Filippo Zapponi

Resonances of K. 1998

A synesthetic journey between Champagne tasting and music
for orchestra
(2023)

Instrumentation

Piccolo
2 Flutes (2nd doubling Alto Flute)
2 Oboes
English Horn
2 Clarinets in B♭
Bass Clarinet
3 Bassoons

4 Horns in F
3 Trumpets in B♭
2 Trombones
Bass Trombone
Tuba

Timpani
Percussion (2 players) (Glockenspiel, Celesta)

2 Harps

Violin I
Violin II
Viola
Violoncello
Contrabass

All instruments are written at concert pitch, except those that transpose at the octave.

Resonances of K. 1998

A synesthetic journey between Champagne tasting and music

Resonances of K. 1998 est une transposition musicale de mes sensations et impressions liées à la dégustation du Krug Millésime 1998.

La pièce est divisée en deux sections : la première, constituée d'une dense superposition de plans sonores, est associée à la complexité du nez du Krug Millésime 1998, tandis que la seconde, aux nuances lyriques et lumineuses, évoque sa bouche, en équilibre entre généreuse maturité et fraîcheur. Les harmonies prolongées conclusives rappellent l'exceptionnelle longueur de ce vin.

Resonances of K. 1998 laisse délibérément apparaître des échos de musiques du XIXe et XXe siècle (auxquelles j'ai spontanément pensé lors de la dégustation) afin de souligner que le "style Krug" a traversé trois siècles, tout en restant fidèle à la vision originelle de Joseph Krug en 1843…

Krug Millésime 1998

Notes de dégustation

Dégusté le 8 et le 9 octobre 2016 (pour fêter mes quarante ans)
Verre : Joseph (Krug-Riedel)

Après voir admiré la luminosité de sa robe dorée, je rapproche le nez du verre et je reconnais immédiatement le style unique de Krug. Une impressionnante variété d'arômes m'envahit : vanille, noisette, bois épicé, agrumes confits, chocolat blanc et torréfaction. Puis émerge cette note énigmatique, profonde et mystérieuse qui ne ressemble à rien d'autre et que j'appelle la "magie de Krug".

En bouche je retrouve les impressions d'agrumes confits et de bois épicé – avec, de surcroît, une touche presque mielleuse – auxquelles s'ajoutent une merveilleuse fraîcheur et une belle acidité se révélant pleinement à table avec les mets.

La longueur en bouche est étonnante, elle s'imprime dans ma mémoire et y reste des heures, voire des jours.

La complexité d'un Krug Millésime évoque, selon moi, la stratification linguistique de la poésie épique, ainsi que la riche palette expressive d'un orchestre symphonique.

Filippo Zapponi

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Resonances of K. 1998

A synesthetic journey between Champagne tasting and music

Resonances of K. 1998 *is a musical transposition of the sensations and impressions conjured up in my mind when I tasted the Krug Vintage 1998.*

The piece is divided into two sections: the first, made up of a dense superposition of sound layers, is associated with the complexity of the nose of Krug Vintage 1998, while the second, with its lyrical and luminous nuances, evokes its palate, in balance between generous maturity and freshness. The extended concluding harmonies recall the exceptional finish of this wine.

Resonances of K. 1998 *deliberately reveals echoes of 19th and 20th century music (which I spontaneously thought of during the tasting) in order to underline the fact that the "Krug style" has crossed three centuries, while remaining faithful to Joseph Krug's original vision in 1843...*

Krug Vintage 1998

Tasting notes

Tasted on 8 and 9 October 2016 (to celebrate my fortieth birthday)
Glass : Joseph (Krug-Riedel)

After admiring its luminous golden hues, I bring my nose closer to the glass and I immediately recognise Krug's unique style. An impressive variety of aromas overwhelms me: vanilla, hazelnut, spicy wood, candied citrus, white chocolate and roasted coffee beans. Then an enigmatic, deep and mysterious note emerges that resembles nothing else and that I call the "magic of Krug".

On the palate I find the same impressions of candied citrus fruits and spicy wood, with a touch of honey as well. The wonderful freshness and the beautiful acidity are fully revealed at the table with the dishes.

The astonishingly long finish is imprinted on my memory and remains there for hours, if not days.

The complexity of a Krug Vintage evokes for me the linguistic stratification of epic poetry, as well as the rich expressive palette of a symphony orchestra.

Filippo Zapponi

Resonances of K. 1998

A synesthetic journey between Champagne tasting and music

for orchestra

(2023)

Filippo Zapponi

Lumineux ♩ = 70

Piccolo

Flute

Oboes

English Horn

Clarinets in B♭

Bass Clarinet in B♭

Bassoons

Horns in F

Trumpets in B♭

Trombones

Bass Trombone

Tuba

Timpani

Glockenspiel

Celesta

Harp 1

Harp 2

Lumineux ♩ = 70

Violin I

Violin II

Viola

Violoncello

Contrabass

4

A

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Cel.
Hp. 1
Hp. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

8

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tbn.

B. Tbn.

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

12

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
Cel.
Hp. 1
Hp. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

B

16

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Glock.

Cel.

Hp. 1

Hp. 2

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

18

Picc.

Fl.

To A. Fl.

Alto Flute

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Glock.

Cel.

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

C

20

Picc.

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Hn.

Glock.

Cel.

Hp. 1

Hp. 2

C

Vln. I

Vln. II

Vla.

Vc.

Cb.

24

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vc.

28

Picc.

A. Fl.

Ob.

Eng. Hn.

Cl.

Bsn.

Hn.

Tpt.

Glock.

Cel.

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

32

Picc.
A. Fl.
Ob.
Eng. Hn.
Cl.
Bsn.
Hn.
Tpt.
Cel.
Hp. 1
Hp. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

36

Picc.
A. Fl.
Ob.
Eng. Hn.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Cel.
Hp. 1
Hp. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

pizz.

40

Picc.
A. Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
Glock.
Cel.
Hp. 1
Hp. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

arco

D

44

Picc.

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Glock.

Cel.

Hp. 1

Hp. 2

D

Vln. I

Vln. II

Vla.

Vc.

Cb.

48

Picc.
A. Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
Glock.
Cel.
Hp. 1
Hp. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

f ff

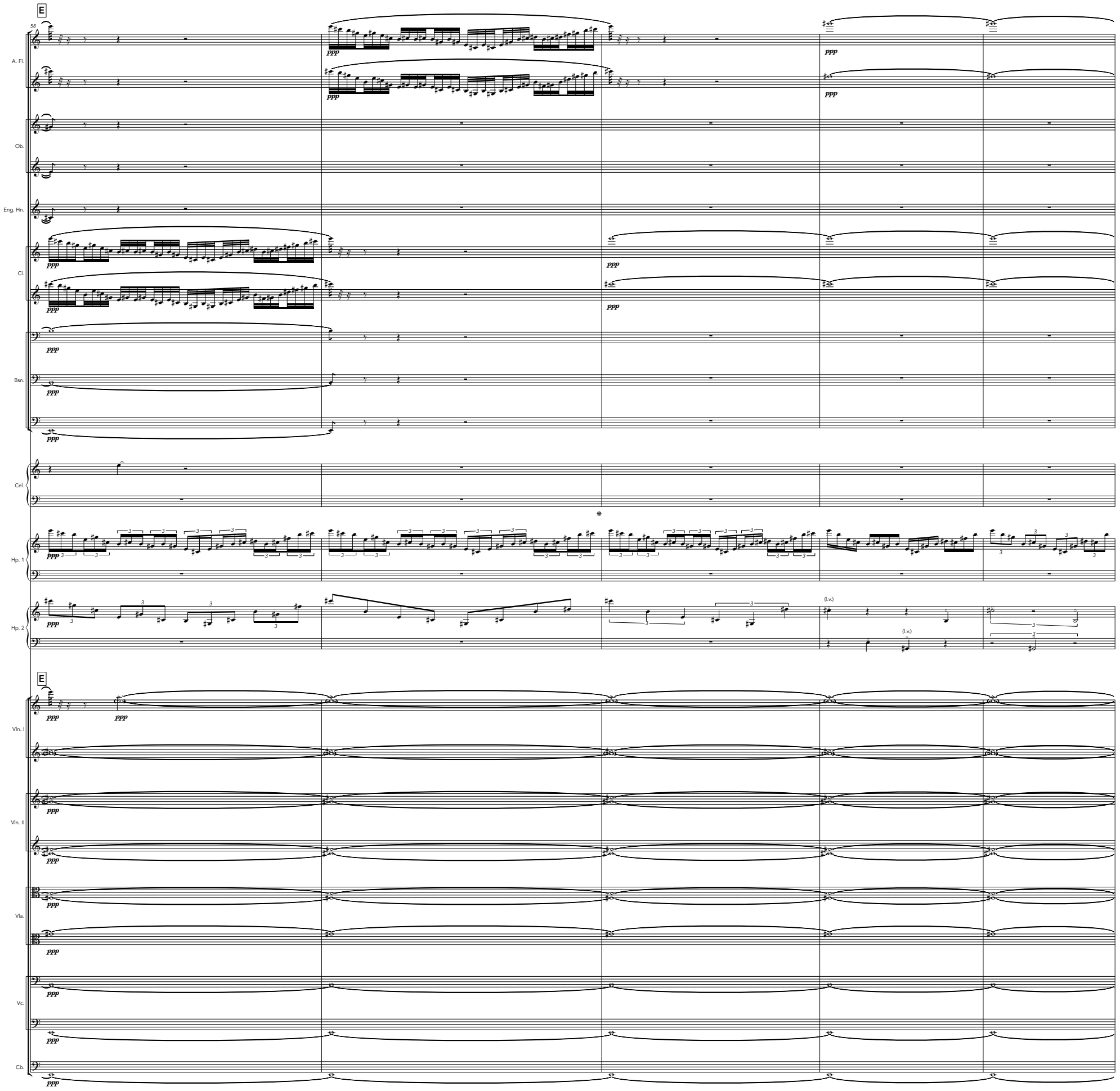
Ped. * Ped. *

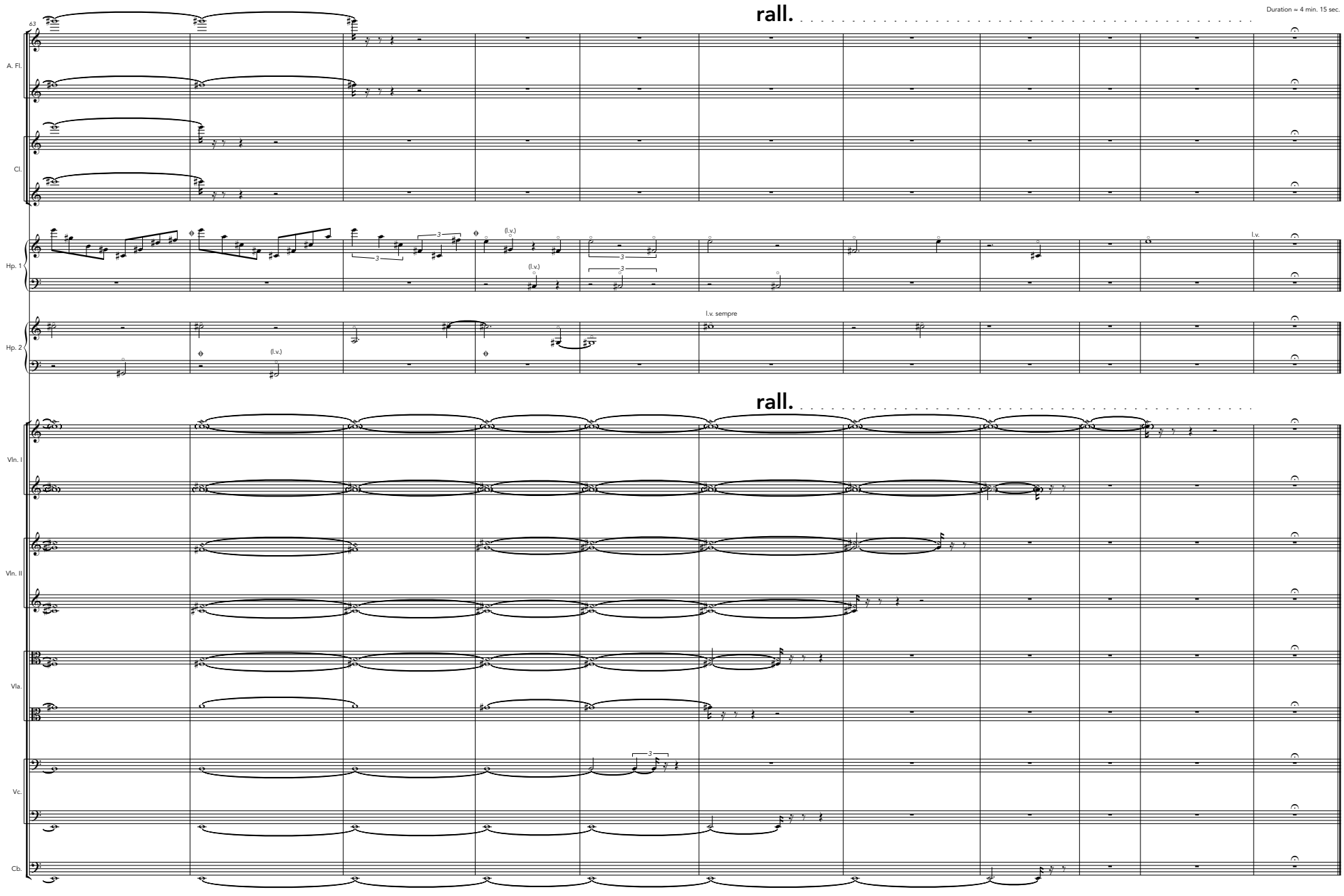
51

Picc.
A. Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
Glock.
Cel.
Hp. 1
Hp. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

54

Picc.
A. Fl.
Ob.
Eng. Hn.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Glock.
Cel.
Hp. 1
Hp. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.


E
58
A. Fl.
Ob.
Eng. Hn.
Cl.
Bsn.
Cel.
Hp. 1
Hp. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
ppp
(l.v.)



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