



ΙΝΣΤΙΤΟΥΤΟ  
ΒΥΖΑΝΤΙΝΗΣ  
ΜΟΥΣΙΚΟΛΟΓΙΑΣ

BYZANTINOI KAI METABYZANTINOI ΜΕΛΟΥΡΓΟΙ  
BYZANTINE AND POSTBYZANTINE COMPOSERS

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ΘΕΟΔΩΡΟΣ ΦΩΚΑΕΥΣ  
(1790 - †1851)



THEODOROS PHOKAEUS  
(1790 - †1851)



*„Θεόδωρος Φωκάεως μουσικός“*

Ψάλλει ἡ Βυζαντινὴ Χορωδία τοῦ Ἑπουργείου Οἰκονομικῶν  
μὲ χοράρχην τὸν πρωτοψάλτην Θεόδωρον Βασιλικόν

*Οι δύο αλβύθι θάνακι λαδδόντα γίρη στή  
γεννούθουρα χορωγία του ελαγίου, 'Αβράμου  
'ΑΛΕΞΑΝΔΡΟΣ ΓΝΑΞΗΣ'.*

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XANDRE GNASSIS"*



ΒΥΖΑΝΤΙΝΟΙ ΚΑΙ ΜΕΤΑΒΥΖΑΝΤΙΝΟΙ ΜΕΛΟΤΡΟΦΟΙ  
Παραγωγή 'Εργαστήριον Βυζαντινῆς Μουσικολογίας  
& Σαββίαν και Κολόνου ΔΙΟΝΥΣΙΟΥ, Διευθυντής.

ΘΕΟΔΩΡΟΣ ΦΩΚΑΕΥΣ (1790-1851)

Κείμενα, φωτογραφία και καλλιτεχνική - γυνική δια-  
κόσμησις ΓΡ. Θ. ΣΤΑΘΗΣ, Θεολόγος-Μουσικολόγος.  
Διόκλειος και Δισκοντής τῆς χορωγίας ἡ πρωτο-  
μάχος ΘΕΟΔΩΡΟΣ ΒΑΣΙΛΙΟΥΣ

BYZANTINE AND POSTBYZANTINE COMPOSERS  
Produced by the Institute of Byzantine Musicology  
DIONYSOS, Metropolitan of Serbia and Kosso, Director

THEODOROS PHOKAEUS (1790-1851)

Texts, photographs and Art Direction:  
GREGORIOS STATHIS, Theologian-Musicologist  
The Choir was taught and directed by the Protospalten  
THEODOROS VASILIKOS

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ΘΕΟΔΩΡΟΣ ΠΑΠΑ-ΠΑΡΑΣΧΟΥ ΦΩΚΑΕΥΣ

Κείμενο και φωτογραφίες από Γ.ρ. Θ. Στάθη, Έπικείμενος Καθηγητού - Μουσικολόγου  
 έπιστημονικού συνεργάστου του Ίδρυματος Βυζαντινής Μουσικολογίας



Ο Θεόδωρος Παπά Παράσχου Φωκαεύς έδωσε την έπιστημη της Μουσικολογίας αλλά και την ιστορία της εξέλιξης των μουσικών πραγμάτων γενικότερα από τρεις κυρίως άποψεις, γιατί τραυλι έπήρε και η άποροιστική συμβολή του από άποψη μελοποιίας, ως μελουργός, από άποψη καταγραφής μουσικών και τραγουδιών, ως «τοπιότης», και από άποψη εκδοτικής δραστηριότητας, ως εκδότης των βυζαντινών μουσικών βιβλίων. Και προκρίθηκε στη σειρά των «βυζαντινών και μεταβυζαντινών μελουργών» λόγω, μερυστά από άλλους περιφρασμούς μελουργούς, άκριβώς για τον λόγο ότι αυτός καθέρισε τα μέλη και τα συνόμματα των έλλαν και διαμόρφωσε με τις έλληναλλη εκδόσεις του την ψαλτική παράδοση κατά την εικοσαετία 1830-1851. Η μουσικολογική αυτή σπουδή είναι μια άποσιτη φόρος τιμής αλλά και μια προσιόβηση και άνέγχε για όσους θα εικόσιση ο Θεός ν' άκολληθήσουν.

Γιά τον Θεόδωρο Φωκαεύα, εύτυχώς, γνωρίζουμε τις συγκεκριμένες χρονολογίες, όχι μόνον της γεννήσεώς του και του θανάτου του, αλλά και άλλων σπουδαίων γεγονότων της ζωής του, και της δράσης του και τοΰτου, χάρη σε μια εύστοχη βιογραφία του, που άπομοσιάζει άριώς αστά τον θάνατό του ο υίός του Κωνσταντίνος, στα 1851, και επανέκλειαν τ' άλλα δύο παιδιά του, ο 'Αλέξανδρος και ο Ιωαννής, στα 1863 και 1869 στις έναυκδόσεις του Τυπικόν Άποδοχίας, αλλά και χάρη στις εικόσιες του ο υίός μας άφησε, είτε στους προλόγους, είτε στις άγγελίες των εκδόσεών του.

Μάς είναι χρήσιμος έδώ ένα μεγάλο παράγμα έα' τη βιογραφία του, που άποσι φαίνεται σωφέρες ο Όνομάριος Βυζαντινός, -Θεόδωρος Παπά Παράσχου, κωπία έιχε επί εν Ιωνία Φωκαεύς, γεννηθείς τή 1790 έτι, και γονάτων έντιμων και άποσιών, μετρία άποσιων καταστάσεως, και άντρωπαίς έπ' αυτών έπιμαδέετ και χρησιώτατος. Περι δε την ήβητικην αυτου ήλικιαν, προηρομηνών των γονάτων, ίνα άποσιτε-

λασιν αυτών πρός τον εν Κι-άναν ή αδελφόν αυτου 'Αθανάσιον, οπουδάσων τότε εις τή εκεί 'Ελληνικόν Γυμνάσιον. όπως έγνωσθή γνήστιν καυτός τής έλληνηκής παιδείας και μαθησας, συνήθει αυτου παρά προσκομίσαν, αυτίστας εις τους οφθαλμούς, έντιν κατά συνέχεια διαρκέσων έτη. Εκεί δ' εύδοκίησεν, έπιτα μετ' αυτής εις Σμύρνην, ίσθη εύτυχώς έποτινος χροηκοί, κινήσωντας εις θεσημωμόν, έντωκ τοΰτου, πάντας τους τότε έζόχους των λατρών. 'Αυτίς μιν σόν τους οφθαλμούς, άλλά τετραμύς τή τής μαθησών έφρη άπαρχεται αυτής εις Κοκκωνήσι επί τή αυτή τής έκπαίδευσως σκοπώ, άλλα παραλόντως ήρη τοΰ κωπρη τής πρός σπουδήν ήλικίας αυτου, και τάν περιστάσιων μη έπιτροποσιών αυτή την έπι πλείονα χρόνον έξυκολοήσων τάν μαθησών, (εϋκαι δε ή σίσι αυτή, πρός έτιάν μαθήσι έχειν μέλιον ροπήν και κλίσιον, εν ή και έζοχος ήμιας γενησώσιμ), έφρη μουσικής γεσησώσι, ως φιλοσοφίας ούσης μετρίας κωπής, κατά Πάπατον α[μ] εν Φωκίε). Και ός τας μέν άρχας αυτής εν τή παλαιά Μεθόδω παρά του άδελφου αυτου 'Αθανάσιου, εν Σμύρνην έλαβε, χροσιώσιτας μετ' έκείνου έπι κωπρη. Τότε δε σινεσιταται και ή εν Κωνσταντινούπολει, κατά το Φονήριον, Μουσική του γένους Σχολή, παρά τάν τριών έκείνων άεινήτωνν έφειρατών της Νέας Μεθόδου και Αποδοχίας, ενθ' άπέλιθόν ο άπόδομος, τή 1816 έτε, προσκολληθή τή περιελεί Αποδοχίας, Γηροφρη Πρωτοψάλτη τής Μ. 'Ε., παρ' ή και κωτέων.

Αυτή ή εύσινοσιτή όσο και συγκριτική βιογραφική περιχοη, άποσιτε μεν άρη σκωπρησση της πρώτης γνώτις, παράσχος ήταν παιδα, μη κωρη έγνήσιων για την εύδοκίση τή μικροΰ Θεόδωρου στον έκκλησιωσική περίβολο, σόν νύφερο έλιός. 'Οσοσιότις, τα πρώτα μουσικά ψαλλίσματα του κωντά σόν πατέρα του ριζοβόλησαν μευα του και στα έννά διόκλητρα άοιςτχη χρόνια,



Θεόδωρος Παπά Παράσχου Φωκαεύς αι άπεινήσι του πρωτοψαλλιστήν τή 1863.

Theodoros Papasparis in a picture of the year 1863.





## THEODORE PAPA-PARASCHOU PROCAEUS

Theodore Papa-Paraschou Procaeus is of interest to the student of Muscovy, not only more generally to the history of the development of musical culture from this period, but also because his artistic contribution was widespread. From the point of view of musical composition, as an original composer, from the point of view of organization of traditional, particularly folkish, folk-songs, as an "arranger" and from the point of view of the publishing activity, as the publisher of a number of folk musical books. And he has been given preference in the present series of Monographs and the Monograph Compendium, before other composers equally famous and more so, for the reason precisely that he "modernized" the melodies and compositions of others and helped to shape, with his successive publications, the tradition of chanting over twenty years (1836-1855). This present monographical study is consequently the portrait of a reformer of music, but also a propagandist and is naturally for the student, who it is hoped had well served to follow.

Fortunately we do have the precise dates for Theodore Procaeus, not only of his birth and death, but of the other important events of his life and his activity. This is due in large part to a certain biography, which the son Constantine published immediately after his death in 1855, and the two other sons Alexander and Constantine appeared in 1857 and 1858 in an edition of the "Gleanings Anthology" but also due to certain information which the composer himself has left us, either in the Prefaces or in the "introductions" of his publications. It is useful for us to cite here a section from his biography which, as it appears, was written by Constantine Procaeus.

Theodore Papa-Paraschou was born in the celebrated Place of Saint, in the year 1790, of honorable and devout parents, of somewhat modest origin, and brought up by them with all care and good-teaching. Towards the age of his adolescence, his parents resolved to send him to Kalystra to his brother Athanasios, who began the time studying there in the Hellenic Gymnasium, so that he too might acquire a classical Greek education. However, quite unexpectedly, he was afflicted with a fever of virus, which continued for nine years. Nevertheless by the recommendation of God, Theodore, having returned to Serrae, voluntarily headed by a certain village, who prevailed because of the administration of the most renowned doctor. Having on the one hand been cured of the affliction of the virus, but on the other constrained by the love of learning, he set off once more for Kalystra with the same intention of profiting his education. But, alas, the time had already passed for studies and neither his age nor the circumstances permitted him to devote any more time to the pursuit of letters that nature had destined him to have a greater inclination and propensity towards positive kind of learning in which he would become a musician. He used to frequent in company a certain few men, as being, as Papa Paraschou himself, also a very great philologist. Indeed his first initiation into the so-called Old Method had received from his brother Athanasios in Serrae, together with him from the Church's staff for a while. About that time, the "Musical School" of the Greek nation was established in Constantinople, in the Phanar, by the Three Holy and unchangeably venerated Lord Fathers of the New Hellenic Church upon his arrival in the year 1815, he became acquainted with the famous musical teacher Gregorios Protopsalas, first Master of the Great Church of Christ, with whom he then he stayed."

This brief, but nevertheless moving biographical account forms a rough general sketch of Theodore Procaeus' early youth, up to the age of about 25. His father Paraschou was a priest, which was an initial guarantee for the progress of the young Theodore within the ecclesiastical system, like a young adherent of the older tone. Certainly his first musical training at his father's side must have put down roots in his soul, and, during those nine whole unbroken years, while the soul within himself burned, would have revealed up and began to look upon folk music and melodies, in order to sustain his ardor and ardor his career for the deplorable or any other kind of learning.

He learned of the Old Method of the art of musical notation at Kalystra from his brother Athanasios, a year or two before he left for Constantinople. At that time however at Kalystra was living and teaching music, the well-known teacher George the Great, who died in 1834. There is a most unlikely that Theodore would not have learned music from George the Great, and it is certain that his biography cannot cover such a probability in silence. It is nevertheless quite evident that he had a very quick musical understanding, and had received well the character's art of Kalystra, because no sooner had he arrived in Constantinople than almost immediately he was taken on as chorist at St. Demetrios' in Tanais, chanting together with the master Hieronimos, although this was for only a brief time. It seems

in Constantinople. He had few publications in the technique of chanting and in learning the New Method of musical notation received, but he Gregorios Protopsalas who was then Compendium, "with whom at first he stayed." For his acquaintance with Gregorios, his desire to be in the center of the Patriarchal Church, must have played a role, perhaps as well, the pre-occupation of Gregorios with the serious task of explaining the ancient form of musical notation on the one hand, and the composition of popular songs and the playing of the tambouras, on the other. The influence of Gregorios in Theodore's work is evident, and the pre-occupation of the latter with folk songs both Greek and Slav, and with their publication cannot but owe its origin to Gregorios. Nevertheless, Hieronimos was also his teacher, as is much implied as they used to chant together at Tanais. His biography also gives the chronological periods of his activity, perhaps somewhat approximately: "After from the art of chanting, having a voice at the same time both handsome and very sweet. He sang for over thirty years, to begin with from the last church choir (all on the Church at Tanais) with the master Hieronimos, and then for 30 years in all on the right choir in the church of St. Nicholas at Galata with the last Slav choir who was a combination of Greek folk-songs, and with which they published regularly collection entitled "Theory" for which Slavonic used to create, while Theodore wrote down and arranged."

Theodore Procaeus himself in an "introduction" of his at the end of the first volume of "Practice" in 1847 writes us: "It is well known that I had to put a stop to my teaching in the church of St. Nicholas at Galata, because my corporal illness did not permit me any longer to engage in this work." This point of evidence serves as a corrective to the suggested statement in his biography that "he sang for over thirty years", since if this were so, he would have had to arrive in Constantinople before 1815. Again, if the assumption that he sang 25 years in all in the church of St. Nicholas at Galata, is true, there must remain more than a year, or more less, during which he sang at Tanais with Hieronimos, immediately after he arrived in Constantinople in 1815.

The last decade of his life Theodore devoted to the publishing activity and to musical arrangements of his own personal work, but he did not stop teaching church singing and popular music until his death. Since upon leaving, his biographer seems to exaggerate over his point, we will say: "With the consent and approval of the teachers, who were his old ones, having begun to teach the art of chanting, first in

Constantinople here on in Galata, for thirty-six years already without a break, he trained more than five hundred pupils." We should perhaps be more in reality if we were to say that he started to teach at first two or three years after his appointment at the Musical School of the Great Church, which means around 1816-1817, which is when this school closed.

Neither did he teach music as an amateur, but rather systematically, in a kind of school and in return for payment, as a way of gaining money. "The authorities should know that my music teaching is situated in the church of Galata called Kalystra, within the courtyard of the Phanar, in the palace of ecclesiastical revenues, where I have a school teaching both ecclesiastical and popular music. The payment demanded from a student for the teaching of ecclesiastical music and for should be strictly acquainted with the practice and the theory and vocal, in 1830 years, for the teaching of the lower tones 'theory' and from 'Practice' 100 grivnas." There is one curious piece of evidence for his teaching year in 1845, as a case when he had already organized the form of the "Theoretical", the famous "Craps of the theory and practice of ecclesiastical music", and he had already circulated it about a year previously. Almost simultaneously the "Theoretical" popular music of Byzantine, the King Demetrios, made its appearance with a title: "The Description of Popular Music" in order to cover the needs of teaching for the two branches of music, ecclesiastical and popular.

In the same year, 1845, Theodore makes a request for subscribers and donors payments for "Practice" and his other publications, since he complains "I don't manage to pay off the interest in the creditors. My greatest difficulty occurred because of all mannered debts, who during the night disturbed my house, and the damage which caused to me it will all too remain in my situation."

The many obligations and responsibilities which he had assumed with his publications and the pressure to meet them, combined perhaps with a business sense of money—drawing from the sales of his publications, were his down both bodily and psychologically and prevented him from getting down to composing. And in actual fact, it seems that he stopped all other personal work during the six decade of his life, as is revealed by the fact that in his own hand, multi-volume publications, the "Musical Theory" (4 volumes, 1844) and the "Theoretical Anthology" (2 volumes 1851) he managed to complete by own composition, several of which he indeed characterized as "new". The one thing which gave him pleasure, which he cannot help to do, "my very strong inclination which I have added, having been submitted for approval in this All-Hellenic Patriarchal and the Holy Synod with them, and duly examined have gained universal approval and have been judged worthy of publication, as in its own interesting, but regarding in all part, the style and the quality of accepted ecclesiastical music."

Concerning the death of Theodore Procaeus, his son Constantine has left us a very moving description: "My father, whom, during his last illness and until the moment of his transition from this life, I looked after and nursed in my own care, ten days before his death, which he foreknew, having in mind the publication of the present anthology, in order that it should be successfully accomplished, committed the very important musical 'Theoretical', Compendium, in the possession of other musicians who had come to us first, as well as members of his family and acquaintances, and as our intention, entrusted him with the supervision of the publication, that he should arrange clearly and correctly with the utmost care the pages as they came off the press. Unfortunately, giving health itself and his other brother his two sons, as was only living on a living and kind father, and expressing his gratitude, naturally, as all the paternally-minded and beloved subscribers of his books, and, as a genuinely Christian, granting both to friends and enemies alike forgiveness with all his soul and heart, on the 3rd October 1851, he departed to the Lord."

Theodore Procaeus died relatively young, as a worthy and virtuous man, a lover of the music and a patriot, being "naturally still in maturity." The learned work seen, through his works, to have amounted "to numerous" and he remained still in the first volume of the "Theoretical Anthology", in June, 1925.

"Remember also was worthy as, Theodore  
Who failed to publish the great 'Theoretical' book."

In the posthumous verse, Theodore Antakias, in November 1851, means him on this very point.

"Though dead, you are alive eternally, proving  
Not in the churches, but in every printing."

His son, Constantine and Alexander in the re-edition of the "Theoretical Anthology" in 1862 published a portrait of Theodore "of the request of many of the subscribers and pupils of our father of blessed memory", which is re-published on the cover and this accompanying leaflet.

"A lively intelligence and a well-handled an inventive pen", which describes him aptly, he bequeathed a remarkable work, influenced of course by the work of Gregorios, but which, not only in style but also in the character of its musical ideas, is completely his own. "Practice" (1844), which he published himself in the "Musical Anthology" and the "Theoretical Anthology", but are concerned all together, form the composition, which I have recorded above, in the Greek text.

## RECORDING

From the musical work of Theodore Papa-Paraschou Procaeus, the chief church-music copies were selected pieces from his more melodic compositions.

Before further commenting on the structure and form of these melodies, I would like to advance a general observation. The case of Theodore Procaeus, the publisher of musical notes for churches, piano houses or a public use of the instruments, or recording of churches up to the present day, his "employ" of work, which he published himself in the "Musical Anthology" and the "Theoretical Anthology", but are concerned all together, form the composition, which I have recorded above, in the Greek text.

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Ο Γ. Β. Στάθης, η Χορωδία του Υπουργείου Οικονομικών με τον χοροδότη, πρωτοψάλτη Θεόδωρο Βασιλείου και το άκρο του κοινού κατά την μουσικολογική ομιλία για τον Θεόδωρο Φωκιάδη, στην Αίθουσα Σαυρή Άθηναις, στις 20 Φεβρουαρίου 1984.

*Gregorios Stathis, the Choir of the Ministry of Finance with its Choir-Master, protopsaltes Theodoros Vasiliou and the audience in the Opera of Athens during the performance, 20 February 1984.*

Φωτογραφισθείς: «ΣΤΥΠΗΣΙΣ», Άθηναις, Νοέμβριος 1984.