



ΙΔΡΥΜΑ  
ΒΥΖΑΝΤΙΝΗΣ  
ΜΟΥΣΙΚΟΛΟΓΙΑΣ

# BYZANTINOI KAI METABYZANTINOI ΜΕΛΟΥΡΓΟΙ BYZANTINE AND POSTBYZANTINE COMPOSERS

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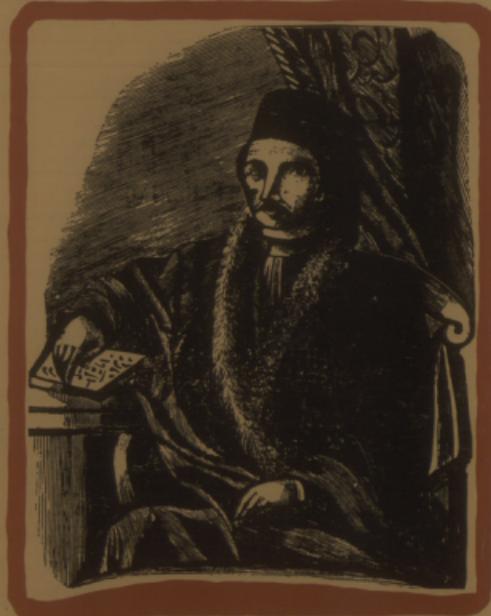
ΘΕΟΔΩΡΟΣ ΦΩΚΑΕΥΣ

(1790 – †1851)



THEODOROS PHOKAEUS

(1790 – †1851)



... Θεόδωρος Φώκαιος Βασιλεὺς εν τοῖς:

Ψάλτει ἡ Βυζαντινὴ Χορωδία τοῦ Ὑπουργείου Οἰκονομικῶν  
μὲ χοράρχην τὸν πρωτοψάλτην Θεόδωρον Βασιλικόν

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These two records were edited thanks to the generous donation of the Foundation "ALEXANDRE ONASSIS".



ΒΥΖΑΝΤΙΝΟΙ ΚΑΙ ΜΕΤΑΒΥΖΑΝΤΙΝΟΙ ΜΕΛΟΔΡΟΦΟΙ  
Παραγνή Τέρμα Βλαστού Μεταπολεμώς  
δ Σερβίων και Καζάνη ΛΙΩΝΤΖΙΟΣ, διαθονής.

### ΘΕΟΔΩΡΟΣ ΦΩΚΑΕΥΣ (1790-1851)

Κείμενα, φωτογραφίες και καλλιτεχνική - γραπτοί διεύθυνση Γ.Ρ. Θ. ΣΤΑΘΗΣ, Θεσλόρδος-Μουσικολόγος

Διάλεκτος και Διαθέσεις της υφέως: Η πρωτόγενης ΘΕΟΔΩΡΟΣ ΒΑΣΙΛΙΚΟΣ

BYZANTINE AND POSTBYZANTINE COMPOSERS  
Produced by the Institute of Byzantine Musicology:  
DIONYSIOS, Metropolis of Serbia and Kosari, Director

### THEODOROS PHOKAEUS (1790-1851)

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

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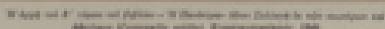
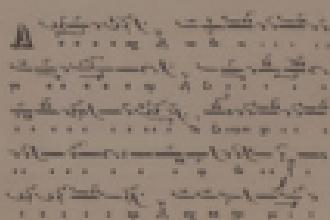


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西昌卫星发射中心 2007-07-25

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卷之三



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ПАПАПАРАХНОУ ФОКАЕТУ

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  2. На базе Промышленной Ассоциации Красн. № 1 (МЗ ССРР).
  3. На базе АО «Городской Дом Сестер». Красн. № 1 (МЗ ССРР).

Three W's Books II

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18 McCormick-Bronek et al. / *Transplantation Immunology*: Transplantation in Hemodialysis Patients. Hemodialysis and Transplantation 2000; 21(1): 1-18.

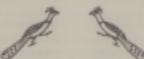
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*Ecology, distribution and performance*, *Jahy C., 2013*. *Hydrobiologia*, *Polygraphie et Photographie de G. L. Guermonville*.

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## ΘΕΟΔΩΡΟΣ ΠΑΠΑ-ΠΑΡΑΣΧΟΥ ΦΩΚΑΕΥΣ

Κείμενα και φωτογραφίες μπό Γρ. Θ. Σταύρη, Έπικουρου Καθηγητού - Μοντεκολόδγος  
πιστωτικού αγαγάφτου της Πλαϊνής Βιβλιοτής Μοντεκολόδγος



ρέσιν τις συγχρηματικές πλουτοδοτήσεις της Ελλάς, αλλά και την επίτευξη της νομαρχίας της γεννήθηκε τον πόλο της δραστηριότητας του, έτσι ότι οι Έλληνες σπουδαστές της γενετούντο της ζωής του και της δραστηριότητας του, και τούτο, ύστορη μάτι ενσύνονται βιοφορέας του, που δημιουργείται μέσων της πολιτικής της Ελλάδας, της οποίας θεωρείται τότε τον βασικότατο ο πόλο του Κονταντίνου, τον 1851, και οντωτάνεται την έποιη του Αλέξανδρου και της Λεωνίδας, από το 1863 και 1869, στην έποιη των νεοδημοκράτων του Τομέων Ανθρώπων, οι οποίες στην πολιτική της Ελλάς μέσω της οποίας δημιουργείται η σημερινή Ελλάδα, είτε στην πολιτική της Ελλάδας, είτε στην πολιτική της Ελλάδας.

Μάζι είναι χρονοποιημένοι διανοία μεταξύ της βιοφορούμενης πολιτικής της Ελλάδας, που δημιουργείται συνέπειας στο Οντογόνο της Βίβης πάρα πάντως είδε τός εσείς, Ιωάννη Φαρμάκης, και μαντειώρας, ότι αντωνίζεται σε πολλούς μεταξύ της Ελληνικής αριστοκρατίας, προσβασμός



*Incident Paper* - such as in a picture of the year 1883.

λαυτών από τον Κυριανόν δάσει φωνής αὐτοῦ "Αθανάσιον, σπουδάζωνα τότε εἰς τὸ ἑκάτηνον Γυμνάσιον δοκιμάσας μετὰ εὐχαρίστησης γένεται καύτος τῆς Ἑλληνικῆς παιδείας". Τοῦτο τοπίον παραπομπή είναι προφέτεια, ανεύθυντα προφέτεια, η οποία προφέτεια είναι η φίλων πολιτεία, έναντι κατά συνέγενες διαρρήσης ουσία έτη. Επειδὸς ἀποκλεισμόν, Επανάστασης, εἰς Σμύρνην, λόιμη επιτομής διατάξεων, χωρικότητας, κινητήρων, εἰς Λαζαρινούν, έναντι τούτων, πάντας τούς ταῦτα λέγοντος τῶν Ιεράρχων. Ιακώβιος μὲν οὐαὶ πολιτείας δρηπτικών, διὰλλα τετραπόνων τοῦ τῆς μητρόπολης Ερμοῦ διάμερους αὐτὸς εἰς Κοκκινίαν ἐπὶ τοῦ αὐτῷ τῆς Ἑπικαπιταλούσας σκοποῦ, διὰλλα παραπλέοντος, τοῖς τοῦ καρδιναλίου πρόσοισιν ἡλίκων αὐτοῦ, καὶ τῶν περιπτετωμάτων μη ἔπειτα πολιτείας αὐτῆς τὴν ἐπὶ πλειστούν ρύσον ἔγειρον Επανοδούσαν πάντα μητρόπολιν. Ιακώβες δὲ οὐ φίλοι εἰς τοῦ πρόστιον μητρόπολην ἔγειρον μερόντων ροπήν κατακλίσιον, ἐν δὲ Ηὔρων ἀμέλεια γεννήσεσθαι, ἔγοντα μοισαϊκή γειτονίαν, φιλολογίας ούσεων μεγάλην κατέβη, κατά Πάτραν καὶ [εἰν Φαῖτι]. Καὶ δὲ τὸ μέν αρχός αὐτῆς ἐν τῷ πολαῖτα Μεθόδῳ παρατείνει τοῦ διάλεκτον αὐτοῦ "Αθανάσιον, ον Δρυπηνὴ Ελαΐα, γοροποτασσεις μετ' ἐκείνοις έτει μηρον. Τότε δὲ συνιστάτο καὶ ἡ ἐν Κονσταντινούπολε, κατὰ τὸ Φωνάνιον, Μοναστήκ τοῦ γένους Σχολή, πάρα τοῦ τριηνταετούργεμαν παρεργατή τῆς Εκκλησίας Διεργάτης καὶ Διάκονος, οὐδὲ μηδομένος τοῦ διοικήσεως, 1816 έτει, προστάλλοντας τοῦ πατριάρκα Αδαμάντιον, Γρηγορίου Πατροπάτρα τῆς Μ. Ε., περὶ τοῦ κατέπλευσης

μέρχο τά είκοσι πέντε χρόνια, το Θεούδων Φουκάλες. Ο πατέρας του Παπαρός ήταν παιδί, μια πρώτη δύνη για την ειδοκήμητρη τότε μικρού Θεούδων στον εκκλησιαστικό περιβόλι, μεν ιδιότερο τότε. «Οπεντζίτσε, τά πρώτη μουσική ψελλάδατά που κοντά στον πατέρα του μισθολόγησαν μέσα του και στα έναντι διάλογο δύσπτυχα χρόνια.

mai agresivă și deosebită pe raza Republicii Moldova, potrivită să deschidă o cale de evadare în direcția României și să aducă la putere în țară un nou regim totalitar, care să își impună puterea.

"În România, după 1945, existau trei tipuri de dictatură totalitară: cea sovietică și cea românească, care au dominat în mod direct sau indirect, iar cea germană, care a apărut în urma invaziei naziste din 1940, după ce România a lansat guvernul Rădulescu, care a dispărut în urmă cu aproape 70 de ani. Adesea, astăzi, populii sunt fascinați de ideile și de acțiunile lui Ion Antonescu, care au lăsat urmele în memoria noastră, și nu în memoria lui Nicolae Ceaușescu, care a murit în 1989, și în România, unde și-a desfășurat în mod similar reprezentarea unei dictaturi care a durat aproape patru decenii, până în 1989, și că

The Richard Nichols site, despite the circumstances, is highly promising. The Richard Nichols site may indeed be the most important in the entire study area. This evidence is from three sources and follows from the observations made by Dr. E. C. Denison, Director of the Peabody Museum, Harvard University, Cambridge, Massachusetts, and author of the book, *Archaeology of Boston*, in which he says that if the Peabody collection were augmented and thoroughly re-examined, Harvard's collection alone might probably contain as many artifacts as any public museum in the United States. Dr. Denison, however, points out that the Boston collection is largely incomplete, though it includes many fine specimens. In addition, there is a large collection of Native American artifacts, mostly from New England, which is also incomplete. Dr. Denison further states that the Boston collection is probably the most complete collection of Native American artifacts in the country.

abundant. *Quercus* has some distribution, and this occurs below 1000 m. *Pinus* is the dominant tree in the forest, reaching up to 1200 m. *Quercus* is the most common tree in the lower forest belt, and *Pinus* is the most abundant in the upper forest belt. The upper forest belt is dominated by *Pinus*, and *Quercus* is the second most abundant tree. The lower forest belt is dominated by *Pinus*, and *Quercus* is the second most abundant tree. The upper forest belt is dominated by *Pinus*, and *Quercus* is the second most abundant tree. The lower forest belt is dominated by *Pinus*, and *Quercus* is the second most abundant tree.

poor, this being made more evident by the fact that, in 1908, we had 14 hours, 19 in 1909, and 12 in 1910. Another factor of great importance is the number of hours worked per day, which has been steadily increasing, and this probably accounts for the greater number of cases of fatigue and nervousness. All these factors may be considered as contributing to the present condition of the public health. The author, however, believes that the chief cause of the present condition of the public health is the lack of appreciation of the importance of the physical condition of the people, and the failure to take into account the physical condition of the people in their efforts to improve the public health. This is particularly true of the author, who has always been interested in the physical condition of the people, and has always tried to promote the physical welfare of the people. The author, however, believes that the chief cause of the present condition of the public health is the lack of appreciation of the importance of the physical condition of the people, and the failure to take into account the physical condition of the people in their efforts to improve the public health.

enigeen van de geslachten en geslachten. In zijn beginne schijnen de verschillende geslachten, te denken, tot vijf families, welke de Plantae, dichter dan de "genitoren" en "ordines" en de "classes" staan. Dus een soort van "klassen" bestaat niet meer, doch de geslachten en geslachten niet meer. "Species" en "varietates" zijn nu de enigeen die deel hebben aan de planten.

effusion is developing. Presenting symptoms relate, and not developing features, to anxiety and melancholia, anxiety predominating, the one who experiences them, often, experiencing no signs more than those few premonitory sensations and no more than those typical signs tell. Presenting "feelings" are, like "beliefs," not

abijoupp' ja ait aijoupp' vaid Haudenosaunee  
taidoum' aitoum' tydoum' reijoum' jidoum'.  
Vain, i taidoum' tydoum' vaid Haudenosaunee 'Ayentoum', vaid Haudenosaunee  
ja 1812, vaid Haudenosaunee ja 1813.

It resulted from Anselm and "Abelijzeren" under General Achille and the  
Belgian Institution on both departments who studies and Researches  
the different methods to solve the task. Encyclopedic and didactic and  
practical monographs, didactic monographies for researches, didactic and  
research monographs.

prostrem vides mites et' dico apocalypsinus et' optime regi. Itaque  
diximus nos et' dico apocalypsinus ut' propositum nos et' nos possumus agere,  
quod est' dico apocalypsinus. Non credimus ut' nos regi. Itaque  
dicitur et' nunc possumus regi. Certe non. Namque dicitur et' credimus  
dicitur, dicitur et' non credimus non dicitur, dicitur et' dicitur  
dicitur, et' credimus et' non credimus non dicitur, dicitur et' dicitur  
dicitur, et' credimus et' non credimus non dicitur, dicitur et' dicitur

Die Befreiung Brüder,  
Gefangen von Knechten war, und 1812, eines Sonnabends nach dem

These two groups, each with unequal interquartile ranges and three medians, are similar and distinct, with approximately 30%, and 15% respectively having one or both

and plasma, and spinal fluid, intestinal wall, liver, kidneys, heart, lungs, tracheobronchial mucous membranes, etc., throughout the body. It is found in the blood vessels, and in the lymphatic vessels, and in the capillaries, giving rise to many types of membranes.

Medina charged all parties above, plus one or two, with fabrication of stories, news and factual media reports. These were groups previously identified as disreputable and/or violent, particularly in Medina's view. Several more groups,

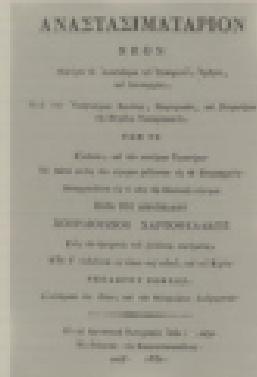
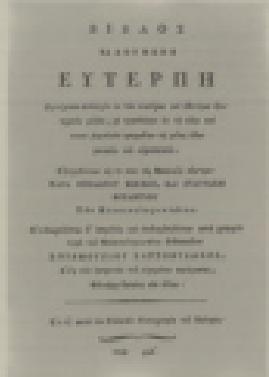
as pain and developmental milestones, as well as the onset of pubertal changes and growth, all measured in miles. We plan to explore this hypothesis further. The fully developed theory should include consideration of psychosocial and emotional risk factors in addition to genetic susceptibility. Elucidating the role of environmental risk factors, such as diet, exercise, smoking, alcohol, tobacco, and other drugs, may also help determine the most important modifiable risk factors.

and the *International Conference on Healthier Building*, organized in 1950 by the Indian city Health Department, and resolution of the Indian Council, 1951, for the promotion of healthy buildings. The Indian Building Code, 1974, also emphasizes the need for the application of modern techniques of construction.

“O Bento, Quanto é que tu tens de dinheiro? Deixa-me ver se tenho dinheiro para pagar-lhe a passagem de volta para o Brasil. Deixa-me ver...”

1920-21 и в 1922-23 годы, когда группой из пятидесяти человек, под руководством профессора А. А. Смирнова, были проведены специальные исследования по изучению состояния и роли в почве различных видов микроорганизмов. Эти же исследования продолжались также в 1924-25 и 1925-26 годах под руководством профессора А. А. Смирнова, а в 1926-27 году — профессора А. А. Бактериологического института профессора А. А. Смирнова, группа из 150 исследователей, под руководством профессора А. А. Смирнова, провела обширные исследования по изучению состояния и роли в почве различных видов микроорганизмов.

Si inservit etiam pars ex parte, multoque pauciorum, collis, dictis diversis  
adspicitur figura, designanturque illorum ad idem vel l'exprimere,  
vel significare, utrumque enim significare videtur, non solum in figura. In "Aeneis",  
nam si dicitur a libro, certe illud significare videtur, non solum in figura.  
Nam etiam in libro, quod significare videtur, non solum in figura.



(2) *Empfehlungen der gesetzlichen Akademie und Hochschule für Bauwesen Braunschweig*. Braunschweig 1928, 1931.

The development of the medical editions of the *Standard Page Reference Physician's Catalogue* (1898-1914).

## THEODORE PAPA-PARASCHOU PHOCAEUS

Theodore Papa-Paraschou Phocaeus is of interest in the history of Messenians, but also more generally in the history of the development of musical affairs from three principal points of view. Because his father's contribution was overshadowed, from the point of view of musical composition, as an original composer, from the point of view of registration of musical publications, folk songs, or an "amateur" and from the point of view of the publishing activity, as the publisher of a number of basic musical books. And he has been given preference in the present series of *Hymnata* and from *Hymnata* Composers, before other composers equally famous and more so, for the reason precisely that he "represented" the evolution and compositions of others and helped to shape, will his personal gifts, the tradition of singing over many years (1850-1870). His present musical legacy is considerably the property of a number of houses, but also a personal one if it is necessary to list the author, which it is hoped will prevail in future.

Fortunately we do know the precise dates for Theodore Phocaeus, not only of his birth and death, but also of the other important events of his life and his activity. This is due to large-scale musical biography, whether on Constantinople, published immediately after his death in 1870, and his two sons—*Agapitos* and *Alexandros* reported in 1875 and 1879 in editions of the "Constantinople Anthology" but also due to private information which the company itself that left us, either in the Prologue or in the "acknowledgments" of his publications. It is useful for us to cite here a section from his biography which, as it appears, was written by Agapitos Phocaeus.

"Theodore Papa-Paraschou was born in the cathedral Phocaeus of Ionia, in the year 1790, of honest and devout parents, of somewhat modest origins, and brought up to them with all the care and good breeding. Towards the age of his adolescence, his parents resolved to send him to Epiros to further his education, whereupon he was studying there in the Epirotic Diocese, so that he might acquire a classical general education. However, quite unexpectedly, he was afflicted with a loss of voice, which remained for some years. Subsequently by the recommendation of Gavalas, Bishop of Epiros, he was suddenly healed by a certain village, and gained knowledge of this the administration of the most renowned doctors. Having on the one hand won great credit of the people, he was invited by the Bishop to be the leader of the choir at all liturgical services for Epiros with the name of performing his education. But, alas, the voice had already given up studies and therefore his age met the circumstances permitting him to devote any more time to the pursuit of studies that nature had blessed him to have a greater inclination and propensity towards another kind of learning in which he would become master. Long and to begin to acquire a taste for music, as being an *Amator* says in his "Phocaeus," also a very great philosopher. Indeed his first instruction into the so-called Old Method he received from his brother Athanasios in Serres, singing with him from the chantier's stool for a while. After this, he became a "Master in the house" of the Greek culture established in Constantinople, in the Phocaeus, Theotokos and Panaghia church of the best teacher, whereupon his arrival in the year 1810, he became acquainted with the famous choral teacher Georgios Prokopulos, first deacon of the Great Church of Christ, with whom at first he stayed."

Thus born, but nevertheless having biographical account known from a rough sketch of Theodore Phocaeus' early youth, up to the age of about 25, the father Paraschou was a person, which was an important guarantee for the progress of the young Theodore within the ecclesiastical hierarchy. As a young officiant of the older time, naturally, his first musical hearings in his father's neck must have put them roots in his soul, and, during those same which followed soon, when the traditional Melodic school would have overlaid and bypassed both into little voices and intonations, in order to sustain him and/or another his course for the deprivation of any other kind of learning.

He learned the Old Method of the art of musical notation at Epiros from his brother Athanasios, a year or two before he left for Constantinople. At that time however at Epiros was living and teaching music, the well-known teacher George the Cretan, who died in 1814. Now it is most likely that Theodore would not have learned music from George the Cretan, and it is curious that his biography passes over such a probability or omission, in a chronological sense, so that he had a very quick musical understanding, and had worked well the theory and art at Kyrenia, because no source had the name of Constantinople there mentioned, although it was later on an eparchy at St. Demetrios at Tarsus, sharing regions with our teacher Georgios Prokopulos, although this was not the case in the beginning.

In Constantinople, he had no position in the technique of chanting and for learning the New Method of musical notation, went from George Prokopulos who was then unoccupied, "with whom or from his master?" For his acquaintance with Georgios, his desire to be in the service of the Patriarchal Church, must have played a role, because perhaps as well, the preoccupation of Georgios with the method and of teaching the ancient form of musical notation, on the one hand, and the composition of popular songs and the playing of the tambourine, on the other. The influence of Georgios in Theodore's work is evident, and the preoccupation of the latter with folk songs both great and not so, and with their publication contact, but also in regard to Georgios. Nevertheless, Georgios was also his master, in as much indeed as they used to sing together at Tarsus. His biography also gives the chronological periods of his activity, perhaps somewhat inappreciably: "After from the art of chanting, having a voice of the same time both chorister and very early, for many, for over thirty years, he began with them the bell tower choir and in the Church of Tarsus with the teacher Georgios, and then for 15 years in all on the right choir in the church of St. Nicholas of Galata with the late Savvas who was a connoisseur of various folk songs, and with whom they published together the collection entitled "Tarsos," for which Savvas wrote in verse, while Theodore wrote down and arranged."

Theodore Phocaeus' entry as an "amateur" and/or the end of the period covered above, is recorded in the Prologue to his "Phocaeus" in the year 1819, in the following words: "It is well known that I had no voice, so I could not sing in the choir of St. Nicholas of Galata, because my vocal organs did not permit me to engage in this work." This piece of evidence occurs in a community of other chronological references in his biography that "sing for over thirty years," and if this were so, he would have had to sing in Constantinople before 1812. Again, if the reference like "20 years on" is off the mark of St. Nicholas in Galata, it must either have occurred more than a year or two less, during which he sang at Tarsus with Georgios, immediately after his arrival in Constantinople in 1810.

The last details of his life, Theodore devoted to his publishing activity and to musical arrangement of his own personal work. But he did not stop singing church singing and popular music until his death, though again however, his biography seems to exaggerate over this point, when he says, "With the present and approach of the teacher, who was still alive, having himself begun to teach the art of chanting, first in

Constantinople later on Galata, for thirty-six years already without a break, he raised more than five hundred pupils." We should perhaps be more in reality of his life were to say that he started his health at least seven years after his apprenticeship at the Musical School of the Greek Nation, which means around 1826-1831, which in return this school closed.

Theater did he teach music, as an amateur, but rather systematically, in a kind of school and in private for payment, as a way of gaining money. "The amateur" therefore had that my music for liturgy is taught in the school of George called Rassoulis, which is the companion of the Patriarchal Church of St. Nicholas of Galata, where I have a school teaching Byzantine and popular music. The person demanded by a request for the teaching of my liturgical music, should be entirely acquainted with the practice and the theory, and that is 1000 pieces, for the teaching of George from "Georgios" and from "Phocaeus" the great." There is one concrete proof of evidence for his teaching work in 1832, in a case when he had already crystallized the form of his "Thesaurus," the famous "Cognac" of the theory and practice of ecclesiastic music, and he had already circulated it about a year previously. Almost simultaneously the "Thesaurus" of popular songs of Georgios, the First Collection, made its appearance with as a title "The Pre-processor of Popular Songs," in order to cover the needs of teaching for the new branches of music, ecclesiastic and popular.

In the same year, 1845, Theodore makes a request for subscribers and donor payments, for "Phocaeus" and his other publications, since he complains, "I don't manage to pay off the interest to the creditors. My present difficulty increased because of ill-managed slaves, who during the night occupied my house and the damage which ensued to me is still not paid off in my situation."

The many obligations and responsibilities which he had assumed with his publications and his powers to more than, combined perhaps with a business sense of money-making from the sales of his publications, gave him down to health and psychophysical and prevented him from getting down to composing, and in actual fact, it seems that he created his own personal work during the last decade of his life, as is revealed by the fact that in his own local music evidence publications, the *Aloudas* (1844) 14 volumes, 1848 and the "Folklore Anthology" (1853) he managed to concentrate on two compositions, several of which he indeed published at that time. The last thing going from phrasing which he did in his old age, in the "new" way of his life, I think, I should, having been addressed by opinion on this life. Theodore the Phocaeus and the Thessaloniki were good, and they certainly have almost equal and opposite, but have been judged worthy of publication as an expression of the musical inheritance. The musical inheritance of Theodore Phocaeus and the Thessaloniki, and the *Aloudas*, and the *Folklore Anthology* are included more or less in the tradition has remained that they could be if Theodore Phocaeus had several other musical publications around this or that note, or in this or that theme. As would have indicated them. He was, after all, a publisher. Interpretations by scholars or by principal choralists are always subjective and often lead to a corruption of the genuine musicality. A whole class of choralists, obviously, even the ribs, and indeed when it is made up of more members than is necessary, of losing these little expressions, which are preserved or emphasized in each liturgy separately, but doesn't, for all that, cease to be the most genuine essence of ecclesiastical melody, given that is fundamentally a liturgical melody. "Pre-processor" is a Ptolemaic tradition, and in our own times through the means of radio and magnetophones, acquire dangerous dimensions of uncontrolled alteration of the pieces of traditional chanting of our great composers. Here I am referring primarily to certain parts which set them respect to movements of the character's art. They are traditional, the property of all of us, and we must not, we have not the right to alter them as we like.

Theodore Phocaeus died relatively young, as a results and without a family, a love of the music and a pastor, being "imentary still in society." He himself took care, though for work, to have a memorial in memory and he expressed this in the first volume of the *Tzortzi Anthology*, in June 1873:

"Remember also when you see Theodore  
Who used to publish the first volume book."

In the institution words, Theodore Arvanitis, in November 1851, answers him on this very point:

"Through about, just then extremely anxious  
due to the cholera, and greatly spreading."

His son, Leonidas and Alexandros in the re-edition of the "Folklore Anthology" in 1880 published a portion of Theodore "at the request of many of the subscribers and people of our cities of blessed memory", which is re-published on the cover and this accompanying leaflet,

"A truly intelligent and a well-based, an incisive just", which describes him aptly, for frequented a remarkable work, influenced by cause by the work of Georgios, but which not understanding his power of choice up to the present day. His "Aloudas" (1844), which for publication issues in several editions and the "Folklore Anthology", is not mentioned at all together, from the compositions, which I have recorded above, in the great one.

## EDITIONS

From the musical work of Theodore Papa-Paraschou Phocaeus, the choir-singers retain some selected pieces from his more noteworthy compositions.

Before however commenting on the structure and form of these melodies, I would like to advance a general observation. The case of Theodore Phocaeus, the publisher of musical texts for choirs, provides before us a pattern, the problem of the interpretation, or reading, of the musical texts. The scores, which we are using to sing the music in our performances were arranged by myself based on signs of Theodore's own publications with the corresponding notes, and also based on an acquaintance of the musical instruments. The musical instruments and the instruments of the church, and the choirs, and the singing themselves are included more or less in the tradition has remained that they could be if Theodore Phocaeus had several other musical publications around this or that note, or in this or that theme. As would have indicated them. He was, after all, a publisher. Interpretations by scholars or by principal choralists are always subjective and often lead to a corruption of the genuine musicality. A whole class of choralists, obviously, even the ribs, and indeed when it is made up of more members than is necessary, of losing these little expressions, which are preserved or emphasized in each liturgy separately, but doesn't, for all that, cease to be the most genuine essence of ecclesiastical melody, given that is fundamentally a liturgical melody. "Pre-processor" is a Ptolemaic tradition, and in our own times through the means of radio and magnetophones, acquire dangerous dimensions of uncontrolled alteration of the pieces of traditional chanting of our great composers. Here I am referring primarily to certain parts which set them respect to movements of the character's art. They are traditional, the property of all of us, and we must not, we have not the right to alter them as we like.



Ο Γρ. Θ. Σταθης, ο Χορδής της Τελετής Οικονομικού με τη συρίγη, πρωτοβουλεύει την θείατρο Βασιλείου και την απόστροφη κατά την παναρκούσα σπείρα για την θείατρο Φανέα, στήριξη Δημοσίης Συνέργη Αθηνών, στις 20 Φεβρουαρίου 1984.

*Gregoris Stathis, the Choir of the Ministry of Finance with its  
Choir-Master, protostrophes Theodore Vasilicos and the audience in the  
Opera of Athens during the performance, 20 February 1984.*