetniku. Idealno razmerje med svetim Štefanom in Rimom ponuja zgodovinski model za zaželeno razmerje med Karlom VI. in Klemenom XI. Sporočilo je diplomatsko, vendar dovolj razločno: tako kot je papeška avtoriteta podprla krščansko ogrsko kraljestvo svetega Štefana, naj bi rimski sedež priznal tudi legitimnost njegovega habsburškega naslednika.

To pojasnjuje tudi nenavadno pot dela od Dunaja do Rima. Partitura je nastala oziroma bila dokončana v času Caldarovega bivanja na Dunaju, izvajalsko gradivo pa je bilo pripravljeno v Rimu že marca 1712. Toda oratorij takrat ni bil izveden. Raziskovalci zamik povezujejo prav z občutljivimi odnosi med cesarjem in papežem. Prva dokumentirana izvedba je bila 5. marca 1713 v Palazzo Bonelli, tedanjem rimskem domu kneza Ruspolija. Izvedba v aristokratskem salonu, ki so ga obiskovali predstavniki rimske elite in cerkvenih krogov, je političnemu sporočilu dela zagotavljala posebej primeren prostor.

The other three characters illuminate different aspects of this ideal. Queen Gisela is Stephen's companion in life and in faith. Her texts emphasise love, compassion, devotion and a willingness to share responsibility for the kingdom. Anastasius, or Astrik, represents spiritual authority and ecclesiastical guidance. Erasto is the courtier who accepts and carries out the king's commands, embodying loyalty to an ordered authority. His presence is particularly interesting because through him the abstract idea of government is transformed into action: the king's will must be carried out if it is to have an effect in the world.

The historical Stephen and the Stephen of Caldara's oratorio are not entirely the same. The libretto does not narrate history; it makes use of it. The saint becomes an ideal image of the ruler through whom the audience of 1712 or 1713 could also reflect upon a contemporary monarch.

It is here that the work's second, political layer becomes apparent. Musicological research has shown that towards the end of the oratorio the age of Saint Stephen moves almost imperceptibly closer to Caldara's own present. The text begins to refer to Rome, the Tiber, the Holy See, the Capitol and even the victories of Augustus. Particularly significant are the repeated references to clemenca, clemency or mercy. The Italian word is at the same time an evident play on the name of Pope Clement XI.

The conclusion therefore functions as a licenza, a characteristic Baroque device in which a mythological, historical or allegorical narrative is ultimately linked directly to a contemporary ruler or dedicatee. Kirkendale recognised this as a key to understanding the entire work: in Saint Stephen the audience could also recognise an image of Charles VI, who was at the same time King of Hungary and heir to Stephen's crown.

The oratorio thus becomes more than a tribute to a Hungarian saint. The ideal relationship between Saint Stephen and Rome offers a historical model for the desired relationship between Charles VI and Clement XI. The message is diplomatic, yet sufficiently clear: just as papal authority had supported Saint Stephen's Christian Kingdom of Hungary, so the Roman See was expected to recognise the legitimacy of his Habsburg successor.

This also explains the work's unusual journey from Vienna to Rome. The score was composed, or completed, during Caldara's stay in Vienna, while the performing material had already been prepared in Rome by March 1712. Yet the oratorio was not performed at that time. Scholars associate the delay precisely with the sensitive relationship between the Emperor and the Pope. The first documented performance took place on 5 March 1713 at Palazzo Bonelli, Prince Ruspoli's residence in Rome at the time. A performance in an aristocratic salon frequented by members of the Roman elite and ecclesiastical circles provided a particularly appropriate setting for the work's political message.

Glasbena zasnova je v primerjavi z monumentalnostjo teme presenetljivo intimna. Caldara uporablja štiri solistične glasove in komorni godalni sestav z basom continuom. Ni zbora, ki bi predstavljal ogrsko ljudstvo ali množico spreobrnjenih; vse ideje so položene v usta štirih posameznikov. Prav zaradi tega postanejo politična, verska in moralna vprašanja osebna.

Oratorij je razdeljen na dva dela in ga odpira instrumentalna sinfonia. Nato se izmenjujejo recitativi in arije, med njimi pa so tudi ansambelske točke. Recitativi nosijo pripovedni in argumentativni tok: v njih liki opisujejo položaj, razmišljajo, odgovarjajo drug drugemu in razvijajo moralno sporočilo. Arije ustavijo čas in posamezno misel spremenijo v afektivno glasbeno podobo. Tako se izmenjujeta govor in premišljevanje, zunanja beseda in notranje občutje.

Že prva Štefanova arija *Cieca fede se un misero* izhaja iz ene osrednjih metafor libreta – slepote in spoznanja. Gizelina *Quell'ardor, che chiudi in petto* govori o plamenu vere, ki iz kraljevega srca prehaja v srca drugih. Štefanova *Il Pastore di sudore bagna* pa vladarja primerja s pastirjem, ki mora za svojo čredo trdo delati. Takšne podobe niso samo pesniški okras. Z njimi libreto postopoma gradi model dobrega vladarja: človeka, ki razsvetljuje, vodi, skrbi in se žrtvuje.

Glasba teh besedil ne spreminja v abstraktno politično razpravo. Caldara je bil predvsem izjemen vokalni skladatelj in zna idejo prevesti v neposreden glasbeni afekt. Melodična iznajdljivost, jasna retorika, občutek za značaj posameznega glasu in premišljeno razmerje med vokalno linijo ter instrumentalno spremljavo omogočajo, da moralizirajoče besedilo dobi človeško razsežnost.

V tem je tudi eden od razlogov za Caldarov izjemen ugled v prvi polovici 18. stoletja. Njegova življenjska pot povezuje več pomembnih evropskih glasbenih okolij: Benetke, Mantovo, Rim, Barcelono in predvsem Dunaj. V njegovem slogu se srečujejo italijanska vokalna tradicija, rimska izkušnja oratorija in poznejša reprezentativna kultura habsburškega cesarskega dvora. Ustvaril je obsežen opus oper, oratorijev, kantat, cerkvene in instrumentalne glasbe; samo oratorijev mu pripisujejo več kot štirideset.

Santo Stefano je nastal še pred njegovim dokončnim prihodom na dunajski dvor, vendar že napoveduje svet, v katerem bo Caldara pozneje deloval: glasba je umetnost, duhovna govorica in hkrati del reprezentacije oblasti. To za baročno obdobje ni protislovje. Prav nasprotno: politično, versko in estetsko se lahko združujejo v isti umetnini.

The musical conception is surprisingly intimate in comparison with the monumentality of the subject. Caldara employs four solo voices and a chamber string ensemble with basso continuo. There is no chorus to represent the Hungarian people or the multitude of converts; all the ideas are entrusted to four individuals. As a result, political, religious and moral questions become personal.

The oratorio is divided into two parts and opens with an instrumental sinfonia. Recitatives and arias then alternate, with ensemble movements appearing among them. The recitatives carry the narrative and argumentative flow: in them the characters describe the situation, reflect, respond to one another and develop the work's moral message. The arias suspend time and transform individual ideas into affective musical images. Speech and contemplation, the outward word and inward emotion, thus alternate throughout the work.

Stephen's very first aria, *Cieca fede se un misero*, grows out of one of the libretto's central metaphors – blindness and understanding. Gisela's *Quell'ardor, che chiudi in petto* speaks of the flame of faith passing from the king's heart into the hearts of others. Stephen's *Il Pastore di sudore bagna*, meanwhile, compares the ruler to a shepherd who must labour for his flock. Such images are not merely poetic ornament. Through them the libretto gradually constructs its model of the good ruler: a person who enlightens, guides, cares and sacrifices himself.

The music prevents these texts from becoming an abstract political treatise. Caldara was above all an outstanding composer for the voice, capable of translating an idea into an immediate musical affect. His melodic inventiveness, clear rhetoric, sensitivity to the character of the individual voice and carefully judged relationship between the vocal line and instrumental accompaniment give the moralising text a human dimension.

This is also one of the reasons for Caldara's extraordinary reputation during the first half of the eighteenth century. His career connected several of Europe's most important musical environments: Venice, Mantua, Rome, Barcelona and, above all, Vienna. His style brings together the Italian vocal tradition, the Roman experience of the oratorio and the later representative culture of the Habsburg imperial court. He produced an extensive body of operas, oratorios, cantatas, sacred music and instrumental works; more than forty oratorios alone are attributed to him.

Santo Stefano was composed before his definitive arrival at the Viennese court, yet it already anticipates the world in which Caldara would later work: music is art, a spiritual language and, at the same time, part of the representation of power. For the Baroque age, these were not contradictory functions. On the contrary, the political, religious and aesthetic could come together within a single work of art.

Z današnje perspektive je posebej zanimivo, da delo govori o oblikovanju kolektivne identitete. Ogrska je prikazana kot dežela, ki se s sprejetjem krščanstva spremeni in vstopi v novo kulturno ter politično skupnost. Takšna pripoved seveda odraža miselnost začetka 18. stoletja in je ne moremo preprosto enačiti z zgodovinsko stvarnostjo okoli leta 1000. Besedilo govori iz sveta katoliškega baroka, v katerem sta vera in legitimna monarhična oblast tesno povezani.

Prav zaradi tega je oratorij danes dragocen zgodovinski dokument. Ne pripoveduje nam samo o svetem Štefanu, temveč tudi o tem, kako je Evropa zgodnjega 18. stoletja razumela zgodovino, oblast in vero ter kako je zgodovinsko osebnost lahko uporabila za govor o svoji sedanjosti.

V Santo Stefano se tako srečata dva kralja, ki ju ločuje sedem stoletij. Prvi je sveti Štefan, ustanovitelj krščanskega ogrskega kraljestva. Drugi je Karel III. Ogrski oziroma cesar Karel VI., ki želi v Štefanovi zgodovinski in duhovni dediščini prepoznati legitimnost lastne oblasti. Med njima stoji Rim – pri Štefanu kot vir krščanske legitimacije novega kraljestva, pri Karlu kot papeška oblast, katere priznanje še pričakuje.

Caldarova glasba tej premišljeni politični konstrukciji daje nekaj, česar diplomacija sama ne more doseči: čustveno prepričljivost. Vladar, ki bi lahko ostal alegorija, postane človek; vera, ki bi lahko ostala doktrina, postane afekt; zgodovina, ki bi lahko ostala politični argument, postane glasbeno doživetje.

Zato Santo Stefano, *Primo Re dell'Ungheria* ni samo oratorij o začetku krščanske Ogrske. Je delo o idealu vladanja, o odnosu med posvetno in duhovno oblastjo, o zgodovinskem spominu in o moči umetnosti, da preteklost uporabi kot ogledalo sedanjosti.

From today's perspective, it is particularly interesting that the work addresses the formation of a collective identity. Hungary is presented as a land transformed through the acceptance of Christianity and entering a new cultural and political community. Such a narrative naturally reflects the thinking of the early eighteenth century and cannot simply be equated with the historical reality around the year 1000. The text speaks from the world of the Catholic Baroque, in which faith and legitimate monarchical authority were closely interconnected.

For precisely this reason, the oratorio is a valuable historical document today. It tells us not only about Saint Stephen, but also about how early eighteenth-century Europe understood history, power and faith, and how a historical figure could be used to speak about the present.

In Santo Stefano, two kings separated by seven centuries thus encounter one another. The first is Saint Stephen, founder of the Christian Kingdom of Hungary. The second is Charles III of Hungary, or Emperor Charles VI, who seeks to recognise the legitimacy of his own rule in Stephen's historical and spiritual legacy. Between them stands Rome – for Stephen, as the source of the Christian legitimacy of the new kingdom; for Charles, as the papal authority whose recognition he still awaited.

Caldara's music gives this carefully constructed political concept something diplomacy alone cannot provide: emotional persuasiveness. A ruler who might otherwise remain an allegory becomes a human being; faith, which might remain doctrine, becomes affect; history, which might remain a political argument, becomes a musical experience.

Santo Stefano, *Primo Re dell'Ungheria* is therefore not merely an oratorio about the beginnings of Christian Hungary. It is a work about the ideal of rulership, the relationship between temporal and spiritual authority, historical memory, and the power of art to use the past as a mirror of the present.

Oratorio di Santo Stefano, Primo Re dell' Ungheria

a 4 Voci con Stromenti

Musica Del Signor Antonio Caldara

Interlocutori

S. Stefano Contralto

Gisella Soprano

Anastasio Tenore

Erasto Basso

Sinfonia avanti l'Oratorio

Prima Parte

Recitativo	S. Stefano	Dal gran soglio reale soura l'ungaro suolo volge il mio ciglio il guardo, e in ogni parte vede rider l'empio, e trionfar la fede. Già il popolo idolatra togliendo a gl'occhi suoi delle tenebre insane il denso velo viene a fissar le sue pupille in Cielo. Veggio ogni turba infida che a piè de sacri altari flebile i lumi e languida la voce corre pentita ad' adorar la Croce.
Aria	S. Stefano	Cieca fede se un misero appresta ad'un sogno, che i sensi gl'ingombra. Quando poscia dal sonno si desta ratto scorge l'inganno dell'ombra.
Recitativo	Gisella S. Stefano Gisella	Stefano, invito Rè! Gisella, mia consorte! Da quel giorno felice, che dal gran Vaticano a benedirti il serto stese la destra il Vice Dio Romano, da quel dì fortunato, che assiso in questo soglio porgesti esempio e leggi alle schiere degl'Unni, non prima aveni a soggiacere a i regi, da quel dì, da quel giorno veggio con mio contento battezzando la fronte nel bel fonte del tempio innocente ogni reo fedele ogn'empio.
Aria	Gisella	Quell'ardor, che chiudi in petto mio diletto, stempra il gelo d'ogni cor. E la fiamma, ch'egli sponde è sì grande che in ogn'alma accende amor.
Recitativo	Gisella S. Stefano	Ogni vago portento, che nasce in queste arene, è tua mercede. Ad oziosa fede non arridon le stelle, ma de sudori amica se crede, se fatica il Ciel con chiari lampi a lei si scopre, che riceve la fè vita dall'opre.

Aria	S. Stefano	Il Pastore di sudore bagna il volto e bagna il crin. Guida il gregge al fiume, al fonte, alla valle, al prato e al monte, e con stento del tormento dolce frutto accoglie in sen.
Recitativo	S. Stefano	Lascia intanto ch' io parta dove con giusta brama a favore degl' Unni amor mi chiama. Con magnanimo affetto a pro de suoi vassalli porga un anima grande, opre e consigli se il Rege è Padre i sudditi son figli.
	Gisella	Sia scorta il sole eterno al tuo desio, vanne a seguir si schiare imprese.
	S. Stefano	Addio.
Duetto	Gisella	Prestagli bella palma, o' caro mio Gesù.
	S. Stefano	Mi doni luce all'alma, un raggio di virtù.
Recitativo	Anastasio	Riverita, Reina.
	Gisella	Saggio e degno Anastasio, a saggio ut sagro Pastor di questo gregge.
	Erasto	Erasto a tuoi piedi, o' Signora humil s'inchina.
	Anastasio	Soura le vaste sponde del grand' ungaro fiume già bagnano con l'onde il proprio crin schiere di genti; e l'Istro per officio si bello tarda a portare i suoi tributi al mare, e mostra in questi lidi acque più chiare.
Aria	Anastasio	Par che il gran fiume, gonfio di spume rivolto al mare dica così: Non incolpare la mia dimora, che a parte ancora de miei trofei gran mar tu sei, ch'onde si chiare mi desti un dì.
Recitativo	Gisella	Erasto, i reggi cenni come il popolo intende?
	Erasto	Pronto ad oprar s'accende; a suoi giusti comandi è legge a i servi ogni voler de grandi.
Aria	Erasto	L'alto amor del vero Nume bel consiglio all'alme arreca. Porge a i cori un vago lume, chiara fede, e pur è cieca.
Recitativo	Anastasio	Più non svena gli armenti a folle idolastria genio profano, ma con rito cristiano offre alma alle sfere ostie innocenti, e su l'Are fedeli le ravvedute tenti nel pure ardor de suoi devoti amori vittime più gradite, ardono i cori.
Aria	Anastasio	Vinto è lo sdegno barbaro e fiero, e tutto altero trionfa amor. La bella fede disciolto ha il piede dal laccio indegno d'un cieco error.
Recitativo	Gisella	Deh, mio signor gradisci l'humile ossequio del mio petto imbelles, parto a porgere intanto grazie al Cielo, Inni a Dio, lodi alle stelle.

	Erasto	Cristallino ruscello scorre men puro e bello se tal' ora nel fango arresta il piede, e infecondo si vede se' pigro affrena il volo d'api gentili un ingegnoso stuolo.
Aria	Erasto	Non è chiaro quell' acciaro, che nell' ozio sta celato. Senza l'opre faticose rari gigli poche rose spargeran soavi odori. Con le stille de sudori di bei fior s'adorna il prato.
Recitativo	Anastasio S. Stefano Anastasio Erasto S. Stefano Anastasio	Erasto osserva, il Re qui giunge. O caro al mio scettro, o dell'alma guida e consiglio. Al tuo real valore con ossequio profondo è servo il core. Erasto oprar non suole, se non quanto il suo Rege impera e vuole. A questo petto è nota la tua costanza e la tua fè devota. Forte, e canto Regnante per illustrar le tue famose gesta, o come più giocondo il Pianeta maggiore apparve al mondo.
Recitativo accompagnato	S. Stefano	Vergin bella e innocente Madre del Figlio eterno, pura di core e candida di mente questo Regno pentito se al tuo nome donai, ti sia gradito. Al di lui pentimento deh pietosa ti rendi, gira in esso lo sguardo, e lo difendi.
Aria	S. Stefano	Per l'error d'ogni tuo figlio, Regno caro, io piangerò. E coll'onda del mio ciglio l'alma altrui lavar saprò .
Recitativo	S. Stefano Erasto S. Stefano Erasto S. Stefano Gisella	Mio fido. Eccelso Re. La ne' sagri edifici offri a gl'altari queste gemme lucenti inneste a gl'ori. Sovra questi tesori sparghino acceso lume mille cere fideli al mio gran Nume. D'eseguir sia tua cura i cenni, che ricevi; vanne ed opra fedel quanto tu dei. Pronto obbedisco. E tu, saggio Pastore, meco ti porta, e mi dà norma al core. Piante apriche, erbe amene, spiagge fiorite in cui già ride il Maggio, io tra le vostre scene delizie dela terra il piè raggiro, e con attento ciglio rivolgo in Voi le mie pupille, e miro nel volto delle spine l'immagine degl'errori, e l'idea d'innocenza in faccia a i fiori.
Aria	Gisella	Vai portando a vago rio onde pure in seno a i mari. O potessi un giorno anch'io dar tributi al Ciel sì chiari.
Recitativo	S. Stefano Anastasio Gisella	Ne' fioriti recessi la mia vaga Regina i passi alterna. Splenda con luce eterna al tuo desio quell' immortale amore, che di fiamme pudiche accende il core. Co' suoi vari germogli ogni pianta ogni stelo par che a lodar mi alletti l'alta cagion di così belli affetti.

	Anastasio	Come al dolce respiro d'un zeffiretto grato, ricco d'erbette fior si scorge il prato, così dentro d'un petto nasce bella virtude a i teneri sospir d'un puro affetto.
Aria	S. Stefano	Sempre a i pianti dell'alba nascente più ridente e più vago l'Aprile divien. E alle stille di meste pupille si fa l'alma più bella nel sen.
Recitativo	Gisella	Oh Dio, qual gioia interna in quest' anima infonde il mio Signore, ahi, che per dar ricetta a contento sì grande, è angusto il petto.
Duetto	Gisella	Soave piacere le stelle,
	Anastasio	beato piacere le sfere mi stillano al cor.
	Gisella	Il bene m'addita
	Anastasio	all'alma da vita
	Gisella	la fede
	Anastasio	l'amor.
Recitativo	S. Stefano	O quanto eguale a questo campo ameno è la tua sorte, o Regno. A questo oppresse il seno con aspra neve il verno. E tu d'infido giaccio soggiacesti al rigore; ma poi stempraste il gelo, egli a raggi del sole e tu del Cielo. Questo cangiando aspetto e tu cangiando fede mi palesaste al giorno; egli di fronde e tu di grazie adorno. Ma tu gloria maggior da lui ricevi: eterna è la virtù, ma i fior son brevi.
Aria	S. Stefano	Regno mio, so che pugnando col tuo brando riportasti e gloria e onor. Ma il maggior de tuoi trofei è il veder che oggi tu sei di te stesso vincitor.

Parte 2a Oratorio di S. Stefano

Recitativo accompagnato	Gisella	Mio Redentor, che per l'altrui peccato soffristi pena atroce, e trafitto e svenato la bell' anima tua spirasti in Croce. Tu, con celeste ardore infiamma questo seno, e fa' che sia scopo de dardi tuoi la vita mia.
Recitativo	Erasto	Sovra un'alpestre balza l'onorata virtù pose il suo trono. Chi su quell'alpe inalza della sua mente i vanni, fatica è ver, ma con lodati affanni. Poppo nobili stenti all'or, che tocca la cima di quel monte da la sudata fronte, mentre il tepido umore ella gli terge, se stessa in lui mirabilmente immerge.
Aria	Erasto	Quant' ha da soffrire per giungere un Alma A coglier la palma di bella virtù. Se poi dal martire riceve il contento la pena, il tormento è dolce assai più la pena.
Recitativo	Anastasio	Generoso destriero a cui giammai la mano non sferzò il tergo, e non impose il morso, con sregolato corso or sale or scende i colli, or scorre il Piano, ma se poscia soggiace alle percosse al freno, e se lo regge ben accorta destra, par che li faccia oltraggio, e lo maestra.
Aria	Anastasio	Stolto è un cor, che non osserva del gran Dio l'eterni imperi. Sempre regna e par che serva chi seconda i suoi voleri.
Recitativo	Gisella	Mio Rege, in queste spiagge giacque lunga stagion la fede estinta, ma per l'opre tue belle quella fe' ch'era morta eccola in questo Regno, è già risorta.
Aria	Gisella	Lo splendore del tuo core tutto un Regno sereno e al mio seno bel sereno, caro sposo, amor donò.
Recitativo	Santo Stefano	I prodigi del Cielo mira, o Regina, e godi, ma taci queste lodi; e al gran Motor sovrano s'applauda intanto, e alle nostre voci lieta di sponda in sponda, con accenti festivi, eco risponda.
Terzetto	Gisella & Santo Stefano Anastasio	Degl'astri all'imprese risuonin le trombe; sì bella vittoria con viva memoria eterna rimbombe.
Recitativo	Anastasio Santo Stefano	Mio Re, già mi conviene ad assistere a gl'Unni non anco esperti in adorar la fede; così madre amorosa mentre al tenero piede del caro figlio a passeggiare insegna, sempre per man lo prende, e con sagace cura gli da norma alle piante, e l'assicura. Teco venir desio, Regina, addio.
Aria amorosa	Gisella	Del mio Nume al raggio eterno volontier mi struggerò. Mi dimostra una fenice, che più lieta e più felice, se m'avvampo, io sorgerò.

Duetto	Santo Stefano	Mi consolo, e già mi sento dalla gioia e dal contento tutta l'alma serenar.
	Gisella	La Clemenza assisa in soglio il superbo infido orgoglio, e bastante a debellar.
Recitativo	Santo Stefano	Vivi, dunque sicuro, fortunato mio Regno, e non temere che luminosa stella porge col suo splendore a i raggi della fe' lume maggiore. Tempo verrà, che tutta coll'immenso splendor, che in seno aduna, eclisserà la Luna. Oh potess' io quel giorno sorgere dall' Urna, e adorar su'l Tebro la Clemenza regnante assisa in soglio; e veder rinascenti i trionfi d'Augusto in Campidoglio.
Aria	Santo Stefano	Spieghi, pur con tromba d'oro, chiara fama, i pregi suoi. Narri all'Indo e narri al moro la virtude, che in se chiude il maggior de i grandi Eroi. Fine dell' Oratorio

Program Seviqc

Program Seviqc je dolgoročni razvojni projekt stare glasbe v Sloveniji. Ko smo leta 1982 v Radovljici začeli organizirati tečaje stare glasbe, smo pričeli s točke nič. Od takrat je program Seviqc ustvarjal okvir, v katerem so se umetniki lahko posvečali historičnim instrumentom in izvajalskim praksam, občinstvo pa je spoznavalo repertoar, ki je bil dotlej v slovenskem prostoru skoraj neznan. Danes ima Slovenija vrsto mednarodno dejavnih umetnikov na področju stare glasbe, vedno več pa je tudi prirediteljev, ki staro glasbo delno ali v celoti vključujejo v svoj program. Stara glasba je prisotna v predmetnikih glasbenih šol že na osnovni stopnji, ljubljanska akademija za glasbo ima oddelek za staro glasbo.

Program Seviqc je zavezan izključno umetnosti in strokovni odličnosti, sledi evropskim trendom in jih soustvarja. Razvoj je naravnan trajnostno, z jasno profilirano in stabilno poslovno vizijo, ki se dopolnjuje z vsakoletnimi novimi spoznanji. Kakor smo v Radovljici (1982-1996) postavili temelje in iz Brežic (1997-2023) oblikovali mrežo dogodkov po vsej Sloveniji, je Celje (2024-) tretja razvojna faza tega nacionalnega projekta. Mesto Celje s svojo infrastrukturo in bogastvom lokacij ponuja edinstveno možnost, kakršne tudi v svetovnem merilu ne srečamo pogosto. Mesto Celje je izrazito razvojno naravnano in dobro razume pomen kulture za razcvet mesta in regije. Program Seviqc ima odlične mednarodne reference in aktivno prispeva k temu razvoju. Slovenska akademija znanosti in umetnosti je naš častni pokrovitelj od 2014 in je pokroviteljstvo potrdila za 2026, člani REMA smo od 2003, nosilec Znaka EFFE smo od 2015 in smo potrjeni za naslednje dvoletno obdobje.

V okviru razvoja scene posvečamo še posebno pozornost slovenskim umetnikom, tudi tistim z rezidenco zunaj Slovenije, kar je za razvoj stare glasbe pomembno. S pristopom Seviqc Collegiumartis povezujemo slovenske umetnike z mednarodnimi in spodbujamo njihovo mednarodno karierno pot. Festivalski program in njegova priprava sta pogosto v vlogi inkubatorja mednarodnih nastopov slovenskih umetnikov.

Pomembna razsežnost našega delovanja je povezovanje stare glasbe, kulturne dediščine in regionalnega razvoja. Festivalski koncerti potekajo že od vsega začetka skoraj izključno v historično pomembnih prostorih. Tudi zaradi našega programa so uveljavljeni kot pomembna kulturna okolja in privlačne destinacije kulturnega turizma. Festival Seviqc je spodbudil obnovo gradu Pišece, referenčno podprl obnovo več prostorov kulturne dediščine in bil argument v pogajanjih za slovensko lastništvo.

Razvoj občinstev je eno osrednjih področij našega dela. Z vrhunskim programom in izjemnimi prostori Festival Seviqc pritegne približno dve tretjini obiskovalcev iz okolij zunaj občine koncerta in s tem izrazito spodbuja kulturni turizem. Festival Seviqc ima jasno profilirano prodajno politiko vstopnic, ki z vrsto brezplačnih vstopov in široko paleto ugodnosti podpira razvoj kulturnih dobrin.

Program poleg koncertov vključuje tudi strokovne in javne razprave. Simpozij Celeia združuje umetnike, raziskovalce in kulturne strokovnjake pri razmisleku o vlogi stare glasbe, kulturne dediščine in družbene vloge festivalov. Program Seviqc tako deluje kot prostor srečevanja umetnosti, znanja in javnega dialoga v evropskem kulturnem prostoru.

The Seviqc Programme

The Seviqc programme is a long-term development project for early music in Slovenia. When we began organising early music courses in Radovljica in 1982, we started from scratch. Since then, the Seviqc programme has created a framework in which artists could devote themselves to historical instruments and performance practices, while audiences discovered repertoire that had previously been almost unknown in Slovenia. Today Slovenia has a number of internationally active early music artists, and an increasing number of organisers who include early music partly or entirely in their programmes. Early music is already present in the curricula of music schools at elementary level, and the Academy of Music in Ljubljana has a department dedicated to early music.

The Seviqc programme is committed exclusively to artistic and professional excellence. It follows developments in Europe and actively contributes to them. Its development is conceived as sustainable, with a clearly defined and stable operational vision that is continuously enriched by new insights. While Radovljica (1982–1996) laid the foundations and Brežice (1997–2023) developed a network of events across Slovenia, Celje (from 2024 onwards) represents the third developmental phase of this national project. With its infrastructure and wealth of venues, the City of Celje offers a unique opportunity rarely encountered even on a global scale. Celje is strongly development-oriented and recognises the importance of culture for the flourishing of the city and the region. The Seviqc programme enjoys excellent international references and we are proud to contribute to this development. The Slovenian Academy of Sciences and Arts has been our honorary patron since 2014 and has confirmed its patronage for 2026. We have been members of REMA since 2003, and holders of the EFFE Label since 2015, confirmed for the next two-year period.

As part of the development of the field, we pay particular attention to Slovenian artists, including those based abroad, which is important for the development of early music. Through the Seviqc Collegiumartis approach, Slovenian artists are connected with international colleagues and supported in their international careers. The festival programme and its preparation serve as an incubator for international appearances by Slovenian artists.

An important dimension of our work is the connection between early music, cultural heritage and regional development. Festival concerts have, from the very beginning, taken place almost exclusively in historically significant venues. Through our programme, many of these venues have become recognised cultural environments and attractive destinations for cultural tourism. The Seviqc festival has encouraged the restoration of Pišce Castle, provided reference support for the restoration of several heritage sites and contributed to preserving Slovenian ownership during negotiations.

Audience development is one of the central areas of our work. With its outstanding programme and remarkable venues, the Seviqc festival attracts approximately two thirds of its audience from outside the municipality in which the concert takes place, thereby significantly stimulating cultural tourism. The festival also maintains a clearly defined ticketing policy that supports access to culture through a range of free admissions and various benefits.

In addition to concerts, the programme also includes professional and public discussions. The Symposium Celeia brings together artists, researchers and cultural professionals to reflect on the role of early music, cultural heritage and the social role of festivals. The Seviqc programme thus functions as a space where art, knowledge and public dialogue meet within the European cultural landscape.

Vabilo k prijavi na Seviqcnews

Brezplačne elektronske novice **Seviqcnews** so naše osnovno informativno glasilo. Nanje se lahko prijavite na naši spletni strani www.seviqc.si.

Prijavni obrazec se nahaja v stolpcu **SEVIQCNEWS** na skrajni desni strani.

Arhiv že poslanih Seviqcnews je dostopen v meniju [Festival / Seviqcnews](#), kjer lahko preberete tudi naša pretekla obvestila. S prijavo na Seviqcnews boste redno obveščeni o koncertih, umetnikih in drugih dejavnostih programa Seviqc.

Vabilo k donaciji dela dohodnine

Donacija iz dohodnine je prihodek, o katerem odločate davčni zavezanci v Sloveniji. Če ga ne namenite upravičencem, ostane v državnem proračunu. Z vašo donacijo bomo lažje razvijali program stare glasbe, omogočali nove umetniške projekte ter ohranjali dostopnost programa najširšemu občinstvu.

Tudi zaradi teh donacij lahko ohranjamo poslovno politiko, ki omogoča številne brezplačne dogodke, ugodne cene vstopnic v predprodaji ter druge ugodnosti za obiskovalce.

Z vašo podporo prispevate tudi k prepoznavnosti Slovenije na evropskem kulturnem zemljevidu ter k razvoju naših prizorišč kulturne dediščine. Vabimo vas, da postanete del te zgodbe.

Kako lahko namenim del dohodnine programu Seviqc? Navodilo je na naši spletni strani www.seviqc.si v meniju [Doniraj](#).

Za kaj bo porabljena donacija? V celoti za izvedbo festivala Seviqc in podpornih aktivnosti.

Spletne povezave

Zaradi preglednosti spletni naslovi v tiskani izdaji niso izpisani. Aktivne povezave do spletnih strani, družbenih omrežij, videov in drugih spletnih vsebin so na voljo v elektronski izdaji te publikacije:

www.seviqc.si / Festival / Publikacije

Hvala za Vaš obisk.

Obiskovalci ste tisti, ki oblikujete podobo festivala.

Invitation to subscribe to Seviqcnews

The free electronic newsletter Seviqcnews is our main source of information. You can subscribe on our website www.seviqc.si.

The subscription form is located in the **SEVIQCNEWS** column on the far right side of the page.

An archive of previously published Seviqcnews is available in the menu [Festival / Seviqcnews](#), where you can also read our past announcements. By subscribing to Seviqcnews you will be regularly informed about concerts, artists and other activities of the Seviqc programme.

Invitation to Allocate Part of Your Income Tax

Slovenian taxpayers may allocate part of their income tax to eligible organisations. If they do not do so, the funds remain in the state budget. With your donation we will be able to further develop the early music programme, enable new artistic projects and keep the programme as accessible as possible.

These donations also help us maintain our ticketing policy, including free admission to many events, reduced advance ticket prices and other benefits for our audiences.

Your support also contributes to Slovenia's visibility on the European cultural map and to the development of our heritage venues. We warmly invite you to become part of this story.

How can I allocate part of my income tax to the Seviqc programme?

Instructions are available on our website www.seviqc.si in the [DONATE](#) section.

What will the donation be used for? It will be used entirely for the Seviqc festival and its supporting activities.

Online Links

For reasons of readability, web addresses are not printed in this edition. Active links to websites, social media, videos and other online content are available in the electronic edition of this publication:

www.seviqc.si / Festival / Publikacije

Thank you for joining us.

It is our audience that shapes the identity of the festival.

Pod častnim pokroviteljstvom Slovenske akademije znanosti in umetnosti
Under the honorary patronage of the Slovenian Academy of Sciences and Arts

