

**GRADUATE TROMBONE RECITAL**

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**A GRADUATE RECITAL DOCUMENT SUBMITTED IN  
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**2010**

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Graduate Recital Document  
entitled  
**GRADUATE TROMBONE RECITAL**

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on  
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ABSTRACT

The objective of this graduate trombone recital was to establish a higher level of efficiency of the performance abilities on the trombone, and to learn the process of organizing a trombone recital. The musical pieces in this study were chosen to show the ability of a professional trombonist using various techniques, expressions, styles, and tone colors.

The trombone recital was given at the Music Auditorium College of Music, Mahidol University on 1 September, 2010. The program consisted of 4 pieces:

1. *Concerto pour Trombone* by Henri Tomasi
2. *Sonate für Posaune* by Paul Hindemith
3. *Sonata for Trombone* by Eric Ewazen
4. *Säng till Lotta* by Jan Sandström

The concert lasted approximately 60 minutes, without intermission.

KEY WORDS: MASTER'S DEGREE RECITAL / NORRASATE UDAKARN /  
TROMBONE

33 pages

การแสดงเดี่ยว TROMBONE ระดับมหาบัณฑิตศึกษาโดย นรเศรษฐ์ ูดาการ  
GRADUATE TROMBONE RECITAL BY NORRASATE UDAKARN

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บทคัดย่อ

รายงานการแสดงเดี่ยวนี้มีวัตถุประสงค์เพื่อพัฒนา ศักยภาพในการบรรเลงเครื่องดนตรี Trombone และเพื่อศึกษาวิธีการจัดการแสดงเดี่ยว Trombone ผู้จัดแสดงได้คัดเลือกบทเพลงในการแสดงจาก บทเพลงที่สามารถแสดงออกถึงความสามารถของนัก Trombone ทั้งในด้าน เทคนิคการปฏิบัติเครื่องดนตรี Trombone, อารมณ์ของบทเพลง, สไตล์เพลง และลักษณะของน้ำเสียงในแบบต่างๆ

การแสดงดนตรีจัดแสดง ณ วิทยาลัยดุริยางค์ศิลป์ มหาวิทยาลัยมหิดล วันพุธที่ 1 กันยายน, พ.ศ. 2553

รายการแสดงประกอบด้วยบทเพลงดังต่อไปนี้

1. *Concerto pour Trombone* by Henri Tomasi
2. *Sonate für Posaune* by Paul Hindemith
3. *Sonata for Trombone* by Eric Ewazen
4. *Säng till Lotta* by Jan Sandström

รวมเวลาแสดงทั้งหมด 60 นาที

## CONTENTS

	<b>Page</b>
<b>ACKNOWLEDGEMENTS</b>	<b>iii</b>
<b>ABSTRACT (ENGLISH)</b>	<b>iv</b>
<b>ABSTRACT (THAI)</b>	<b>v</b>
<b>CHAPTER I INTRODUCTION</b>	<b>1</b>
1.1 Introduction	1
1.2 Objectives	2
1.3 Scope of the study	2
1.4 Expectation	2
1.5 Conceptual Framework	3
<b>CHAPTER II LITERATURE REVIEW</b>	<b>4</b>
2.1 20 <sup>th</sup> century Trombone Repertoire	4
2.2 Concert pour trombone by Henri Tomasi	6
2.3 Sonata for Trombone by Paul Hindemith	9
2.4 Sonata for trombone by Eric Ewazen	12
2.5 <i>Sång till Lotta</i> by Jan Sandström	16
<b>CHAPTER III METHODOLOGY OF PRESENTING THE GRADUATE RECITAL</b>	<b>18</b>
3.1 Performing information	18
3.2 Objectives	18
3.3 Instruments	18
3.4 Process of presenting a Graduate Recital	18
3.5 Preparation process for the Recital	19
3.6 Presentation	21
3.7 Program and approximated time	21

**CONTENTS (cont.)**

	<b>Page</b>
<b>CHAPTER IV PROGRAM NOTES</b>	<b>22</b>
4.1 Performer's biography	22
4.2 Details of the program	23
4.3 Date, time and venue for the performance	26
<b>CHAPTER V CONCLUSION AND RECOMMENDATIONS</b>	<b>27</b>
<b>BIBLIOGRAPHY</b>	<b>28</b>
<b>BIOGRAPHY</b>	<b>33</b>

## CHAPTER I

### INTRODUCTION

#### 1.1 Introduction

“Recital” is a musical term which means a concert given by one performer or a small number of performers. The Graduate Recital is a showcase of a graduate student’s musical abilities, musical knowledge and his/her interpretation of the composition to the audience at a professional level. It is the responsibility of every musician to be very well prepared for the recital. A performer has to practice and study the works to be performed as much as possible to understand all elements of the chosen works and to minimize mistakes on the recital performance.

It is important to learn every detail of the pieces played including history of the composers, the compositional structure and musical style, the expressive and technical demands of each piece. Working as an ensemble, communicating between the performer and the accompanist is very important. They should rehearse together frequently to enable the accompanist to understand the pieces. In the same manner, the soloist must understand the nature of the accompaniment as well.

For this Graduate Trombone Recital, pieces were chosen which focus on the recommended 20<sup>th</sup> trombone repertoires that can showcase the trombone’s abilities including various kinds of techniques, expression and style. These will be presented as follows:

*Concerto pour Trombone* by Henri Tomasi

*Sonate für Posaune* by Paul Hindemith

*Sonata for Trombone* by Eric Ewazen

*Säng till Lotta* by Jan Sandström

## 1.2 Objective

1.2.1 To study all of elements of each piece including historical background of the piece, the compositional form, the style, and techniques.

1.2.2 To acquire the level of musical skill needed to perform each piece.

1.2.3 To perform the chosen pieces in a professional manner, projecting proper musical expression, styles and interpretation.

## 1.3 Scope

Perform and present professionally the selected compositions, supply a brief biography of the composers and the proper program notes for each piece.

1.3.1 *Concerto pour Trombone* by Henri Tomasi

1.3.2 *Sonate für Posaune* by Paul Hindemith

1.3.3 *Sonata for Trombone* by Eric Ewazen

1.3.4 *Säng till Lotta* by Jan Sandström

## 1.4 Expectations

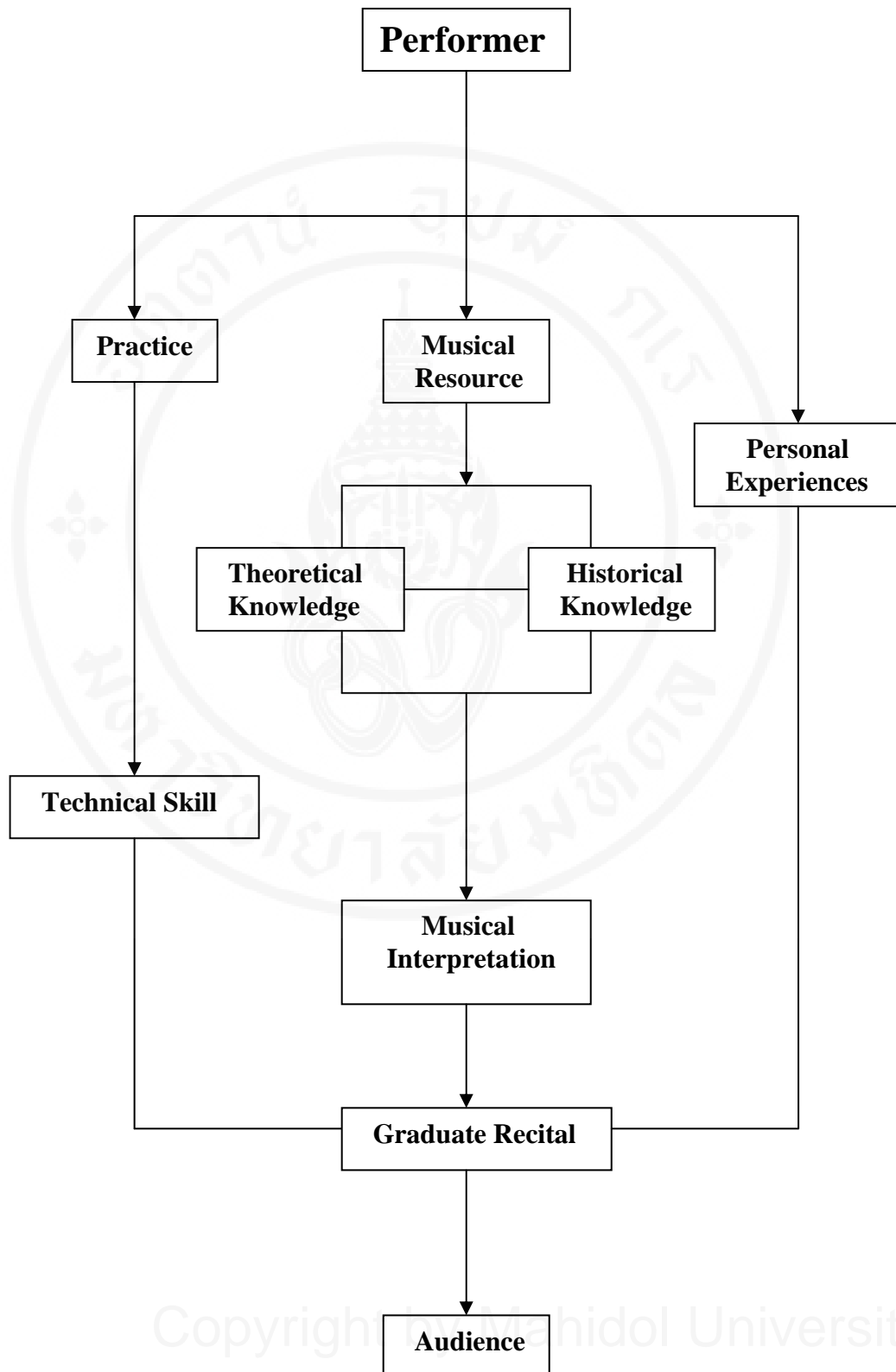
1.4.1 To understand the musical structure of the works performed, and be able to perform professionally with proper style, expression, and interpretation.

1.4.2 To acquire the level of musical skill needed by the performer.

1.4.3 To understand the organization of a musical recital.

1.4.4 To provide information of practical music in an academic meaning.

### 1.5 Conceptual Framework



## CHAPTER II

### LITERATURE REVIEW

#### 2.1 20<sup>th</sup> century Trombone Repertoire

The development of trombone playing, the invention of the instrument, and composing new repertoire seem hard to separate because these three factors could respond and have an effect on each other. From the music of Leopold Mozart, Georg Christoph Wagenseil and Johann Georg Albrechtsberger to the avant garde masterpiece *Sequenza V* by Luciano Berio, the compositional materials have changed a great deal. Not only in the early works like Mozart, Wagenseil and Albrechtsberger but also in standard romantic era works such as the *Concertino in B-flat* by Ferdinand David, there are no extremely difficult or new playing techniques. The early repertoire was composed in traditional manner by using a formal compositional structure and elements such as the melodic line in diatonic materials, functional chords, and sonata form which was clear to analyze. But, the situation changed after the First World War. Musical materials used in the repertoire expressed more the will of composer. At the same time the role of brass section was equally changed in the modern orchestra after World War I.

In the modern orchestra (after 1920), the brass section became bigger than in the past. It is regularly formed of 4-5 horns, 3 trumpets, 3 trombones and a tuba.<sup>1</sup> There are also many new things in the notation; a lot of new playing techniques are added into the music which were never seen before, such as the use of mute (con sord), glissando and flutter-tongue. These skills influenced the solo repertoire and composers changed from “Tonal music” to the 20<sup>th</sup> century music or “extended tonality”.

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<sup>1</sup> Simon Wills, “Brass in the modern orchestra.” In *The Cambridge Companion to Brass Instruments*, ed. Trevor Herbert and John Wallace (Cambridge university press, 1997), 157

In the world of 20<sup>th</sup> century tonality, there are many materials that composers use to create their own musical language. For example, Henri Tomasi used many colorful and exotic themes and chords including blues and jazz style in his *Concerto pour Trombone*. Color becomes much more important as a basic component of composition, not only combining timbres but also changing the sounds made by a single instrument<sup>2</sup>. This also requires the composer and player to improve their professional skills to achieve these effects.

In Germany, Paul Hindemith composed *Sonate für Posaune* by using many rhythmic patterns both in the trombone part and in the accompaniment. The piece is a duo sonata; a very difficult piano part supports a powerful trombone melody. Written in a modified sonata form, the initial theme and development is interrupted by a graceful allegretto movement in which varied piano melodies meet with an unchanging trombone motive. He used the opening theme again in the middle of the 3<sup>rd</sup> movement as the mirror to turn the piece back to the beginning. This was a very good example to show how different the 20<sup>th</sup> century composers are from the traditional composers in the earlier period.

*Sequenza V* by Luciano Berio seems to be an example of the most extreme changes that happened in the brass writing after the Second World War. Written in 1966, this work of Berio's is more than an instrumental solo piece because it contains theatrical art, timbral painting and music performance.<sup>3</sup>

The development of musical technology also had a big impact on the trombone repertoire. In early 1900s, recording technology allowed performers to hear and learn ideas, styles and other musical contents from people living far away. The development of recording helped musicians connect so they could learn many new musical ideas such as Jazz music which popular in the United States but people in Europe can easily get the music from the recording; they didn't have to go the States to listen the original Dixie Jazz.

The spreading of musical ideas by the recording also had an impact on composition style. There are many European works that maybe had the influence

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<sup>2</sup> Henri Tomasi's biography, "Biographical sketch of Henri Tomasi," Claude Tomasi. <http://www.henri-tomasi.asso.fr/en/about.php>.

<sup>3</sup> Simon Wills, "Frontiers or byways? Brass instruments in avant-garde music." In *The Cambridge Companion to Brass Instruments*, ed. Trevor Herbert and John Wallace (Cambridge university press, 1997), 255-258.

from the US such as Ned Washington's I'm getting sentimental over you(1932)<sup>4</sup> which performed by Tommy Dorsey. The piece has beautiful melodies in the opening with Tommy Dorsey's smooth beautiful trombone sound which might have encouraged Henri Tomasi in writing the opening of his trombone concerto(1956) with a similar melodic lines to show the new side of trombone sound that often used in as doom-laden.

In conclusion, the 20<sup>th</sup> century trombone repertoire has been affected by the changes in composition style, techniques and materials in advanced harmonic idioms and atonality. It shows that there are many new materials which the composers can choose to create their own musical idea to show the diversity of styles in 20<sup>th</sup> century music such as color in Tomasi's trombone concerto, rhythm in Hindemith's sonata and theatrical art and play in *Sequenza V* by Luciano Berio.

## **2.2 Concert pour Trombone by Henri Tomasi**

Henri Tomasi was born on 17 August 1901 in a working class neighborhood of Marseille-Provence, in the south of France. His parents, Xavier Tomasi and Josephine Vinvensini were from Corsica and moved to Mazargres, Marseille where Henri started learning musical theory at 5 years of age. Henri entered the Conservatoire de Marseilles at aged 7 and won the first prize for music theory at ten, first prize for piano at 13 years of age. During summer, he stayed with his grandmother in Corsica and learned traditional Corsican songs with her.

Because of the First World War, Tomasi had to delay his entry to the Conservatoire de Paris while he began earning money in Marseilles as a pianist. In 1921, he commenced his studies at the Paris Conservatoire with a scholarship from Martre Levy Oulmann, a marseillais lawyer. In 1925, he composed his first piece, a wind quintet *Variations sur un Thème Corse* which won the Holphen Prize. He won a second Prix de Rome for his Cantata "*Coriolan*", and 1<sup>st</sup> prize for orchestra conducting. In the same year, he met his future wife, Odette Comp, at the Ópera Comique and married her in 1929.

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<sup>4</sup> Barry Kernfeld, Tommy Dorsey (The New Grove Dictionary Of Jazz, Macmillan Publishers Limited, London, 1988, 1994) P.301

He began his conducting career for the Concerts de Journal from 1930-1935, and served as the music director of the Radio Colonial Orchestra in French Indochina which became one of the pioneer of “radiophonic music.” In 1930, he was the founder of contemporary music group in Paris entitled “Triton” along with Prokofiev, Milhaud, Honegger and Poulenc which later added Ravel, Stravinsky and Schoenberg<sup>5</sup>. He spent equal time conducting and composing. His most memorable recording was with mezzo-soprano Alice Raveau in Gluck’s *Orfeo* which was awarded the Grand Prix du Disque. Tomasi was drafted into the French Army in 1939. He served as the marching band director at the Villefranche sur Merfort.

From 1940 to 1970, he entered into the realm of instrumental music: he composed many major instrumental works in this period: 1948 Le concerto pour Trompette, 1949 Concerto de Saxophone and Concert pour Trombone in 1950.

### **The 1<sup>st</sup> movement “Andante et Scherzo – Valse”**

In the introduction to the first movement, the solo part starts the piece with a Cadenza developed from a unique grouping of notes - “G# A C#D and G#” in the example 1

Example 1



which was played in the accompaniment. This material in the introduction is used as the main material for the entire movement.

From the beginning to rehearsal number 9, all of the melodies are very characteristic in style, accuracy and technique that should sound easy and display the French contemporary, folk Corsican and blues style. The tempo changes to *Tempo di*

<sup>5</sup> Henri Tomasi’s biography, “Biographical sketch of Henri Tomasi,” Claude Tomasi.  
<http://www.henri-tomasi.asso.fr/en/about.php>.

*Valse* at rehearsal number 10, the materials and the theme are still the same as the opening but the melodic lines were developed by moving the first note of the group and build the other in the same interval. For example  $G\# A C\# D$  and  $G\#$  have been developed to  $G A \flat C D G$  and  $B C\# D\#G\#$  and  $B$  at rehearsal numbers 23 and 25. The tempo changes back to the introduction's tempo at rehearsal number 27, where the movement ends with the main extended theme in a very soft dynamic.

### The 2<sup>nd</sup> movement "Nocturne"

This movement is composed in A-A<sup>1</sup>-B-B<sup>1</sup>-A form.

<b>A</b> (N.1-N.4)	<b>A<sup>1</sup></b> (N.4-N.5)	<b>Development</b>	<b>B</b> (N.9-N.12)	<b>B<sup>1</sup></b> (-N.16)	<b>A</b>
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Section A starts at the rehearsal number 1 where the solo enters with the main theme in the first three bars, then the melody is developed and extended to number 4. At 4, the A<sup>1</sup> section has almost the same materials as the A but the melody is moved up one step and played with a softer dynamics by adding the mute to sound the solo part as an echo of part A. From rehearsal number 5 to 9, the solo and accompaniment part play the theme together with a very strong dynamic in high range to conclude the materials of A and A<sup>1</sup>.

At 9 *Tempo di Blues*, Tomasi used the same elements brought from the 1st movement. Although he used the same theme, he changed the rhythmic pattern and added the "Blues" style to make the difference between the movement. At number 12 the blues theme comes again as B<sup>1</sup> part that continue to the ending section at 17 where the melodies get back to the A section and end very slowly with mute and soft dynamic.

### The 3<sup>rd</sup> movement "Tambourin"

A *tambourin* is a musical style with a drum-like repetitive line in the bass. As a dance, it hails from Provence, France. It was accompanied by a pipe and

tambourine as a modern percussion meaning. The tambourin as a concert piece is a lively and in duple meter. Jean-Phillippe Rameau wrote many of them as parts of his operas<sup>6</sup>.

The tempo in this movement is *Allegro giocoso* with a French word “tres rythmé” which means very rhythmic. In this movement, tempo and note accuracy are very important. The solo part starts at the rehearsal number 2 after the opening rhythmic pattern from the accompaniment that introduces the main rhythmic idea of the movement. The opening solo part was the main material that Tomasi used and developed for the other melodic lines. Based on the very first opening Cadenza, Tomasi chose the opening theme to compose and conclude his idea while adding some of chromatic passage which moved around all the trombone register.

In this movement, tempo and note accuracy are very important because Tomasi liked to change the time signature and shift the accent to support the solo part while the solo part has to keep the tempo steady. At 19 “Sans presser” means without rushing, the melodies are into the space between common time and triple time and get back to the regular tempo at rehearsal number 20.

From number 30 to the ending, Tomasi composed this section by using a low register diatonic scales and build up to a higher register while speed the tempo up with “*Pressez jusqu’a la fin*” or accelerate to the end.

### **2.3 Sonata for Trombone by Paul Hindemith**

German-born Paul Hindemith (1895-1963) was an outstanding musician. He was a composer, conductor, violist, teacher, theorist, and proponent of Baroque and early music. His hugely prolific musical output includes compositions for all media and reflects the development of his own tonal compositional system based (“entirely upon the natural laws of sound”–Hindemith). Throughout his career Hindemith also stressed the importance of the practical role of music, *Gebrauchsmusik* – Music for Use, himself composing many works for children, amateur musicians, and specific public occasions.

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<sup>6</sup> Stanley Sadie, *Tambourin* (The New Grove Dictionary of Music and Musician Vol.18, Macmillan Publishers Limited, London, 1980), P.551.

Hindemith received early music lessons from his father, who expected his three children to become musicians. From 1907, he studied violin with Anna Hegner, who recommended him to violinist Adof Rebner at Hoch Conservatory; he later studied composition there with Arnold Mendelsohn and Bernhard Sekles. Hindemith joined the Frankfurt Opera House Orchestra in 1914 and became its concertmaster three years later; through it he met many conductors who would later champion his works. He was soon drafted to serve in World War I, during which he performed in a regimental band and formed a string quartet. After the war he returned to the Frankfurt Opera and took up the viola in the Amar (formerly Rebner) Quartet, with which he performed until 1929.

Hindemith began to gain wider recognition in the 1920's. The success of a concert of his music in 1919 led him to a lifelong relationship with the publisher Schott's Söhne, Mainz, which provided him a monthly income. He helped to found the Donaueschingen Festival in 1922, where he would program different genres each year and his music was often performed. His *Kammermusiken* (1922-1927) series of concertos from the time are reminiscent of the *Brandenburg Concertos* (1721) of J.S. Bach. In 1927 Hindemith joined the faculty of the Berlin Hochschule für Musik; he was one of the first to teach a course in film music, and experimented with works for radio and record player.

Political developments in Germany became an increasing problem for the composer. After the Nazis came to power in 1933, they restricted performances of many of his works and Joseph Goebbels publicly railed against him; all of his music was banned in 1936. Hindemith resigned his post at the Berlin Hochschule and travelled several times to the United States; in 1938 he left for Switzerland, settling in Bluche. Hindemith emigrated to the United States in early 1940 and became an American citizen in 1946. He taught at Yale University in New Haven, Connecticut and the Berkshire Music Center (now Tanglewood) in Lenox, Massachusetts. Hindemith's teaching led to further texts: *A Concentrated Course in Traditional Harmony* (1943) and *Elementary Training for Musicians* (1946). He also founded the Yale Collegium Musicum, which presented highly successful historically-informed performances of early music, important to the resurgence of early music in the United States. After dividing his time between Zurich and Yale for a few years, he finally

settled in Blonay, Switzerland in 1953. He continued his active conducting career, programming a wide range of 20<sup>th</sup> century and early music and touring South America and Japan in the mid-1950s. Hindemith died at the end of 1963.<sup>7</sup>

The Sonata for Trombone and Piano (1941) was composed by the time he relocated to the United States after a brief self-exile in Switzerland, which in turn followed a period of artistic conflict with the Nazi Party. Knowing this makes one feel that Hindemith's choosing the trombone for this sonata was possibly quite deliberate; one artist who recorded this piece noted that few instruments can sound as "doom-laden" as the trombone. The piece is a duo sonata; a very difficult piano part supporting a powerful trombone melody.

### **The 1<sup>st</sup> movement - Allegro moderato maestoso**

The piece starts with the extraordinary duo, a very difficult piano part supporting a powerful trombone melody. The opening theme is played twice then changes to new theme at rehearsal mark B where this theme is developed and imitated by the piano part. This theme was used as the imitation and echo to build up to the end of the movement with the opening theme supporting by the powerful piano part.

### **The 2<sup>nd</sup> movement - Allegretto grazioso**

The second movement (Allegro grazioso) is essentially a theme and variations for the piano, the trombone's function here being the interruption with the unchanged motive that introduces each of the variations. The trombone solo part is not difficult but the performer has to play the melodic line very smoothly. The connection between beginning A to G is the most difficult point for this movement.

### **The 3<sup>rd</sup> movement - Allegro pesante-Lied des Raufbolds**

The third movement (Allegro pesante) is the scherzo given the title *Lied des Raufbolds* (Song of the Swashbuckler) actually consists of two tunes twice which

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<sup>7</sup> Paul Hindemith Foundation, "Biography." Foundation Hindemith, <http://www.paul-hindemith.org/content/view/65/89/lang,en/>

was used as a mirror to repeat the movement back to the beginning in the last movement. In this movement, rhythm is the most important thing because the trombone part and the piano are very contrasted, both have to make sure that they perform the piece together in the same tempo because it is difficult to get together if one gets lost or plays out of tempo.

### **The 4<sup>th</sup> movement - Allegro moderato maestoso**

The movement starts with the piano solo playing the modified B theme from the first movement and build up to the entrance of the trombone solo at letter V. Trombone enters with almost the same materials but added extension to introduce the main material at W then the melodies have been developed and added the imitation to build up to the coming of the opening theme of the first movement at the rehearsal mark Y. From Y to the end, the melodie was back to the materials from the first movement and end the piece with the very energetic piano part.

## **2.4 Sonata for trombone by Eric Ewazen**

Eric Ewazen was born in 1954 in Cleveland, Ohio. He is a teacher, pianist and composer. He received the bachelor's degree in composition at the Eastman School of Music, Master and Doctoral degree from the Juilliard School which is one of the best music schools in the United States. Ewazen studied composition with Samuel Adler, Milton Babbitt, Gunther Schuller, Joseph Schwantner, Warren Benson, and Eugene Kurtz at the Eastman School of Music and The Juilliard School (where he received numerous composition awards, prizes, fellowships). He has been a member of the faculty at Juilliard since 1980 and has been a lecturer for the New York Philharmonic's Musical Encounters Series. He has also served on the faculties of the Hebrew Arts School and the Lincoln Center Institute. He served as Vice President of the League of Composers - International Society of Contemporary Music from 1982-1989, and was also composer-in-residence for the Orchestra of St. Luke's.

A recipient of numerous composition awards and prizes, his works have been commissioned and performed by many chamber ensembles and orchestras in the

United States and overseas. His music has been performed at many festivals such as Woodstock, Tanglewood, Aspen, Caramoor, and the Music Academy of the West. The soloists in performances of his pieces including members of the New York Philharmonic, Chicago Symphony, San Francisco Symphony, Los Angeles Philharmonic, and the Metropolitan Opera Orchestra. Southern Music Company has published his sonatas for trumpet and horn, and his quintet for wind instruments “Roaring Fork”. His sonatas for trombone and tuba were published in 1998.

Among his recorded works are the *Symphony in Brass* (Summit Brass on Summit Records), *Colchester Fantasy* (American Brass Quintet on Summit Records), and the *Ballad for Clarinet, Harp, and String Orchestra* (CRS Records). Well-Tempered Productions has released an all-Ewazen compact disc featuring the American Brass Quintet, the Chamber Ensemble of St. Luke’s, trumpeter Chris Gekker, hornist Scott Brubaker, and Grammy winner William Sharp. Ewazen's music is published by Brass Ring Editions, Triplo Press, Encore Music, Southern Music, Boosey & Hawkes, Seesaw, and Eric Ewazen Publishing.<sup>8</sup>

In Ewazen’s music, he would control the elements and materials of his composition, although he let the ideas lead his hand to write the music. This would happen sometime when he composed the music but he will control the ideas to avoid repeating himself but still keep composing his own signature in his music that the people can recognize. In his instrumental music, especially that for brass instruments, he composed the pieces with his unique idea that can show and represent the characteristic of the instruments.

*Sonata for trombone and piano* was completed in the spring of 1993. The work was commissioned by and is dedicated to Michael Powell, who premiered the work at the 1993 Aspen Music Festival, with the composer at the piano. It is recorded on compact disc: New York Legends: Joseph Alessi, the principal of the New York Philharmonic.

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<sup>8</sup> The Music of Eric Ewazen, “Biography.” Eric Ewazen. <http://www.ericewazen.com/new/about.php>.

### The 1<sup>st</sup> movement - Allegro maestoso

The first movement is a clearly delineated sonata-allegro form. The opening theme started by the solo trombone part is two measures long, this is the main material of this movement which will be developed, extended and moved around the trombone range. Ewazen used the golden beautiful baritone range to explore the expression of the melodic lines with the supporting accompaniment from the piano playing the moving harmony in sixteenth notes which is the recognized signature of the composer.

In this music, the melodies are very moving and challenging because Ewazen composed the melodies in the very wide register from low D up to the high C which are the required range for the professional trombonist. However, though the composer used a very wide register, the melodic lines are still connected and move very nicely. The solo part in bar 178 is the most challenging part for this movement, with a little faster tempo, the melodies come with a rhythmic pattern and move to reach the climax of this section with the descending lines to the low E in the example 2.

The image displays three staves of musical notation in bass clef. The first staff, labeled '178', begins with a forte (*f*) dynamic and features a complex rhythmic pattern of sixteenth notes. The second staff, labeled '181', continues the melodic line with various intervals and rests. The third staff, labeled '186', shows a single note on a low line with a piano (*p*) dynamic and a hairpin indicating a crescendo.

The Ending section would also make problem to the performer, with the fast closing tempo, the melodic lines have to be flow and continued until the last line of the movement that give the performer a little time to break and end the movement smoothly and nicely with the rising melodic line to the ending note.

### **The 2<sup>nd</sup> movement “Adagio”**

Ewazen wrote in the composer’s note “the second movement is a melancholy *pavane*, with resonant piano chords underlying a soulful trombone aria”. The opening of this movement is very important, trombone solo begins with a warm middle-low register supported by the resonant piano chords to introduce the calm and peaceful mood in the opening. The movement becomes more animated at bar number 39 with *poco animato* and builds up melodic lines to the first climax section at bar number 70 then slowly change the tempo and become peaceful again with a soft dynamic at 75. From 75 to 94, the melodies are connected and smooth with a warm middle-low register and smooth and light in middle-high notes. At bar 75, the tempo is changed to the double value that makes the tempo is slower than the section before.

The real challenging section for the performer is the section from 103 to 111, where the performer has to be accurate and play the notes smoothly and in the tempo. In the movement’s ending, solo part sounds smoothly soft with the notes in middle range and continues to end the movement with a soft low *F#*

### **The 3<sup>rd</sup> movement “Allegro giocoso”**

The last movement of this piece, Ewazen composed this section as “a bravura rondo”, is a joyous affirmation of life with energetic rhythms, tuneful melodies and colorful, virtuosic textures. A bravura is a virtuosic passage intended to show off the skill of a performer. The melodies in this movement have to be performed with different articulations in the very fast tempo. There are many staccatos, slurs and smooth legatos which are very challenging for the performer. The musical lines are also important, the performer is required to play the melodic lines with good connection with energetic rhythms.<sup>9</sup>

The melodies in this movement composed with a very wide register to show the virtuosic skill of the performer. In the accompaniment part, Ewazen added many of supporting rhythmic accents to help the solo and accompaniment feel together with the same tempo and move forward to the ending.

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<sup>9</sup> Eric Ewazen, “Composer’s note.” In Sonata for Trombone and Piano (Southern Music Company, 1998).

## 2.5 *Säng till Lotta* by Jan Sandström

Jan Sandström is one of the most well-known Scandinavian composers of the recent international scene. He has composed many of pieces for Brass such as *The Motorbike Concerto* for trombone and orchestra (1988-89) which is the one of the most widespread Swedish orchestral works of all times, the two trumpet concertos (1987 and 1992/96) for Hakan Hardenberger and the second trombone concerto, *Don Quixote* (1994) written for Christian Lindberg, the Swedish trombone virtuoso.

Sandström was born on 25 January 1954 in Vilhelmina in Lapland and grew up in Stockholm. He received his first music lesson in university level by studying counterpoint with Valdemar Soderholm in Stockholm. Then, he went north to the top of the Gulf of Bothnia and studied at the University School of Music in Pitea from 1974 to 1976. He completed his lessons and went back to the Royal Academy of Music in Stockholm and studied music theory and composition with Gunnar Bucht, Brian Ferneyhough and Par Lindgren from 1980 to 1984. After his university life in Pitea, he returned there to teach composition and music theory from 1985 to 1989, and after a year out, in Paris (1984-85), he was appointed as professor of composition at the university in 1989. Sandström began his musical career as a chorister, and his work list includes a amount part of vocal, opera and choral music. His other widespread international success *Det är en ros utsprungen (Es ist ein Ros)* (1990), is one of his most devout works. His choral music underlines the catholicity and seems to form a link with an inner, gentle world, the emotional abstract.

In Sandström's music, there are differences in compositional materials, Minimalism, Eastern philosophy as well as the world of serialism were early influences on his music. In more music theatrical pieces as *Don Quixote* and the opera *Macbeth2* (premiered at the Gothenburg Opera in spring 2001), he means to let the whole world outside in on stage. As pictured in the *Motorbike Concerto*, Sandström and his music is constantly on the move aiming to explore whatever aspect of life and music takes his fancy.<sup>10</sup>

*Säng till Lotta* by Jan Sandström is one of the simplest pieces that has a very beautiful melody; it is difficult to perform well. It's not because of the notes but

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<sup>10</sup> Jan Sandström, "The Person." Jan Sandström. <http://www.jansandstrom.com/theperson.html>.

it's the style and expression. Sandström composed this after he composed the *Motobike Concerto*. He promised to his close friend's daughter Lotta, who was then a little girl, and had started to play trombone that he would write a concerto for her too as he did for Christian, when she was a little older, but this piece was composed for her birthday, for Lotta to play trombone and her father to accompany.

The piece is essentially based on the diatonic scale; Sandström composed the with a beautiful melodic line on f in Bb which is one of the most suitable keys for the young trombone player who has just begun to play the instrument. The melody is simple and mostly focused on the middle and middle low register but not easy to perform nicely with a warm trombone sound in a soft dynamic. Phrasing is very important for this piece; the performers have to separate the phrases correctly because the melodies are very connected and needed to flow note. To keep the feeling moving forward, the tempo is changed a little at measure 20, the re-entry of the main theme, until measure 71 “poco rit”. Then the tempo slow down to the beginning tempo with the calm feeling to end the piece beautifully.

## **CHAPTER III**

### **METHODOLOGY OF PRESENTING THE GRADUATE RECITAL**

#### **3.1 Performing information**

Performer has selected four pieces which are:

3.1.1 *Concerto pour Trombone* by Henri Tomasi

3.1.2 *Sonate für Posaune* by Paul Hindemith

3.1.3 *Sonata for Trombone* by Eric Ewazen

3.1.4 *Säng till Lotta* by Jan Sandström

#### **3.2 Objectives**

3.2.1 To study all of elements of each pieces including historical background of the piece, the composition form, the style, and techniques.

3.2.2 To achieve level of musical skill needed to perform each piece.

3.2.3 To perform the chosen pieces with a professional recital, projecting proper musical expression, styles and interpretation.

#### **3.3 Instruments**

Bb Trombone with F Attachment

#### **3.4 Process of presentation a Graduated Recital**

3.4.1 Discuss with the advisors.

3.4.2 Study and select the pieces according to the recommendation from the advisors.

3.4.3 Private practice either solo or with the accompanist.

3.4.4 Attend master classes and attend relevant concerts.

3.4.5 Discuss with the advisor for the final decision.

3.4.6 Study and collect the information about selected pieces for presentation the out line of the thematic paper, the thematic paper and the program notes by using sources from:

- Library of College of Music, Mahidol University.
- Internet data bases.
- Books of pedagogy and literature for trombone.

### **3.5 Preparation process for Recital**

Practice two periods per day by self and one period per week with accompaniment from August 2009 – June 2010.

3.5.1 Daily practice schedule and set the study and practice schedule from August 2009 to June 2010

Process	2009-2010					
	January	February	March	April	May	June
Basic Development						↑
<i>Concerto pour Trombone</i> by Henri Tomasi						↑
<i>Sonate für Posaune</i> by Paul Hindemith						↑
<i>Sonata for Trombone</i> by Eric Ewazen						↑
<i>Sång till Lotta</i> by Jan Sandström						↑
Writing and editing Recital Document						↑

- 3.5.2 Propose a hearing examination by June 2010.
- 3.5.3 Contact and reserve the MACM Hall, College of Music, Mahidol University for the performance.
- 3.5.4 Prepare the program notes using summarized information from the outline of the Thematic Paper.

### 3.6 Presentation

This Graduate Recital is presented formally. The audience is given the program notes before the performance begins. The program is separated into two sections by an intermission of 15 minutes.

### 3.7 Program and approximated time

- 3.7.1 Henri Tomasi  
*Concerto pour Trombone* approx. 19 minutes
- 3.7.2 Paul Hindemith  
*Sonate für Posaune* approx. 13 minutes

#### Intermission

- 3.7.3 Eric Ewazen  
*Sonata for Trombone* approx. 23 minutes
- 3.7.4 Jan Sandström  
*Säng till Lotta* approx. 5 minutes

Total approximate time 60 minutes without intermission.

## **CHAPTER IV**

### **PROGRAM NOTES**

#### **4.1 Performer's biography**

##### **Norrasate Udakarn, Trombone**

Norrasate starts learning Trombone at the Prince Royal's College with Aj. Somchai Jaitong and Aj. Yuttapol Sakthamjalearn at age 11, during this period, Norrasate attended many of music activities such as The Emotion of Music part 1-13, The Show in Closing 13<sup>th</sup> Asian Game. He is now studying at Mahidol College of Music's Master's Degree Program major in Trombone performance. At Mahidol, Norrasate studies with Pf. Phillip Brink and Dr. Joseph Bowman. He attended the master class with the Boston brass, Ambassador brass, Yeh Shu Han, Christophe Ess, Jeff Nelson and many of brass artists. He also was the member of Mahidol Winds Symphony, Mahidol Symphony Orchestra and Mahidol Pop Orchestra. Norrasate was the member of the South East Asia Youth Orchestra and Wind Ensemble in 2007 and 2008.

##### **Remi Namthep, Piano**

Remi was born in Chiang Mai on January 7, 1980. She began studying piano with her mother at the age of four. Later, attending Payap University, she studied with Jamie Shaak and Dr. Bennett Lerner, with whom she is now studying in Payap's Master's degree program. Ms. Namthep has won prizes in the Nat Yontarak Piano Competition and the Mahidol Youth Music Competition, and when she was sixteen years old, she passed the Trinity College of Music ATCL exam with the highest score.

In addition, Ms Namthep is well-known as an electronic organ player and won the Yamaha Thailand Electronic Festival competition more than once. Ms Namthep is currently teaching at Payap University's Music Academy.

## 4.2 Details of the program

### *Concerto pour Trombone* by Henri Tomasi

Henri Tomasi was born on 17 August 1901 in a working class neighborhood of Marseille-Provence, in the south of France. His parents, Xavier Tomasi and Josephine Vinvensini were from Corsica and moved to Mazargres, Marseille where Henri started learning musical theory at 5 years of age. Henri entered the Conservatoire de Marseilles at aged 7 and won the first prize for music theory at ten, first prize for piano at 13 years of age. During summer, he stayed with his grandmother in Corsica and learned traditional Corsican songs with her.

Because of the First World War, Tomasi had to delay his entry to the Conservatoire de Paris while he began earning money in Marseilles as a pianist. In 1921, he commenced his studies at the Paris Conservatoire with a scholarship from Martre Levy Oulmann, a marseillais lawyer. In 1925, he composed his first piece, a wind quintet "*Variations sur un Thème Corse*" which won the Holphen Prize. He won the second Prix de Rome for his Cantata "*Coriolan*", and 1<sup>st</sup> prize for orchestra conducting. In the same year, he met his future wife, Odette Comp, at the Ópera Comique and married her in 1929.

He began his conducting career for the Concerts de Journal from 1930-1935, and served as the music director of the Radio Colonial Orchestra in French Indochina which became one of the pioneer of "radiophonic music." In 1930, he was the founder of contemporary music group in Paris entitled "Triton" along with Prokofiev, Milhaud, Honegger and Poulenc which added Ravel, Stravinsky and Schoenberg after 20<sup>th</sup> century. He spent equal time conducting and composing. His most memorable recording was with mezzo-soprano Alice Raveau in Gluck's *Orfeo* which was awarded the Grand Prix du Disque. Tomasi was drafted into the French Army in 1939. He served as the marching band director at the Villefranche sur Merfort.

From 1940 to 1970, he entered into the realm of instrumental music: he composed many major instrumental works in this period: 1948 Le concerto pour Trompette, 1949 Concerto de Saxophone and Concert pour Trombone in 1950.

### ***Sonata for Trombone by Paul Hindemith***

German-born Paul Hindemith (1895-1963) was an outstanding musician. He was a composer, conductor, violist, teacher, theorist, and proponent of Baroque and early music. Born in Hanau, Germany near Frankfurt am Main, Hindemith received early music lessons from his father, who expected his three children to become musicians. From 1907, he studied violin with Anna Hegner, who recommended him to violinist Adof Rebner at Hoch Conservatory; he later studied composition there with Arnold Mendelsohn and Bernhard Sekles. Hindemith joined the Frankfurt Opera House Orchestra in 1914 and became its concertmaster three years later; through it he met many conductor who would later champion his works. After the World War I, he returned to the Frankfurt Opera and took up the viola in the Amar (formerly Rebner) Quartet, with which he performed until 1929. In 1927 Hindemith joined the faculty of the Berlin Hochschule fur Musik; he was one of the first to teach a course in film music, and experimented with works for radio and gramophone. Hindemith resigned his post at the Berlin Hochschule and travelled several times to the United States; in 1938 he left for Switzerland, settling in Bluche. Hindemith emigrated to the United States in early 1940 and became an American citizen in 1946. He taught at Yale University in New Haven, Connecticut and the Berkshire Music Center( now Tanglewood) in Lenox, Massachusetts. He also founded the Yale Collegium Museum, which presented highly successful historically-informed performances of early music, important to the resurgence of early music in the United States.

Soon Hindemith became one of the most-performed composers in the US and gained international recognition. After World War II ended, Hindemith became more active as a conductor, touring throughout Europe many times. He held the Charles Eliot Norton Chair of Poetry at Havard University in Cambridge, Massachusetts, and in 1949 accepted an offer to teach at the University of Zurich. After dividing his time between Zurich and Yale for a few years, he finally settled in Blonay, Switzerland in 1953. He continued his active conducting career, programming a wide range of 20<sup>th</sup> century and early music and touring South America and Japan in the mid-1950s. Hindemith died at the end of 1963.

### ***Sonata for Trombone by Eric Ewazen***

Eric Ewazen was born in 1954 in Cleveland, Ohio. He is a teacher, pianist and composer. He received the bachelor's degree in composition at the Eastman School of Music, Master and Doctoral degree from the Juilliard School which is one of the best music schools in the United States. Ewazen studied composition with Samuel Adler, Milton Babbitt, Gunther Schuller, Joseph Schwantner, Warren Benson, and Eugene Kurtz at the Eastman School of Music and The Juilliard School (where he received numerous composition awards, prizes, fellowships). He has been a member of the faculty at Juilliard since 1980 and has been a lecturer for the New York Philharmonic's Musical Encounters Series. He has also served on the faculties of the Hebrew Arts School and the Lincoln Center Institute. He served as Vice President of the League of Composers - International Society of Contemporary Music from 1982-1989, and was also composer-in-residence for the Orchestra of St. Luke's.

A recipient of numerous composition awards and prizes, his works have been commissioned and performed by many chamber ensembles and orchestras in the United States and overseas. His music has been performed at many festivals such as Woodstock, Tanglewood, Aspen, Caramoor, and the Music Academy of the West. The soloists in performances of his pieces including members of the New York Philharmonic, Chicago Symphony, San Francisco Symphony, Los Angeles Philharmonic, and the Metropolitan Opera Orchestra. Southern Music Company has published his sonatas for trumpet and horn, and his quintet for wind instruments "Roaring Fork". His sonatas for trombone and tuba were published in 1998.

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#### **4.3 Date, time and venue for the performance**

Date: 1<sup>st</sup> September 2010

Time: 3.00 pm

Venue: MACM, Music Auditorium College of Music, Mahidol University,  
Salaya Campus.

## **CHAPTER V**

### **CONCLUSION AND RECOMMENDATIONS**

#### **5.1 Conclusion**

The Graduate Trombone Recital make the performer know how to manage and organize a professional recital more than that the performer have learnt and understood about his chosen pieces which developed his level of instrumental skills and musical knowledge.

Through these 4 pieces in my program, I intended to present each piece in different styles to show the various kinds of technique, expression, style and tone color.

Before the performance, the performer feel a little nervous and then the feeling become more relax during the playing.

At first, the performer feels not familiar with the hall's acoustic and the performer position.

During the performance, the player's thirsty and endurance are the main factor which effect to his performance.

After the performance finished, the audiences enjoy and give very good response.

#### **5.2 Recommendations**

The performer should spend more time to self practice and much more time with accompanist for reduces the mistake that happened at the performance.

There should be a rehearsal at the Hall before the performance to make sure about the acoustic of the hall

For every wind players, the performers should repair their water to make sure that they will not be thirsty during the performance.

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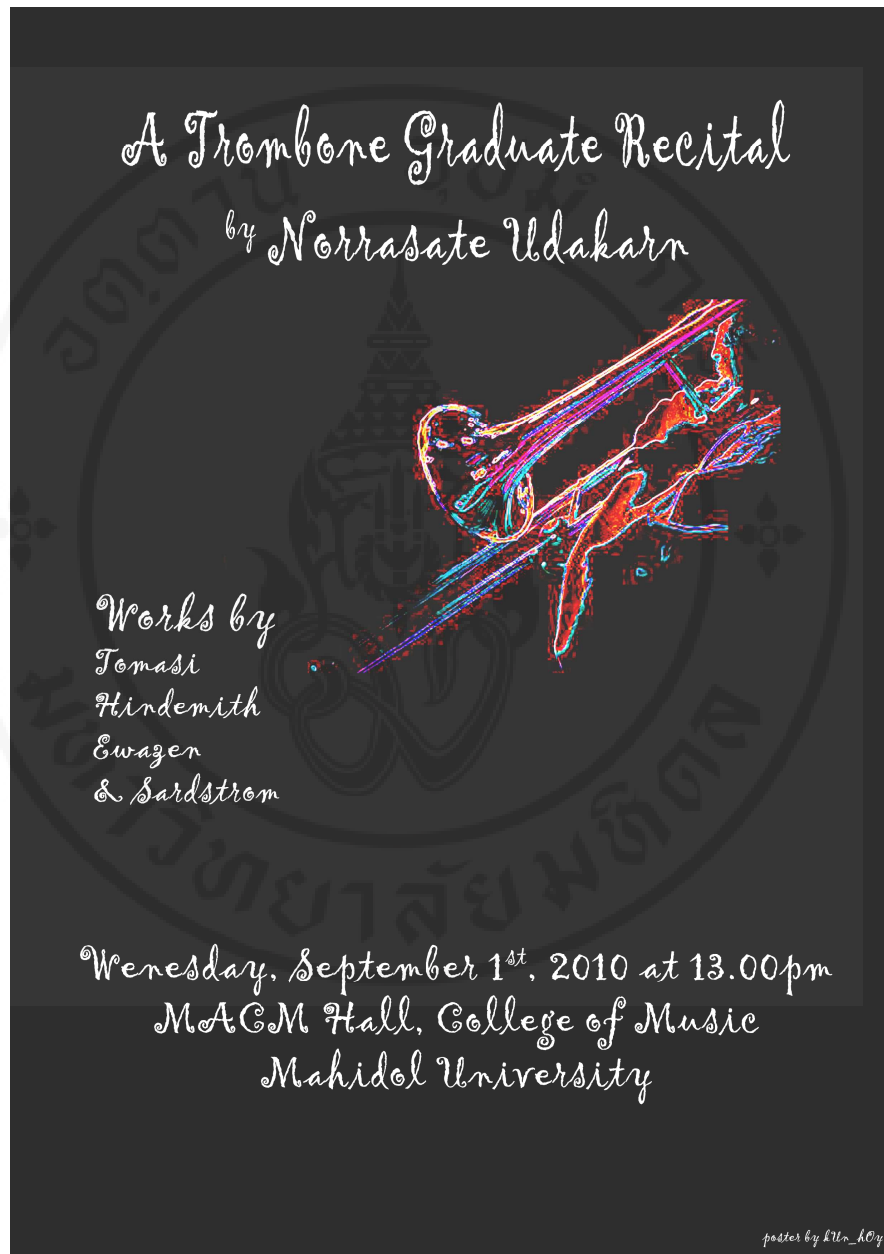
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**Graduate Trombone Recital by Norrasate Udakarn Poster**



**Graduate Trombone Recital by Norrasate Udakarn DVD**

- Concert pour Trombone by Henri Tomasi
  - Andante et Scherzo Track 1
  - Nocturne Track 2
  - Tambourin Track 3
- Sonata for Trombone by Paul Hindemith
  - Allegro moderato maestoso Track 4
  - Allegretto grazioso Track 5
  - Allegro pesante Track 6
  - Allegro moderato maestoso Track 7
- Sonata for Trombone by Eric Ewazen
  - Allegro maestoso Track 8
  - Adagio Track 9
  - Allegro giocoso Track 10
- Säng till Lotta by Jan Sandström Track 11

**Graduate Trombone Recital by Norrasate Udakarn DVD**



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## **BIOGRAPHY**

<b>NAME</b>	Mr. Norrasate Udakarn
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