

DiWINEtaste

Wine Culture and Information

International Edition

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Wines with Imprimatur

Nihil obstat quominus imprimatur. This famous Latin phrase - literally: nothing hinders it from being printed - certainly was the most wished one by whoever wanted to write a book in past times. As it is commonly known, with this phrase was obtained the ecclesiastic permission to print a book or any other publication; in case it was not granted, the publication was destined to be included in the dreadful *index librorum prohibitorum* (list of prohibited books), a list of books considered to be offending or discreditable for Catholic moral and faith. The phrase, which was printed at the beginning or the end of books, and was simply called *imprimatur*, was to give *common mortals* reassuring permission in reading those books, while avoiding the risk of committing a sinful act and, in particular, to be accused of heresy or other infamous definitions which would have disturbed the subjugated morality of people. In other words, it was a deprecable method used to limit the freedom of thought and therefore establishing a social order to the exclusive benefit of those who had the power.

The word *imprimatur* is generally used, broadly speaking, to state the receipt of the approval or grant to do or belong to something, in other words, an indisputable approval received by a high authority. The *imprimatur*, broadly speaking, is something charming people: to know there is someone, or something, who can approve a product, a person, a thought or idea, reassure the fact, and avoid the effort, of having a position, without understanding and feeling - personally - about the real quality. This is both useful and dangerous at the same time. It is useful in case the *imprimatur* is *honestly* given by an organ or subject truly competent and having no interests besides the promotion of real quality. It is dangerous in case it is used with the goal of *imposing* something, of dubious quality, with the only goal of making it commercially successful by considering labels only and no real facts. A mediocre product, however strong of an *imprimatur*, gets a remarkable commercial success also, and in particular, in case it does not deserve it at all.

There is no need to make practical examples: the market is full of such products. And our society too is full of mediocre subjects, if not pathetic and awkward, however destined to suc-

cess just because "they must be successful". Can the wine be an exception? Of course not. The world of wine, or better to say, most of the subjects involved in the production of wine, are always working hard to the creation of *certificates, standards, regulations, marks* and *denominations* in order to give an *imprimatur* to their wines. Most of the times - it seems like so - these subjects mainly work on these aspects only, sometimes forgetting to work on a fundamental factor: quality is not obtained with a certificate or a denomination, it is mainly obtained with a cultural and moral presupposition of the one who makes it, beginning from the vineyards. It makes no sense - and it does not have any practical confirmation - to say a wine belonging to a denomination or to a specific "wine making religion" is better than those not belonging to this *bureaucratic privilege*.

I don't like DOC, DOCG and appellations in general. I want to make this clear: I am not talking about the wines belonging to these denominations, indeed to the concept of denomination itself. Likewise, I don't like certificates and *imprimatur* given to organic, biodynamic, natural wines and so on. It makes no sense. We cannot hide a wine as the cultural expression and the competence of a producer - interpreter of his or her wine making vision with the precious and fundamental support of environment and Nature - while focusing on the fact that wine, that producer, has a certificate. It could be made an objection that denominations and *certificates* are useful in order to safeguard a wine from possible frauds or forgeries, also in the interest of producers, also in the interest of consumers. What we could say, therefore, about the embarrassing differences which are frequently found in wines belonging to the same denomination or certificate? Mediocre wines and of dubious value, considered like the other wines of high quality and value, just because they belong to the same denomination or have the same certificate. And those wines, what contribution do give to the prestige and reliability of a denomination or certificate?

Belonging to a denomination, getting a certificate, joining a wine making movement or current of thought, represents - this is undeniable - a concrete commercial chance. Neverthe-

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less, they exert a certain influence and charm on consumers: for many the *imprimatur* of the denomination or style, is a reassuring thing. Something which then become habits hard to change, at least until it arrives a new fashion, a new *imprimatur* capable of offering a new certainty in the glass, and this is enough for them is order to believe they made the right choice, the choice someone else decided, or better, imposed. Luckily, there is also an increasing number of wine lovers who, finally, go beyond that and take as the only reference what they find in the glass, while remaining indifferent to denominations, certificates, to the *blessing* of organs and institutions. They focus on the talent of the producer and his or her way to tell a territory and its grapes. For them, luckily, if the wine is DOC, natural, organic, biodynamic or something else, makes no difference - provided it is however genuine - and leave to the glass the ultimate word.

There are producers who have always made of quality their personal *imprimatur*, while staying away from denominations, certificates and bureaucratic or institutional approvals, showing with facts their talent and this concept of wine and territory. Many of them - the wine making history is full of examples - stay away from the logic of denomination and certificates on purpose just because this would be detrimental and unfavorable for their own "mark". They have no interest in classifying their wines as "organic", "biodynamic", "natural" or in any other way, despite these methods sometimes belong to their viticultural and productive process. They are not interested in focusing on these characteristics because what they have is a higher factor and more precious of any wine making or viticultural criteria: quality and facts. They have no need to hide possible faults with labels and certificates, to follow new *wine making religions* and then to tell the world about that. Quality is a cultural presupposition belonging to seriousness and passion of a producer, as well as the talent to understand and interpreting a territory the best possible way, while respecting it and respecting consumers. Something no *imprimatur* can ensure, but it is however undeniable certain *imprimatur* are effective in giving an illusion to those who consider the label only and are happy with the appearance. «It is you (consumers) that in a certain way make quality. If there are bad wines it is because there are bad consumers. The taste follows the roughness of intellect: everyone drinks the wine he or she deserves» said Émile Peynaud. Wise words.

Antonello Biancalana

WINE TASTING

Carbon Dioxide in Tasting

Bubbles and effervescence are the result of the presence in the wine of carbon dioxide, an element which is naturally produced during vinification as well as artificially added

Carbon dioxide is an element playing many roles in wine making. This gas, colorless and odorless, can be in fact considered the substance which made literally "dream" all wine lovers - since the half of 1600s - by giving moments of class, luxury and pleasure. The success of Champagne is in fact associated, besides its quality, to the charm given by bubbles that, from the bottom of the glass, joyously dance upwards to the surface, an effect produced by carbon dioxide. The *magic* of carbon dioxide is not only seen in the glass, by means of bubbles and foam, but it is also perceived in the mouth by means of effervescence with its typical "stinging" sensation. Also this tactile stimulus, lively and joyous, has certainly contributed to the success of Champagne and most of sparkling wines.

Carbon dioxide however has a strong association with wine, also in those having no effervescence in the glass, as this gas is produced during alcoholic fermentation and, when provided by the wine making procedures, during the so called *malolactic fermentation*. This latter one cannot be in fact defined "fermentation", indeed it should be defined as *malolactic degradation* or *conversion*, as it is not a "fermentation" in the proper sense of the word, indeed it is the degradation of malic acid into lactic acid and carbon dioxide. Malolactic degradation, it should be noticed, it is not done by yeast - something happening in alcoholic or primary fermentation - it is conducted by lactic bacteria. Carbon dioxide produced by alcoholic fermentation and malolactic degradation is generally lost; for this reason, in the production of regular table wines cannot be detected a relevant quantity of this gas in order to produce the effect of effervescence.

The dispersion of carbon dioxide is favored by common wine making practices, as the fermentation is generally done in non hermetic containers, therefore allowing carbon dioxide to be released in the air. Carbon dioxide produced during fermentation, we will discuss about this later, can be appropriately preserved in order to give the wine effervescence, such as in case of slightly sparkling or sparkling wines. Carbon dioxide - which is also used for the production of mineral water and soda drinks - can be artificially added to the wine at the end of production. This practice is generally used in some "slightly sparkling wines" served in some restaurant and brought to the table in jugs, as well as used for certain bottled wines. It should be said the quality of carbon dioxide solubilization greatly changes according to the technique used in the process, a factor greatly affecting the organoleptic effect produced by this gas.

In quality wine making, solubilization of carbon dioxide in wines is generally obtained with two main methods: by fermenting a wine in bottle or by fermenting or refermenting in a closed tank, that is a hermetically sealed container. In both cases, the goal is the same: to avoid the dispersion of carbon dioxide in order to solubilize the gas in the wine therefore producing the characteristic effervescence. The refermentation in

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bottle is the base of *méthode champenoise* - the famous method used for the production of Champagne - as well as of *classic method*, *Franciacorta method*, *Benedictine method* and *cava method*. Another method based on the refermentation in bottle, lesser known of the above ones but still used for the production of certain French wines, such as Gaillac e Limoux, is the *méthode rurale*, also known as *méthode artisanale*, *méthode ancestrale* or *méthode gaillacois*.

The fermentation or refermentation in closed tanks is a technique making use of a perfectly sealed and airtight container. This method is known as *Martinotti method* or *Charmat method*, named after the two technicians who invented and improved this method. The fermentation in closed tank was in fact invented by Federico Martinotti in 1895 at the *Istituto Sperimentale per l'Enologia di Asti* (Experimental Institute of Enology of Asti) and then perfected in 1910 by Eugène Charmat. The method is mainly known today as *Charmat method* - unjustly denying the role of Federico Martinotti - and, less common, *Charmat-Martinotti method* or *Italian method*. The production of a sparkling wine by means of *Charmat method* has an average duration from three to six months. Italian wine maker Nereo Cavazzani, at the end of 1970s, perfected this method and invented a procedure in which the duration was from six to twelve months, while favoring the aging of wine in the tank.

The two methods are today known as *short Charmat method* - or simply *Charmat method*, in case the production has a duration from three to six months; *long Charmat method* or *Cavazzani method*, in case the duration is from six to twelve months. It should be noticed the method invented by Nereo Cavazzani provides for some agitators inside the tank, which, periodically, put the fermentation sediments in suspension, therefore giving the wine a fuller body and a better sensorial complexity. The goal of all methods is to obtain a wine in

which is present carbon dioxide - that is an effervescent wine - however it should be noticed the quality of the result is significantly different according to the method. The classic method produces a high quality solubilization of carbon dioxide, with tiny and very fine bubbles, almost creamy. On the other hand, it is the most expensive method, as its duration can also be many years long. The method producing the lower quality, as well as the most simple and cheap one, is the artificial addition of carbon dioxide to the wine, with the result of obtaining gross bubbles and, most of the times, a pretty aggressive and coarse effervescence.

Carbon dioxide is not only useful for the production of effervescence. During alcoholic fermentation it is very effective for the keeping of wine. Thanks to the heavier weight than oxygen, carbon oxide forms an effective layer above the surface of wine, while literally pushing the oxygen out of the container therefore avoiding oxidation. The protective effect of carbon dioxide also occurs in the production of sparkling wines, both the ones produced with the classic method, that is refermented in bottle, as well as those produced with the Charmat-Martinotti method. During the refermentation, the production of carbon dioxide, besides producing pressure and to solubilize in wine, plays an excellent role in keeping, while avoiding the contact with the oxygen and therefore oxidation. Wines refermented in bottle can in fact virtually be kept for many tens of years, thanks to the presence of carbon dioxide. The decay of wine will occur at the moment of *disgorgement*, when the bottle will be opened in order to eliminate sediments, an operation which will allow oxygen to enter the bottle.

It will be that small quantity of oxygen to start the aging of the sparkling wine in bottle and, at the same time, its unavoidable decay in the course of the years. According to a technical point of view, the production of sparkling wines with the classic method, besides being the method to ensure the highest quality in this style of wines, it is also the one which can ensure a longer keeping of the product. Like already said, up to the moment of disgorgement, the content of the bottle produced with the classic method can be kept for a virtually indeterminate period of time. The keeping effect of carbon dioxide, by isolating the wine from oxygen, in fact allows producers of this style of wine to periodically release on the market very old vintages, even tens of years old. To make things clear, it should be said they are wines disgorged few months before commercialization, after having allowed them to "rest" and "develop" in the bottle for many years. The result is expressed in the glass with organoleptic qualities of incredible complexity while keeping a remarkable crispness.

According to the law, effervescent wines belong to specific categories based on the internal pressure of the bottle and produced by carbon dioxide. A wine is defined "sparkling" in case the internal pressure, measured at the temperature of 20 °C, is not lower than 3.5 bar; wines with a pressure from 1 and 2.5 bar are defined "slightly sparkling". According to a technical point of view, the production of 1 bar per liter inside the bottle, requires the fermentation of 4.3 grams of sugar, of which, part will be converted into alcohol by yeast and part into carbon dioxide. By considering the typical pressure in a bottle of classic method sparkling wine, generally equal of 6 bar, in order to obtain this pressure, to the base wine must be added about 25 grams of sugar per liter. As it is commonly known,



The bubbles in sparkling wines develop thanks to the presence of carbon dioxide

this quantity of sugar is added together with yeast to the base wine - a dry wine and completely vinified - in order to start the second fermentation.

From a sensorial point of view, carbon dioxide produces the same effects no matter the method used for its solubilization in the wine. The only appreciable differences - also in a significant way - are mainly about tactile sensations, whereas the gustatory effect, and the interaction with other stimuli, is the same. The first impression which can be perceived from carbon dioxide at the moment it enters the mouth, is represented by the characteristic effervescence, a tactile sensation producing the typical "stinging" stimulus. The intensity and delicacy of this stimulus greatly changes according to the production method and, in particular, the size of "bubbles" and how the gas was solubilized in the wine. The artificial process of adding carbon dioxide produces a pretty violent and intense effervescence, with coarse bubbles, which can also become violent in the mouth, most of the times irritating or even painful.

A quite different sensation is the one perceived in classic method sparkling wines. In these wines, in fact, the size of bubbles is remarkable lesser, however producing an effective sensation of effervescence, as well as less aggressive in the mouth and, in case of excellence, they give the wine an elegant *creamy* touch. As for taste, carbon dioxide has a basically acid taste, a stimulus which is generally perceivable, in case it is dissolved in water, at concentrations higher than 200mg/l, whereas the threshold is of 500mg/l in case of wine. Its basically acid taste is added, of course, to the sensation of acidity produced in the wine by all the other acid substances, therefore accentuating the crispness of wine. From a gustatory point of view, carbon dioxide favors the accentuation of the so called "hard" sensations found in wine, therefore the intensity of astringency and acidity is increased when this gas is dissolved in the wine.

On the other hand, carbon dioxide attenuates the stimuli produced by the so called "round" substances, such as sweetness, roundness and alcoholicity. An effervescent wine, just like any drink to which is added carbon dioxide, is perceived, as a matter of fact, less sweet and less alcoholic than it really is. In case carbon dioxide is allowed to completely disperse from wine, by swirling the glass, it will be perceived a stronger sensation of sweetness as well as the burning effects of alcohol, while accentuating roundness. The accentuation of astringency, in particular, justifies the scarce availability of sparkling wines produced with red berried grapes, as this could produce an excessively unbalanced and astringent wine. Carbon dioxide, therefore, plays a fundamental role in the gustatory balance of wine. Finally, the effect of this gas also affects the olfactory phase of tasting. When carbon dioxide raises from the surface of the wine, it transports aromatic substances upwards, therefore facilitating, although marginally, the perception of aromas.



Wines of the Month

Score legend

- ◆ Fair – ◆◆ Pretty Good – ◆◆◆ Good
- ◆◆◆ Very Good – ◆◆◆◆ Excellent
- ★ Wine that excels in its category
- ☉ Good value wine

Prices are to be considered as indicative. Prices may vary according to the country or the shop where wines are bought



Gambellara Classico Ceneri delle Taibane 2010 Cristiana Meggiolaro (Veneto, Italy)

Grapes: Garganega

Price: € 11.80

Score: ◆◆◆◆

Gambellara Classico Ceneri delle Taibane shows a pale straw yellow color and nuances of greenish yellow, very transparent. The nose denotes intense, clean, pleasing and refined aromas which start with hints of apple, pear and plum followed by aromas of hawthorn, broom, honey, almond, medlar and mineral. The mouth has good correspondence to the nose, a crisp attack and however balanced by alcohol, good body, intense flavors, agreeable. The finish is persistent with flavors of apple, pear and plum. Gambellara Classico Ceneri delle Taibane ages in steel tanks.

Food match: Pasta and risotto with fish, Sauteed white meat, Fish and mushroom soups



Recioto di Gambellara Classico Maestà 2008 Cristiana Meggiolaro (Veneto, Italy)

Grapes: Garganega

Price: € 14.50 - 375ml

Score: ◆◆◆◆

Recioto di Gambellara Classico Maestà shows a brilliant amber yellow color and nuances of amber yellow, transparent. The nose reveals intense, clean, pleasing and refined aromas which start with hints of raisin, dried fig and almond followed by aromas of dried apricot, quince jam, date, honey, walnut husk and nail polish. The mouth has good correspondence to the nose, a sweet and round attack, however balanced by alcohol, good body, intense flavors, pleasing crispness. The finish

is persistent with flavors of raisin, honey and dried apricot. Recioto di Gambellara Classico Maestà ferments in barrique for 6 months followed by 12 months of aging in steel tanks and 3 months in bottle.

Food match: Dried fruit tarts, Confectionery



**Villa Gresti 2006
Tenuta San Leonardo (Trentino, Italy)**

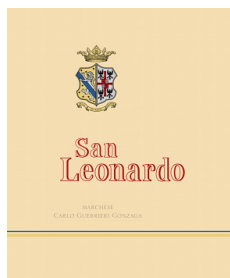
Grapes: Merlot (90%), Carmenère (10%)

Price: € 22.00

Score: ♦♦♦♦ ★

Villa Gresti shows an intense ruby red color and nuances of garnet red, little transparency. The nose reveals intense, clean, pleasing, refined and elegant aromas that start with hints of black cherry, black currant and plum followed by aromas of blueberry, violet, vanilla, tobacco, bell pepper, green bean, chocolate, mace and eucalyptus. The mouth has good correspondence to the nose, a properly tannic attack and however balanced by alcohol, full body, intense flavors, pleasing roundness. The finish is persistent with flavors of black cherry, black currant and plum. Villa Gresti ages for 12 months in barrique followed by 12 months of aging in bottle.

Food match: Game, Roasted meat, Stewed and braised meat, Hard cheese



**San Leonardo 2006
Tenuta San Leonardo (Trentino, Italy)**

Grapes: Cabernet Sauvignon (60%), Cabernet Franc (30%), Merlot (10%)

Price: € 55.00

Score: ♦♦♦♦♦

San Leonardo shows a brilliant ruby red color and nuances of ruby red, little transparency. The nose reveals intense, clean, pleasing, refined and elegant aromas which start with hints of black currant, black cherry and plum followed by aromas of blueberry, violet, raspberry, pink pepper, vanilla, tobacco, cinnamon, cocoa, licorice and eucalyptus. The mouth has excellent correspondence to the nose, a tannic attack and however balanced by alcohol, full body, intense flavors, pleasing roundness. The finish is very persistent with long flavors of black

currant, black cherry and plum. San Leonardo ages for 24 months in barrique followed by at least 18 months of aging in bottle.

Food match: Game, Roasted meat, Stewed and braised meat, Hard cheese



**Cuvée 1868 Brut
Carpènè Malvolti (Veneto, Italy)**

Grapes: n.d.

Price: € 11.00

Score: ♦♦♦

Cuvée 1868 Brut shows an intense greenish yellow color and nuances of greenish yellow, very transparent, fine and persistent perlage. The nose denotes intense, clean, pleasing and refined aromas that start with hints of pear, apple and pineapple followed by aromas of hawthorn, plum, broom and citrus fruits. The mouth has good correspondence to the nose, an effervescent and crisp attack, however balanced by alcohol, good body, intense flavors. The finish is persistent with flavors of apple, pear and peach. Cuvée 1868 Brut is produced with the Charmat method 9 months long.

Food match: Appetizers, Risotto with crustaceans and vegetables, Vegetable soups, Sauteed crustaceans



**Valdobbiadene Superiore di Cartizze Dry
Carpènè Malvolti (Veneto, Italy)**

Grapes: Glera

Price: € 19.00

Score: ♦♦♦♦ ★

Valdobbiadene Superiore di Cartizze Dry shows a brilliant greenish yellow color and nuances of greenish yellow, very transparent, fine and persistent perlage. The nose reveals intense, clean, pleasing and refined aromas which start with hints of apple, pear and peach followed by aromas of wistaria, pineapple, broom and citrus fruits. The mouth has good correspondence to the nose, an effervescent attack and pleasing sweetness, however balanced by alcohol, good body, intense flavors, pleasing crispness. The finish is persistent with flavors of apple, peach and pear. Valdobbiadene Superiore di Cartizze Dry ferments in closed tanks.

Food match: Cream desserts, Semifreddo



Freisa d'Asti Vigna del Forno 2009
Cascina Gilli (Piedmont, Italy)

Grapes: Freisa

Price: € 8.00

Score: ◆◆◆★

Freisa d'Asti Vigna del Forno shows an intense ruby red color and nuances of garnet red, moderate transparency. The nose denotes intense, clean, pleasing and refined aromas which start with hints of cherry, strawberry and plum followed by aromas of raspberry, blackberry, rose and carob. The mouth as good correspondence to the nose, a properly tannic attack and however balanced by alcohol, good body, intense flavors, agreeable. The finish is persistent with flavors of cherry, strawberry and plum. Freisa d'Asti Vigna del Forno ages in steel tanks.

Food match: Cold cuts, Sautéed meat with mushrooms, Stewed meat



Malvasia di Castelnuovo Don Bosco 2011
Cascina Gilli (Piedmont, Italy)

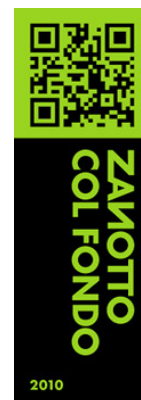
Grapes: Malvasia di Schierano

Price: € 8.00

Score: ◆◆◆◆🌟

Malvasia di Castelnuovo Don Bosco shows a pale ruby red color and nuances of ruby red, transparent. The nose denotes intense, clean, pleasing and refined aromas which start with hints of grape, rose and strawberry followed by aromas of raspberry, cherry, iris, cyclamen, blueberry and plum. The mouth has good correspondence to the nose, a sweet and effervescent attack, however balanced by alcohol, light body, intense flavors, pleasing crispness. The finish is persistent with flavors of grape, strawberry and cherry. This Malvasia di Castelnuovo Don Bosco ferments in closed tank.

Food match: Cream desserts, Semifreddo, Fruit cakes



Zanotto Col Fondo 2010
Zanotto (Veneto, Italy)

Grapes: Glera

Price: € 10.00

Score: ◆◆◆★

Zanotto Col Fondo shows a brilliant greenish yellow color and nuances of greenish yellow, hazy, fine and persistent perlage. The nose reveals intense, clean, pleasing and refined aromas which start with hints of apple, peach and pineapple followed by aromas of almond, chamomile, bread crust, wistaria and hawthorn. The mouth has good correspondence to the nose, a crisp and effervescent attack, however balanced by alcohol, good body, intense flavors, agreeable. The finish is persistent with flavors of apple, peach and almond. Zanotto Col Fondo referments in bottle without filtering the sediment of lees. It is suggested to serve it with its sediment, by slightly shaking the bottle before pouring.

Food match: Pasta and risotto with crustaceans and vegetables, Sautéed crustaceans, Vegetable soups



Torgiano Bianco Torre di Giano Vigna Il Pino 2009
Lungarotti (Umbria, Italy)

Grapes: Trebbiano Toscano (70%), Grechetto (30%)

Price: € 15.00

Score: ◆◆◆◆

Torgiano Bianco Torre di Giano Vigna Il Pino shows an intense straw yellow color and nuances of straw yellow, very transparent. The nose denotes intense, clean, pleasing and refined aromas which start with hints of apple, pear and plum followed by aromas of hawthorn, vanilla, almond, hazelnut, broom and mineral. The mouth has good correspondence to the nose, a crisp attack and however balanced by alcohol, good body, intense flavors, pleasing roundness. The finish is persistent with flavors of apple, plum and almond. Part of Torgiano Bianco Torre di Giano Vigna Il Pino ages in barrique for 3 months.

Food match: Stuffed pasta, Roasted fish, Broiled crustaceans, Roasted white meat



**Torgiano Rosso Riserva Rubesco Vigna Monticchio
2006
Lungarotti (Umbria, Italy)**

Grapes: Sangiovese (70%), Canaiolo Nero (30%)

Price: € 26.00

Score: ◆◆◆◆

Torgiano Rosso Riserva Rubesco Vigna Monticchio shows an intense ruby red color and nuances of ruby red, little transparency. The nose reveals intense, clean, pleasing, refined and elegant aromas that start with hints of black cherry, plum and violet followed by aromas of blueberry, blackberry, raspberry, vanilla, tobacco, chocolate, pink pepper, mace and menthol. The mouth has excellent correspondence to the nose, a properly tannic attack and however balanced by alcohol, full body, intense flavors, pleasing roundness. The finish is very persistent with long flavors of black cherry, plum and blueberry. Torgiano Rosso Riserva Rubesco Vigna Monticchio ages for 12 months in barrique followed by more than 3 years of aging in bottle.

Food match: Game, Roasted meat, Braised and stewed meat, Hard cheese



**Evien 2011
Ressia (Piedmont, Italy)**

Grapes: Moscato Bianco

Price: € 8.30

Score: ◆◆◆◆

Evien shows a pale straw yellow color and nuances of greenish yellow, very transparent. The nose reveals intense, clean, pleasing and refined aromas that start with hints of grape, pear and peach followed by aromas of white rose, bergamot, apple, plum, sage and lavender. The mouth has good correspondence to the nose, a crisp attack and however balanced by alcohol, good body, intense flavors, pleasing roundness. The finish is persistent with flavors of grape, pear and peach. Part of Evien ages in acacia wood cask.

Food match: Broiled crustaceans, Mushroom soups, Stuffed pasta



**Barbera d'Alba Superiore Canova 2010
Ressia (Piedmont, Italy)**

Grapes: Barbera

Price: € 14.00

Score: ◆◆◆◆

Barbera d'Alba Superiore Canova shows a brilliant ruby red color and nuances of ruby red, moderate transparency. The nose denotes intense, clean, pleasing and refined aromas that start with hints of cherry, plum and violet followed by aromas of blueberry, raspberry, blackberry, pink pepper, cinnamon and hints of vanilla. The mouth has good correspondence to the nose, a properly tannic attack and however balanced by alcohol, good body, intense flavors, pleasing crispness. The finish is persistent with flavors of cherry, plum and raspberry. Barbera d'Alba Superiore Canova ages for 18 months in cask followed by at least 3 months of aging in bottle.

Food match: Roasted meat, Stewed and braised meat with mushrooms, Hard cheese

EVENTS

News

In this column are published news and information about events concerning the world of wine and food. Whoever is interested in publishing this kind of information can send us a mail to the address Events@DiWineTaste.com.

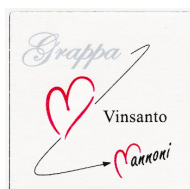


NOT JUST WINE

Aquavitae

Review of Grappa, Distillates and Brandy

Distillates are rated according to DiWineTaste's evaluation method. Please see score legend in the "Wines of the Month" section.



Grappa Cuore di Vinsanto Nannoni (Tuscany, Italy)

Raw matter: Pomace of Vinsanto

Price: € 69.00 - 50cl

Score: ◆◆◆◆◆

This grappa is limpid, colorless and crystalline. The nose reveals intense, clean, pleasing and refined aromas of honey, raisin, beeswax, hazelnut, ripe peach and quince, with almost imperceptible alcohol pungency. In the mouth has intense flavors with perceptible alcohol pungency which tends to dissolve rapidly, excellent correspondence to the nose, balanced sweetness, pleasing roundness. The finish is very persistent with long flavors of raisin, honey, hazelnut and quince. This grappa is distilled in a batch steam operated alembic still. Alcohol 42%.



Wine Parade

The best 15 wines according to DiWineTaste's readers. To express your best three wines send us an E-mail at WineParade@DiWineTaste.com or fill in the form available at our WEB site.

Rank		Wine, Producer
1	↔	Batàr 2008, Querciabella (Italy)
2	↔	Collio Sauvignon Ronco delle Mele 2010, Venica (Italy)
3	↔	Brunello di Montalcino 2006, Siro Pacenti (Italy)
4	↗	Gran Masetto 2007, Endrizzi (Italy)
5	↘	Barolo Cannubi Boschis 2005, Sandrone (Italy)
6	↗	Adarmando 2009, Tabarrini (Italy)
7	↘	Brunello di Montalcino Vigneto Manachiara 2005, Tenute Silvio Nardi (Italy)
8	↗	Franciacorta Pas Dosé Récentment Dégorgé 2006, Cavalleri (Italy)
9	↗	Sagrantino di Montefalco Collepiano 2007, Arnaldo Caprai (Italy)
10	↘	Rosso Conero Riserva Grosso Agontano 2007, Garofoli (Italy)
11	↗	Avvoltore 2009, Moris Farms (Italy)
12	↘	Arkezia Muffo di San Sisto 2004, Fazi Battaglia (Italy)
13	↗	Trento Talento Brut Riserva 2007, Letrari (Italy)
14	☆	San Leonardo 2006, Tenuta San Leonardo (Italy)
15	↘	Confini 2007, Lis Neris (Italy)

Legend: ↗ up ↘ down ↔ stable ☆ new entry