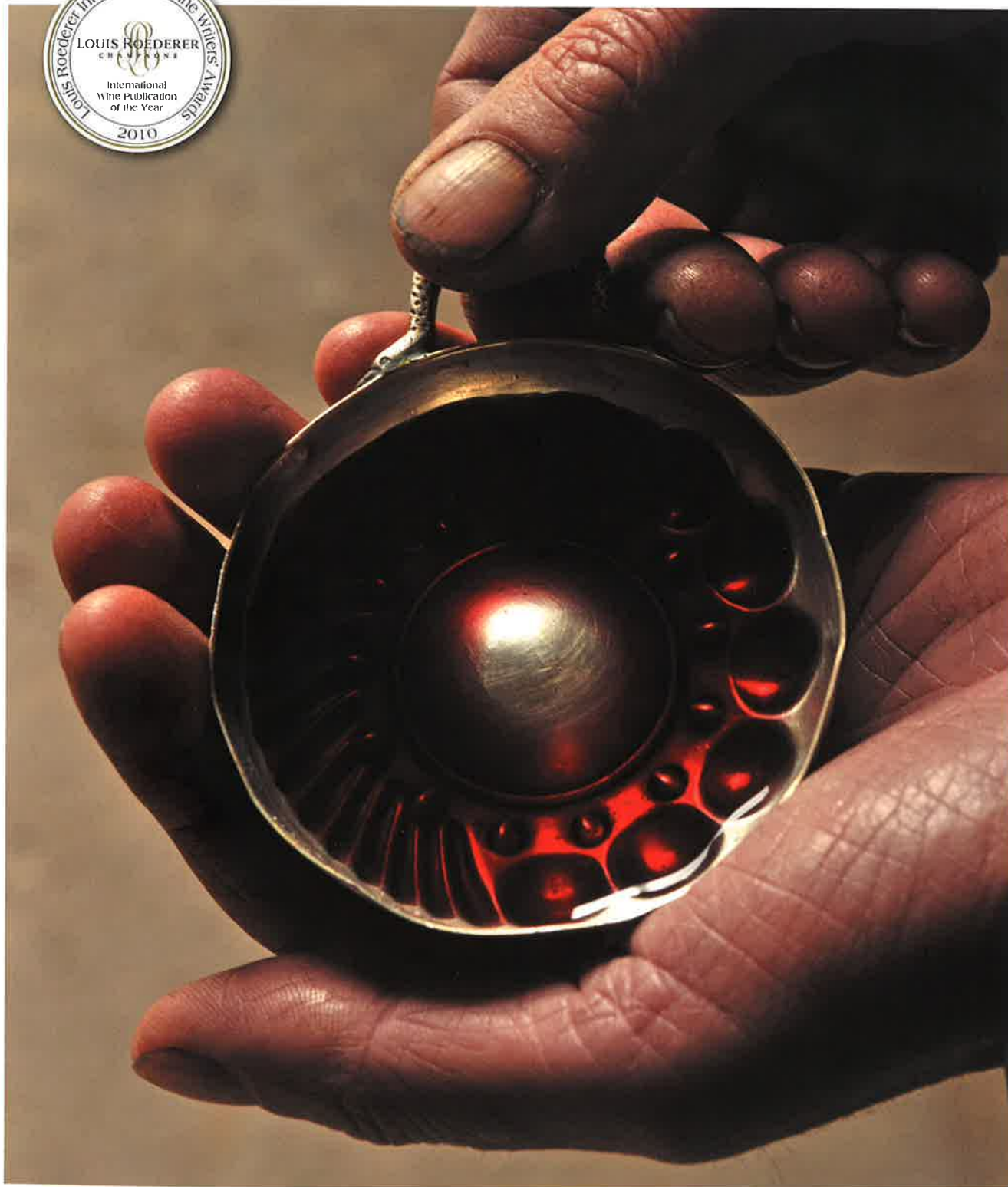


THE WORLD OF FINE WINE



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(contributors)

Anne Krebiehl



Benjamin Lewin MW



Ella Lister



Margaret Rand



Michael Schuster



Joanna Simon



studying mathematics and history of art, and he dedicates nights, weekends, and vacations to his coverage of wine, including frequent travels to the wine regions. "C'est comme avocat que je gagne mon pain, et comme journaliste que je gagne mon vin," he explains: "It's as a lawyer that I earn my bread, and as a journalist that I earn my wine."

Anne Krebiehl is a freelance journalist writing about wine and food. Her work has been published in *The Financial Times*, *Harpers Wine & Spirit*, *The Spectator's* food and drink supplement *Scoff*, *Decanter*, and the *London Evening Standard*. She also works as a wine consultant for London restaurants, a translator and a wine educator. She has harvested grapes and helped make wine in New Zealand, Germany, and Italy. When not writing, studying, or traveling, she can be found in the kitchen, the garden, or in some vineyard getting her hands dirty.

Simon Larkin MW is managing director of Atlas Fine Wines, which he founded in 2010 to cater to the expanding market of serious collectors worldwide. Before that, he was head of trading at one of the UK's leading independent wine merchants and shippers, through which he entered the trade in 1996 with a degree in German. His passion for cricket is second only to that for his family and wine. But despite the hours spent deep in the outfield, he achieved the rare feat of passing both parts of the Master of Wine exam (tasting and theory) at the first attempt in 2003, while still in his 20s. He was awarded the Bollinger Prize for outstanding performance in the tasting papers.

Gil Lempert-Schwarz is chairman of The Wine Institute of Las Vegas. He spent ten years living and working in Hong Kong and has some 15 years of senior-management experience in the beverage industry. He has also spent more than 20 years refining his knowledge and wine-tasting skills, specializing in Bordeaux, through partnering with numerous top properties in that region. Traveling to the major wine regions of the world several times a year, he has in-depth knowledge and hands-on experience with the making of wine, tasting, and selling it. Honored by the most prestigious wine societies in France and an officer of the foremost gastronomic society and its wine branch, he is the youngest person ever to hold these distinctions simultaneously. He is the wine columnist for the *Las Vegas Review Journal* and writes a weekly column on wine. He is also a wine columnist for *Las Vegas Home & Design*, where he covers wine and spirits and the lifestyle that goes along with them. Gil also writes articles on wine, Bordeaux, and other related topics as a freelance writer based in Las Vegas.

Benjamin Lewin MW made his first career in science as editor of the renowned international biology journal *Cell*. After becoming a Master of Wine, his first two books were *What Price Bordeaux?* and *Wine Myths and Reality*, and he is presently working on *In Search of Pinot Noir*. His aim is for wine to be regarded as an appropriate subject for popular but serious books. His main interest is in the classic wine regions of Europe. He divides his time between London and the eastern United States.

Ella Lister has long been passionate about wine, but only recently has she made her foray into the world of wine in a professional capacity, working for Berry Bros & Rudd in Hong Kong. The experience she gained as an investment banker at Lazard in London brings a sophisticated insight into fine-wine investment. She holds a first-class honors degree in modern languages from St Hilda's College, Oxford, and her love of France and Italy is equal to her love of their wines.

Francis Percival read history at Christ's College, Cambridge, before embarking on a career in professional food. After stints as a chef and fishmonger, he now dedicates his time to writing on food and gastronomy. He lives in London.

Edward Ragg is a poet, literary critic, wine educator, and wine writer. He is associate professor in English at Tsinghua University, where he is also founding the university's first wine course and the Tsinghua International Wine Forum. In 2005, he completed a PhD in English at Cambridge, where he also taught from 2000 to 2006. A former fellow of the Rothermere American Institute, Ragg is coeditor of *Wallace Stevens Across the Atlantic* (Palgrave, 2008) and author of *Wallace Stevens and the Aesthetics of Abstraction* (Cambridge University Press, 2010). His poetry has appeared in *PN Review*, *Critical Quarterly*, and other magazines and was anthologized in *New Poetries IV* (Carcanet, 2007). A former captain of the Cambridge University wine-tasting team, Ragg holds WSET, CMS, and SWE qualifications and has judged at various competitions, including the International Wine Challenge and China Wine Challenge. He is currently working toward completion of his WSET diploma

and CWE. In addition to writing for *Decanter*, *Drinks Business*, and various Chinese publications, Ragg contributes to wine sites Catavino, Enobytes, Visit Vineyards and What Wine.

Margaret Rand tried to escape from wine some 15 years ago by running away to edit *Opera Now* magazine, but wine reclaimed her, and she now writes for several publications, as well as serving as general editor of Mitchell Beazley's Classic Wine Library series. She also edited *Wine International* and *Wine & Spirit International* and was founding editor of *Whisky Magazine*. Her award-winning book *Grapes & Wines* (Little, Brown/Websters), coauthored with Oz Clarke, is now in paperback. When not writing or editing, she cooks; goes to the theater, opera, and concerts; collects pictures and antiques; buys as many books as possible; and irritates her other half by reading until 2am.

Anthony Rose, who has won several awards for wine writing, is the wine correspondent of *The Independent* and leads youth astray by teaching the Leiths School of Food and Wine certificate course in schools. His nose has traveled the wine-show judging circuit in Australia, New Zealand, South Africa, Chile, California, France, and the UK. He writes regularly for *thewinegang.com*, *Decanter*, and *BBC Good Food Magazine*, and contributes on auction and investment to *The Oxford Companion to Wine*. In his spare time, he enjoys cooking and good eating, pottering around the garden, and discovering his native London. He is married to Charmaine Grieger, an Australian wine photographer.

David Schildknecht trained in philosophy and worked as a restaurateur before spending a quarter-century in the wine trade. His reports were long a fixture of Stephen Tanzer's *International Wine Cellar*. Since 2007, he has written full time for Robert Parker's *Wine Advocate*, covering Austria, Germany, and much of France. A columnist for *Vinaria* (Austria) and a regular contributor to *Wine & Spirits* (US), Schildknecht also frequently contributes to *eRobertParker.com* and *JancisRobinson.com*. He is responsible for the German wine entries in the third edition of *The Oxford Companion to Wine* and is a coauthor of the seventh edition of Robert Parker's *Wine Buyer's Guide*. His life in wine occasionally permits him to pursue his passion for music, history, and his infinitely tolerant wife of three decades.

Bruce Schoenfeld, a former contributing editor for *Wine Spectator*, now serves as the wine and spirits editor of *Travel + Leisure*. Through the years, he has written about wine for *Gourmet*, *Food & Wine*, *Departures*, *Cigar Aficionado*, *Saveur*, *The New York Times*, *Money*, and many other national and international publications. Beyond that, he has scattered his talents among various passions, authoring books on diverse (and commercially untenable) topics such as bullfighting and women's tennis, while contributing to sports and lifestyle magazines and writing the occasional television documentary. A 1982 graduate of Harvard College with a degree in English and American literature and language, he lives in Colorado with his wife and two sons and amuses himself by playing basketball and drinking Barolo.

Michael Schuster is a wine writer and independent lecturer who runs his own wine school on the top floor of Bordeaux Index's premises in Hatton Garden, London. Here he provides courses and tastings for anyone from absolute beginners to budding Masters of Wine. He lived and worked in Bordeaux for two years, holds the Tasting Diploma from Bordeaux University, and translated Emile Peynaud's *Le Goût du Vin* into English. Among his own books is *Essential Winetasting*, which won the trio of André Simon, Glenfiddich, and Lanson awards in 2001. As a respite from matters vinous he plays the French horn, enjoys gardening, a wide range of music and, especially, entertaining with his wife, Monika, an excellent cook.

Joanna Simon is an award-winning wine writer and author long associated with *The Sunday Times* as its wine columnist and a cookery writer. She finally swapped the weekly newspaper column for the wine and food editor's chair at *House & Garden* magazine in 2009, transferring her weekly wine recommendations and recipes to *JoannaSimon.com*. She is a panel chair for the International Wine Challenge and senior judge at other international competitions, as well as a co-founder of the wine-recommendation website *TheWineGang.com*. Her books, published worldwide, include *Discovering Wine*, *Wine with Food*, *Wine: An Introduction*, *The Sunday Times Book of Wine*, and *Harrods Book of Fine Wine*. She presented the BBC Radio 4 series *The Bottle Uncorked* and, in the distant past, was editor of both *Wine* and *Wine & Spirit* magazines. When not tasting, writing, cooking, or traveling, she dons her beret and escapes to rural France.

EVENTS

Launch of *Guida 2011 Slow Wine*
Pala Olimpico, Turin, October 2010

Reviewed by Anne Krebichl

Turin, October 20, 2010—as the vast, cold arena of the Pala Olimpico filled with people, Ugo Fasano's 1953 short film *I Grappoli del Sole (Clusters of the Sun)* played on a continuous loop. Made to illustrate the "progress" of postwar viticulture via Marsala production in Sicily, it showed sun-parched *contadini* planting vines, horse-cranked basket presses, and the laborious despatch of wooden barrels. These sepia-tinted images provided a fitting contrast to Italy's contemporary wine industry, whose members were assembling here to witness the launch of the new *Guida 2011 Slow Wine*. Timed to coincide with SlowFood's biannual Terra Madre and Salone del Gusto events, the publication of the Italian-language version was marked by a presentation in central Turin followed by a tasting in the sumptuous gallery of the Reggia di Venaria, the Savoyard palace on the northern outskirts of Turin.

With characteristically Italian ostentation, numerous speakers had been lined up. The presence of municipal and regional officials proved how central eno-gastronomic tourism is economically and how deeply SlowFood's sustainable virtues have penetrated mainstream thinking, at least theoretically. Alberto Cirio, Piemonte's tourism councillor, spoke of "wine as nourishment" and was vehemently against the legal vilification of alcohol in Italy and across Europe. He called the guide "an important instrument" for eno-tourism. For Andrea Scaringella, representative of the Venaria palace, the guide is a fitting part of the celebrations surrounding the 150th anniversary of the Italian unification in 2011. An unexpected but hilarious three-minute interlude by comedian Antonio Albanese posing

as a sommelier leavened proceedings at this point.

Only briefly alluding to SlowFood's previous collaboration with *Gambero Rosso* on the *Vini d'Italia* guide, Roberto Burdese, president of SlowFood Italy, said the guide was published "because there are beautiful stories to tell." He was echoed by Marco Bolasco, director of SlowFood Editore, the movement's publishing arm, who explained that the guide—subtitled "stories of lives, vines, wines in Italy" and structured by region and in alphabetical order of communes rather than winemakers—is intended for travel and exploration. The stage was then, finally, given to editors Giancarlo Gariglio and Fabio Giavedoni. Referring to the 2,100 wineries visited in the preparation of the guide (1,850 of them were ultimately profiled), Gariglio said, "It was important to visit the people and walk in their vines rather than interview them on the telephone." Giavedoni added that the team of 200 collaborators, some of whom were assembled behind them on stage, had "an open and honest contact with the wineries."

Hailing the guide as a departure from previous, score-driven publications, Gariglio emphasized that they wanted to communicate, not to award points; they "really want readers to read." Instead of scoring wines, the new guide sets out to present a less reductive picture of wineries and wines. Notability is expressed by three symbols: a coin for excellent value in line with the Slow ideals of "good, clean, fair"; a bottle for wineries that present good quality across the range; and the Slow snail, the *chiocciola*, to "signal a cellar that has distinguished itself through its interpretation of values (sensory, territorial, environmental, and personal) in harmony with the SlowFood mind-set." Some wines are singled out: *grandi vini* for their sensory heights; *vini slow* for conveying "territory, history, and ambience"; and *vini quotidiani* for great-quality bottles up to €10. There are maps, lists of DOCs and DOCGs for every area, interesting side panels, but no color photography. We

get concise but well-drawn portraits of the people, the vineyards, and the wines, plus standardized information on every winery's use of fertilizers, agrochemicals, yeasts, and bought-in grapes. The emphasis is on the people, their land, and the written word.

A new if different elite?

While the *chiocciola* invariably creates a new if different set of "elite" wineries (which, to a degree, defeats the initial purpose), the aim clearly is to get away from singular cult wines and to look, think, and taste more holistically—from the Alps, to the Mediterranean islands. The 162 *chiocciolate* were not always awarded to the usual suspects. Some estates did escape the guide's attention, but hopefully future editions will remedy that.

Last on stage was SlowFood founder Carlo Petrini, who brought the presentation into philosophical and political focus. We should "not forget those who made the actual history of Italian wine, those who worked before us and built everything," Petrini said. We should think of those who grow not only vines but all produce; "safeguarding agriculture [is] the prime objective of humanity" because we cannot eat computers. Speaking about the homogenization of taste, he encouraged his audience of winemakers to make wine that pleases them and exhorted them fervently to show fraternity and not to forget the many immigrant workers, without whom Italian viticulture would not exist. Refuting the idea of scores, he said the guide was "descriptive, not evaluating," designed to foster curiosity. His closing comment went back to the care-worn laborers of Fasano's film: "To become a *contadino* should not be a humiliation for a young person but a choice for life—to become an intellectual of the earth, the land. Wine has already achieved that." This lovely guide will help us find such people.

The Italian version of the guide is available for €24. An English translation will be published in the UK on March 11, 2011. An iPhone app is planned for later in the year and a German translation for 2012.