

Bartales

Best of

N. 36 | FEBRUARY 2022

SUPPLEMENT OF BARTALES



LIQUID STORY / ESSENTIA MEDITERRANEA
SICHELGAITA'S ELIXIR



HOT SPIRIT / MEZCALEROS ITALIA
ANCESTRAL TRACES



EVENT / VECCHIA ROMAGNA
THE TASTE OF MEDITATION



FOCUS ON / 130TH ANNIVERSARY
HAPPY BIRTHDAY COCCHI



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SA CARAPIGNA



ZOOM / AGAINST THE GRAIN
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STORIES OF FLAVOUR

Keeping up with Robert Guiscard was no mean feat – a strong-willed, energetic and tough woman was needed, charismatic like Sichelgaita. She was the Lombard virago who the Norman leader took as his second wife (probably in Melfi in 1058) after repudiating his first wife due to her being a family relative. Gaita, as she was understandably called, was the daughter of Prince Guaimar IV of Salerno. The princess was a very special woman, cultured and of keen political intelligence, a lady of several estates scattered between Calabria and Puglia, who remained with her husband during the most significant historical events of that time, including battles. So influential was Gaita that she became one of the most important people in the history of Salerno. Why? Because her passion for medicine led her to be one of the foremost herbal experts who graduated from the Schola Medica Salernitana, a beacon for medieval medicine in Europe. To her we owe the long-life elixir that brought fortune to the small Calabrian village of Al-tomonte. An exemplary story, seasoned with tenacity and perseverance, which has reached us over the centuries – perfect to bring determination to the new year. As is the story of mezcal, the Mexican agave distillate that is the product of an artisanal, laborious and complex process, well protected by strict and precise protocols. Ancient stories that through the tale of time enhance the flavour of modernity.

Follow us



BarTales
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EXECUTIVE EDITOR

Melania Guida

(melaniaguida@bartales.it)

STAFF EDITOR

Fabio Bacchi

(fabiobacchi@bartales.it)

ART DIRECTOR

Cinzia Marotta

(grafica@bartales.it)

CONTRIBUTOR

**Vittorio Brambilla, Bastian Contrario,
Alessandro Palanca, Valentina Rizzi**

TRANSLATION BY

LMP International - Lonato (BS) Italy

DIGITAL EDITION BY

SKILL LAB srl

(assistenza@s-lab.it)

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DRINK RESPONSIBLY

SICHELGAITA'S ELIXIR

A secret and thousand-year-old ancient formula forms the base of Amaro Eroico, the liqueur from Altomonte

BY ALESSANDRO PALANCA



The history of the Essentia Mediterranea project is intertwined with that of Altomonte, a Calabrian village nestled in the heart of ancient Magna Graecia. Here small groups of monks and hermits from Sicily and the East arrived in the early 11th century while fleeing iconoclastic persecutions and the Barbarian and Saracen

invasions. As a result, the small town's alchemical tradition was born in 1021.

Altomonte owes its development to Roberto d'Altavilla, also referred to in English as Robert Guiscard, and to his wife, Princess Sichelgaita. During his campaign to conquer Calabria, which began around 1050, the Norman leader had a Norman tower and the adjacent Church of



HISTORY

ON THE LEFT, A VIEW OF ALTOMONTE. (PHOTO CREDIT FRANCESCO PACIENZA). ON THE TITLE PAGE, ROBERTO D'ALTAVILLA, KNOWN AS GUISCARD, AND HIS WIFE, PRINCESS SICHELGAITA.

Santa Maria dei Franchi built, effectively founding what is now considered one of the most beautiful villages in Italy.

Sichelgaita of Salerno, Guiscard's wife, as well as a warrior princess, was also one of the 'mulieres salernitanae' or 'Women of Salerno', an expert herbalist who graduated from the prestigious *Schola Medica Salernitana*, the leading European medical institution of the Middle Ages. It was thanks to the botanical experts and alchemists of the school that, after improving the distillation process-

es and techniques learned from Eastern masters, the first proto-Gins were born following the addition of "botanicals".

Sichelgaita, who always accompanied Guiscard in his military campaigns, would prepare a long-life elixir that was given to the Norman army before going into battle. Legend has it that one night, during the Calabrian campaign, shortly after she was married to Guiscard, a small group of monks staying as guests at the church of Santa Maria dei Franchi helped the princess prepare her long-life elixir to re-



Santa Maria dei Franchi, giving them the secret recipe of her elixir, an infusion of Mediterranean herbs combined with cedar, lemon and bitter orange peels.

No one could ever have imagined that this group of monks, led by Brother Delfino, in just a few years would have developed the first Benedictine settlement in Altomonte, bringing about the long monastic and alchemical tradition of that small village. Experimenting in producing tonics for medicinal purposes, always in memory of Sichelgaita, over the centuries the monks continued to pass on and develop the recipe of her elixir.

Once the monastic pharmacopoeia changed, tradition remained in the art of making liqueurs and in 1879 in Altomonte, the Giacobini family founded the company which not only became a royal liqueur factory, but also the largest one in the Bourbon kingdom, producing several internationally awarded specialties such as vermouth, xeres and other elixirs and rosolios made with local herbs and citrus fruits.



invigorate the troops before battle. As a sign of her gratitude, Sichelgaita invited that small group of Benedictine monks to settle permanently at the Church of

Shaking perspectives



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It was within this historic company that the adventure of Carlo Moliterno began, head of the family and founder of the company of the same name. In 1938, the Giacobini company closed, and Carlo Moliterno turned his dream into reality by starting his own company of liqueurs

and carbonated drinks made only using local products. Today, Vittorio Gargaglione, one of the heirs of the Moliterno family, is part of this long journey shaped by a centuries-old tradition handed down from father to son.

These are the foundations of Essentia Mediterranea, a new project that joins the family's endeavours with the aim of enhancing and promoting the Mediterranean region and its wonders, an exceptional stage for this heroic story.

Starting from elaboration of Sichelgaita's ancient and secret recipe developed by the monks over the years, Amaro Eriico was born. It is a journey of the senses through time, the story of a century

BOTANICALS
ABOVE, CITRUS TREES.
TOP LEFT, CARLO MOLITERNO.
BELOW, THE AMARO ERIICO LABEL.



tradition that is an original and authentic celebration of Mediterranean essence.

In the best Mediterranean liqueur tradition, Amaro Eroico (28% ABV) boasts a delicate balance between its bitter component (bitter orange, gentian and cinchona) and the balsamic note derived from slow infusion of rosemary, oregano and juniper that the surrounding mountain area of the region abounds in. Citrus fruits (Calabrian bergamot, Calabrian mandarin, PGI Sicilian blood orange and PGI Sorrento lemon) make up the essential refreshing note, complemented by the addition of almond and typical Calabrian liquorice.

The 22 botanicals that make up the aromatic body of Amaro Eroico are harvested by hand during the year and processed to preserve their organoleptic properties.

Medicinal plants, herbs and roots naturally present in the Mediterranean scrub, are some of nature's greatest resources. Equipped with therapeutic properties, in ancient times they were grown by monks



in the Hortus Simplicium (medicinal garden) who distilled them, transforming them into natural medicines. Today the so-called “Erbajoli” are their greatest experts. As per ancient tradition, the infusions and macerations are done cold and separately so that the relative extracts provide a natural freshness.

Another milestone for local production and the Essentia Mediterranea liqueur factory is Elixir di Liquirizia (26% ABV). It is an original and authentic rosolio obtained from the root and powder of *Glycyrrhiza Glabra* (licorice), typical of

the Ionian coast.

It is produced by hand and in small batches from an ancient recipe, handed down over generations from father to son, where the use of both the licorice root extract and powder infusion create a unique product with an original and intense flavour. On the nose and on the palate, it presents the typical hints of licorice derived from its infusion, but also more plant-based flavours, due to the generous quantity of the whole root in the precious mother tincture.

Alessandro Palanca



ANCESTRAL TRACES

Artisanal methods and sustainability
The recipe for the best mezcal

BY VITTORIO BRAMBILLA

Mezcal is the most famous spirit made from the fermented must of agave, known as a “magic plant”, and produced in seven Mexican states. The main area, which boasts almost 60% of what is produced, is the southern region of the state of Oaxaca, but it is also produced in the states of Guerrero, Guanajuato, San Luis

Potosi, Zacatecas, Durango and Tamaulipas.

The name “mezcal” is inspired by the Indio name “METL”, which was given to agave in these regions to identify the fertility of this plant, which was crucial for the people who used it as a source of water, sugar, fibre for making tools, animal feed and even fuel.



ESPADIN



PAPALOTE



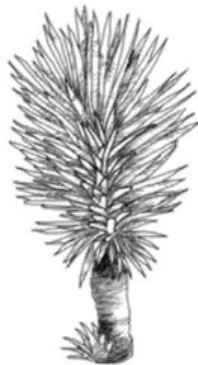
TEPEZTATE



JABALÍ



CENIZO



TOBAZICHE



TOBALÁ



AZUL



PRODUCTION
 ABOVE, TYPES
 OF AGAVE.
 LEFT, A
 DIAGRAM THAT
 SUMMARISES
 THE
 PRODUCTION
 PHILOSOPHY
 OF
 MEZCALEROS
 ITALIA'S
 BRANDS.

The main characteristic of this much-loved spirit is without doubt that it releases a complex bouquet of aromas and floral, fruity and spicy fragrances, with a rustic, rich and enveloping flavour. This is in stark contrast to the topography of the areas it originates from, which are anything but fertile.

The land, which is predominantly poor and mountainous, has hindered the spread of farming, but over the years has also prevented intensive farming and mass production, giving the raw material greater prestige and value and tying the entire production cycle to artisanal pro-

cesses.

Terrace farming is most widely used, and for more rare varieties, yield per hectare does not exceed 400 agave plants. In certain blends it is even possible to find wild agaves.

The variety of flavours coming from the agaves used is potentially infinite. As a result, we find products made from certain blends of agaves, while others are pure, produced from the Espadín, Tepeztate or the Tobala agave. For many others, their distinction (and therefore quality) increases together with the age of the plants before they are cut.



If we consider that in Mexico over 200 types of agave have been catalogued, we can imagine how many products we can potentially find and how many combinations and difference there are between them.

To protect the consumer around quality and typicality of the spirit, the final product must pass the strict checks of the Consejo Mexicano de la Calidad Regulador de Mezcal which was established in the 1990s.

Mezcal is produced using the centre of the agave plant: the labour-intensive process starts with selecting the plants, which occurs when the agave reaches ideal conditions and the required age, generally between 8 and 12 years, and at times, for special products, even 20 – 25 years.

Once harvested, the leaves are removed, leaving only the heart, which is known as the “piña” due to its characteristic appearance. Baking of the *piñas* is a lengthy process normally taking four or five days, but can reach even up to one month inside characteristic underground ovens: these are holes surrounded by volcanic rocks and covered with agave skins and leaves which act as a protective layer. This type of baking in direct contact with the soil gives it the magical smoky smell and the sharp aroma of the future mezcal, linked to the choice of wood and the length of time that the fruit is allowed to smoke. This is strictly done to balance the sweetness and spicy aromas of the plant it originates from.



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ITALIAN HERITAGE



Dry Martinez

3cl di Vermouth Rosso del Professore

4cl Gin Monsieur Del Professore

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Crushing of the *piñas* follows this step, which is either done by the hands of farmers, or in rudimentary mills making use of millstones (*tahonas*) which still today are often operated by donkeys. The extracted juice, the must, is collected in wooden vats which start off the fermentation – a step that is finished off in copper, clay, terracotta, or steel stills. The process generally takes between 36 and 72 hours and can be repeated several times in more refined products, giving a smoother and more velvety flavour.

The final step requires the spirit to be left to rest in large wooden casks, during which time it acquires a colour that changes from golden to brown. Aging has three distinct names:

Añejo – aged for at least one year in casks of no more than 200 litres;



PRODUCTION
AT THE TOP, AN EARTHEN OVEN. ABOVE, BAKING THE AGAVE IN THE OVEN.

Reposado – aged for a period ranging between two months and a year;

Blanco – a white spirit, stored for less than two months.

Most companies do not make products for aging, but only the white version. Since 2005 every distillery, regardless of their size, has an identification number (NOM)



PRODUCTION

AT THE TOP AND ABOVE, SOME OF THE PRODUCTION STEPS.

printed on the labels of its bottles which is used to identify the product's origin.

Mezcaleros Italia imports quality mezcal to Italy and Europe. Almost all the mezcals imported by Mezcaleros Italia are mainly produced using artisanal and ancestral methods in the Oaxaca state

of Mexico.

The Mezcaleros Italia project aims to spread this magical spirit by choosing products with care, ensuring that everything concerning their sustainability is preserved and guaranteed. By personally visiting the *palenque* and establishing relationships of trust with the producers and distilleries, the specialists of Mezcaleros Italia visit the most remote corners of Oaxaca on a daily basis.

Mezcaleros Italia therefore promotes and distributes spirits from artisanal businesses where research and quality always come first. This means that the entire range of products may not always be available. In fact, many of these spirits are produced in limited quantities, from selected batches and distributed according to growing demand.

The ancestral agave spirits are charac-



PRODUCTION
A STEP IN THE
MAKING OF
ARTISANAL
MEZCAL.

terised by their production method, which does not make use of any kind of machinery but only physical labour. To obtain an ancestral mezcal, the following parameters must be observed:

- the agave must be baked in cone-shaped earthen ovens;
- crushing is done by hand with a wooden mallet;
- double distilled in a clay pot still using “bagasse” (maximum of 80l capacity).

These obvious production complexities give rise to only small and limited batches.

Artisanal agave spirits are those produced using an artisanal production method. Use of machinery is permitted during crushing and distilling. In this case the following steps must be followed:

- the agave must be baked in a cone-shaped earthen oven or a brick oven;

- crushing is done by hand with a wooden mallet, a tahona (a stone drawn by an animal), an Egyptian mill which is also known as an electric mill;

- distillation in a copper still (maximum of 500l capacity) or clay pots with or without bagasse.

These products are normally produced continuously according to the type of agave used but without becoming mass produced.

The mezcals imported by Mezcaleros Italia are Mezcal Picaflor – Real Minero – Koch El Mezcal – El Rey Zapoteco. Some of the best variants are introduced below.

EL REY ZAPOTECO

This is one of the oldest artisanal mezcal brands in Oaxaca. El Rey Zapoteco was founded in 1960 by Don Serafín Her-



nandez Blas in Santiago Matatlán. Today the business is run by the matriarch of the family, Doña Juana, and Don Serafín's children, who care for the agave plantations that habitually produce some of the largest agaves in Oaxaca. The Hernandez family faithfully maintains the production techniques that have remained the same since the very beginning.

El Rey Zapoteco Espadín is produced from Espadín agaves on the family estate. These are harvested by hand using machetes and hoes and baked with oak in an underground cone-shaped oven made from river rocks covered with soil. The baked agaves are crushed with a tahona

from a Chilean quarry and is drawn by horses. The crushed agave fibres are fermented in pine vats out in the open, using natural yeasts. The fermented agave is distilled twice in copper stills to produce Mezcal Espadín with an ABV of 45%. It is a highly approachable, versatile mezcal with a lovely floral nose and pepper spice, and a clean, lightly smoky finish.

El Rey Zapoteco Blanco

This mezcal has a light, earthy colour which is a feature of the soil in Matatlán. Floral tones, reminiscent of dried figs, light smoke. It carries a lovely floral nose and pepper spice, and a clean, lightly smoky finish. Balanced in the mouth. Type of agave: Angustifolia Haw (Espadín). Distillation system: copper still. Production region: Santiago Matatlán, Oaxaca. Master mezcalero: Efraín Hernández. ABV: 45%.

El Rey Zapoteco Reposado

Hints of wood with a touch of caramel. A cask-aged mezcal. El Rey Zapoteco Reposado is made with Espadín agave in Santiago Matatlán, Oaxaca. The agave is traditionally cooked in an underground oven for 4 to 7 days, milled by horse-drawn tahona, fermented in open air with natural yeasts, and double distilled in copper stills. After distillation in copper, this mezcal is rested in white oak casks for 10 months before bottling. The ABV may vary between 40% and 45%. Type of agave: Angustifolia haw (Spratto). Master mezcalero: Efraín Hernández.

KOCH

The Koch group was founded in 2009. It is a project by Carlos Moreno, who summarises his philosophy like this: "We've

always been familiar with mezcal, and even before that we experienced it in our closest family circles from the time we were children. It's part of our region, part of the way we see the world. Mezcal cures the soul, it is with you during sad times and if you wish, it will help you forget them. When a child is born you drink mezcal. We drink mezcal to be sentimental, to enhance creativity and feelings. It's not about suffering, but about feeling emotions. Enjoyment. When you are from Oaxaca, it doesn't matter if you know how it is made or not. They give you mezcal and you drink it, with a continuously evolving flavour, aroma, texture, which brings with it the terroir that alludes to the region, the agave and hands that work together to create it."

Koch Espadín Ancestral Olla de Barro

Mahogany flavour due to its type of distillation, lightly smoked, earthy and fresh. Smooth on the palate. On the nose: long persistence of orange blossoms and cinnamon, with hints of old leather and smoked citron. On the palate: medium bodied with mineral hints and slight traces of cardamom and nutmeg. Silky texture with a flavour of spun sugar and a persistent finish of almond butter. Mid-aged plants used from 7 to 9 years of the Espadín variety which is farmed and harvested by hand in Sola de Vega, Oaxaca. Double distilled in an Olla de Barro (clay pot still). This mezcal is produced using the ancestral method. Type of agave: *Angustifolia Haw* (Espadín). Production region: Sola de Vega, Oaxaca. Master mezcalero: Alberto Vásquez. ABV: 47 %-50%

Koch Arroqueño

Citrus aromas, fruity hints and a touch



of smoke. Medium bodied with sweet attributes, aromas of caramel-flavoured coffee and a fruity finish with hints of white grapes, orange, ripe pineapple and quince. The agave used has aged 9 to 12 years, is harvested by hand in the Río de Ejutla region, Oaxaca, and is processed using the ancestral method. Type of agave: *Agave americana* (Arroqueño). Double distilled in a clay pot still. Production region: Ejutla, Oaxaca. Master mezcalero: Adrián Bautista. ABV: 47%-49%

PICAFLOR

Picaflor is a brand created by a group of friends who share a passion for mezcal, knowledge of the sector and a love for Oaxaca. The brand is a Mezcaleros Italia



project created together with Enmezcalarte (ESP), a platform dedicated to importing and selling artisanal and ancestral mezcals.

Picaflor Espadín Blanco

Tasting notes: lightly smoked and balanced, hints of passion fruit, pineapple and citrus fruit. Full-bodied in the mouth and a balanced aftertaste with fresh and green hints of agave, sweet aromas of cooked maguey. Picaflor Mezcal celebrates the hummingbird and its fundamental role in pollinating the agave plant. Double distilled in 350 litre copper stills, this artisanal mezcal is produced by hand in San Luis Del Río, Oaxaca, using traditional techniques that ensure a refined finish. Agave: *Angustifolia* Haw (Espadín). Production region: San Luis del Río, Oaxaca. Master mezcalero: Virgilio Velasco. ABV: 47% - 49%

Picaflor Wild Ensemble

Mezcal with herbaceous aroma, rosemary, and moist soil. The attack is sweet, with an intense mineral presence and an aftertaste of cooked maguey. Mezcal Picaflor Wild comes from the city of Mengolí de Morelos, Miahuatlán, Oaxaca. It is produced with farmed and wild agaves aged between 8 and 14 years of the Espadín (70%) and Madrecuishe (30%) varieties. This mezcal is produced during the dry season. Its notes of wood, soil and minerals stand out with hints of grass on the nose. On the palate it produces a sweet taste and balsamic aftertaste, reaching a very pleasant balance. Distillation system: copper still. Master mezcalero: Ramón Cruz. ABV: 47%- 49%

REAL MINERO

Real Minero is considered by many to be one of the best mezcal producers in the world. The family has been producing mezcal for several generations in Santa Catarina Minas and are known both in Mexico and abroad for creating some of the best bottles available. All their mezcal is produced in small clay stills, almost everything is left to rest in glass for several months before bottling, making the mezcal much softer. In addition to creating great spirits, the producers also have one of the largest and most diverse sustainable agave reforestation programmes. With the help of the community, they were able to save several varieties of agave that were previously thought to be extinct. The ABV of each lot may vary slightly.

Real Minero Espadín Ancestral

A young mezcal from the Real Minero range, made using Espadín agave, one of



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ITALIAN HERITAGE

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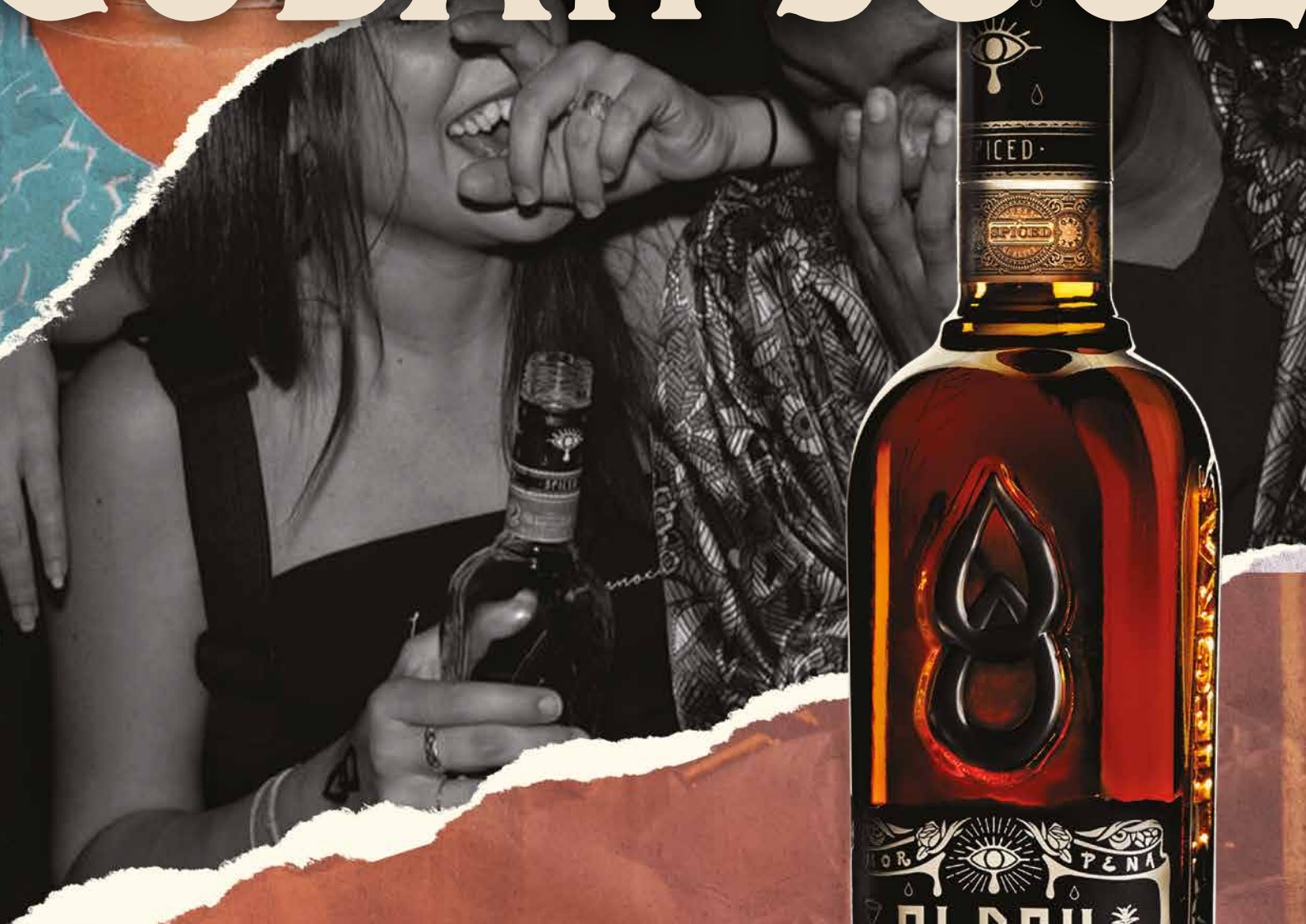
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for the facts

the most common varieties for producing agave spirits. The Real Minero range is made by distiller Edgar Ángeles Carreño in Santa Catarina Minas, Oaxaca, using traditional distillation processes. Real Minero Espadín is distilled twice in clay pot stills. Most of the lots are rested in glass before being distributed. A large amount of this distillate was produced in 2008 and only a limited selection of bottles is released each year.

Part of this mezcal is still aging in the Real Minero *palenque* and will be bottled in the near future. Tasting notes: Quite fruity with plum and banana, combined with classic smoky elements that spread on the palate, flavourful touches of mint and sweet chocolate. ABV: 52.3%

Real Minero Largo

Fresh and balsamic aromas, in the mouth a light taste of caramel, liquorice and moist soil, with a slight acidity on the palate. A sweet and balanced finish. Real Minero Largo is made with Largo maguey, a variety of the *Karwinskii* agave family. It is known by many as one of the best mezcals on the market and is a favourite of Graciela's, who runs Real Minero's operations. Distillation system: clay pot still. Production region: Santa Catarina Minas, Oaxaca. Master mezcalero: Edgar Ángeles Carreño. ABV: 49.6%

Real Minero Barril-Madrecuishe

The nose is grassy and slightly citrusy, hiding its 53% alcohol content well. The palate is full-bodied and complex with flavours of freshly cut grass, dark chocolate, coconut, and pine. Perfectly balanced. Medium-long finish of undergrowth and minerals.

Fantastic blend of Barril and Mexica-



no (Cuishe). Real Minero Barril-Cuishe is made with Barril maguey (agave *Karwinskii*) and Cuishe maguey (*Rhodacantha*). While Cuishe maguey is a *Karwinskii* agave, in most communities it is a *Rhodacantha* in Santa Catarina Minas, where this mezcal is produced. In fact, most other communities in Oaxaca would call this Mexicano maguey.

The black label of this distillate indicates that it is an ancestral mezcal. This means that the grinding of the baked agave is done by hand using wooden clubs. This manual process requires an enormous amount of effort by the workers. This mezcal is made up of 67% Barril and 33% Cuishe, and ages between 12 and 15 years.

Vittorio Brambilla

THE TASTE OF MEDITATION

The launch of the Riserva 18
An intense and refined brandy
that unleashes a blend of emotions

BY VALENTINA RIZZI

In 1820, Jean Buton – the master distiller of the imperial house of Napoleon I – left France to settle in Italy, in Bologna, where he founded the first Italian steam distillery. In 1939 Cognac Buton, the company's flagship distillate, became Vecchia Romagna, the wine distillate in an unmistakable triangular bottle.

This brandy is the result of the traditional Vecchia Romagna method, which consists of three essential steps: spirits obtained using the continuous "column" method and the discontinuous "charentais" method are combined; aging takes place in the historic cellars of Bologna; and finally, aged brandies from different barrels and barriques are blended.

Since 1999 Vecchia Romagna has grown in success by becoming part of the Gruppo Montenegro. Rich with ancient traditions and experience that have been handed down for over 200 years, the famous Italian brandy, Vecchia Romagna, presents a new, exceptional blend of spir-

its with an intense and refined aromatic profile.

Vecchia Romagna thus continues to expand its Reserve range and, after the addition of Riserva Tre Botti and Riserva Anniversario, has launched Vecchia Romagna Riserva 18: a blend of spirits aged for 18 years in prized oak casks and then refined in casks that previously held Amaronella della Valpolicella wine. This refinement gives Vecchia Romagna Riserva 18 a tannic and vinous touch that enhances the structure and balance of the distillate.

Vecchia Romagna Riserva 18 was launched at an event in Milan last month where tastings of three variants from the Vecchia Romagna range took place: Etichetta Nera, Riserva Tre Botti (produced in 2019) and the new Riserva 18.

The tasting panel was led by master distiller Antonio Zattoni together with Gianluca Fusto, a pastry genius who presented its pairing with chocolate. Fusto knows how to make 10g of chocolate a sublime sensory journey.



A custom-made praline was combined to contrast each label, enhancing all the flavours and aromas of the distillate.

The Vecchia Romagna Etichetta Nera blend includes distillates that can be aged for up to five years. This spirit pres-

ents hints of vanilla, hazelnut, raisins, with good acidity and sustained alcohol content.

This distillate was paired with a chocolate made from Madagascar cocoa, which carries its own acidity reminiscent of the



distillate's. The chocolate creation included a ganache made with orange blossom and white tea fermented and cold infused for 3 days. This contrasting combination tends to hide the young age of the distillate in order to enhance its characteristic flavours and aromas – a beautiful play of flavours and aromas that is a must to taste. This chocolate gives the distillate even more freshness by softening its alcoholic tone.

The second contrasting combination was with Riserva Tre Botti, where distillates used in the blend reach up to 13 years of age, matured both in French and Slavonian oak and then finally in ex-red wine tonneaux.

In this brandy there are notes of honey, its acidity softens to increase in structure (alcohol content) with an accentuated hint of raisins. In this case, the combina-



tion with a Venezuelan chocolate praline with olive ga-nache, oil and salt – slightly more savoury notes recalling Mediterranean flavours – come together one after the other to create a unique symphony of flavours.

From the seas to the mountains with

noticeably more consistency than before, both when taking a bite and drinking. A perfect combination that contrasts saltiness with the smoothness of the distillate.

The third pairing was with Riserva 18, a spirit composed of distillates that start



ture, it is a meditation spirit; it needs at least half an hour in the glass to best express its aromatic bouquet. The pairing was truly surprising – being able to recreate all the umami of Parmesan in 10 grams of praline without using Parmesan is indeed brilliant. Cold-infused Piedmontese white porcini were combined with fresh cream and Timut pepper to create the savoury flavour of a 36-month-old Parmesan – a savoury sweet that Vecchia Romagna Riserva 18 easily supports and which enhances the tertiary notes the Amarone wood manages to transmit. It is finished off in ex-Amarone della Valpolicella barriques, a great red wine in terms of structure and aromatic bouquet, which plays an important role in forming the character of this distillate.

The exclusive packaging is very elegant and contemporary. All this shows that a distillate can be combined with much more than an excellent but simple piece of chocolate. If the characteristics of the distillate are properly studied, broken down and analysed, we can dare so much more with its pairing. After all, chocolate is just like wine – it has its own terroir, each bean has an origin and therefore completely different smells, flavours and aromas.

Gianluca Monaco, Marketing & New Business Director of Gruppo Montenegro, emphasises that “the launch of Riserva 18 is part of our strategy to enhance the Riserve range, which began with Riserva Tre Botti. Our aim is to make even the most expert consumer aware of Vecchia Romagna’s great spirits, an excellent meditation brandy offering a refined aromatic complexity that will satisfy connoisseurs’ palates.”

Valentina Rizzi



from 18 years of aging. Vecchia Romagna Riserva 18 has an extremely bright and vivid amber colour, and an alcohol content of 41.8%. On the nose there are sweet notes of sherry, tobacco and saffron, as well as ripe fruit.

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- 1 cl lime juice
- 5 cl tonic water "Miracle 1638"
- 5 cl Prosecco DOC brut "Mangilli"
- Ice, a lemon zest, a chilli.

amarodelcapo.com

A photograph of three people standing in front of a display of Cocchi bottles. On the left, a man with glasses and a beard wears a dark plaid blazer over a black turtleneck. In the center, a man with glasses and a beard wears a grey blazer over a white shirt. On the right, a woman with dark hair wears a bright yellow blazer and matching trousers. Behind them is a black metal shelving unit with several bottles of Cocchi liqueur. The background features a large graphic with the word 'COCCHI' and a crest. The text 'HAPPY BIRTHDAY COCCHI' is overlaid in large white letters.

HAPPY BIRTHDAY COCCHI

An Extra Dry to celebrate the family which introduced vermouth to the world

BY VITTORIO BRAMBILLA

1 30 years have passed since the “Giulio Cocchi” company was founded in Asti in 1891 thanks to the creative and visionary genius of a very young pastry chef from Tuscany.

Cocchi’s adventure began with a bar, something that would mark the company’s history and evolution. Over time,

the pastry chef patented new machinery for producing his liqueurs and thanks to his entrepreneurial vision, these regional products went beyond just being enjoyed at home and by local farmers.

A tireless worker, Giulio Cocchi’s destiny was to become an innovator. Alongside the distillery, known as the Distilleria San



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Pietro, a network of “tasting branches” soon developed where customers could taste Cocchi’s renowned aromatised and sparkling wines. Between 1910 and 1920 there were as many as 12 Cocchi branches, and some of these bars are still open today.

Giulio Cocchi began producing aroma-

tised wines in Asti, next to the medieval San Pietro baptistery. Since then, the strong ties to the city have always remained. Even today, the Cocchi Bar in Asti, in the very central Piazza Alfieri, is one of the “living rooms” of city life, a meeting place where, in addition to enjoying an aperitif or a good evening vermouth, it



is not uncommon to find cultural events taking place.

The recipes of the aromatised wines still produced by the company are the historical and professional legacy of Giulio Cocchi perpetuated over time. Cocchi continues to be a family business. Giulio was assisted by his wife, Giuseppina, who actively worked with him in the distillery and looked after their seven children. One of these, Federico, was the author of Cocchi's international success.

In 1935 Federico Cocchi, a passionate explorer and great traveller, moved to Asmara where he opened a very popular Bar

Cocchi. Ten years later, Federico arrived in Caracas and founded Casa Cocchi de Venezuela which remained in business for many years.

In the 1950s, Cocchi vermouths reached New York. During his travels, Federico spread the news of his vermouths, Barolo Chinato, Americano, which were often shipped in large barrels on many adventures. For Italian immigrants it meant having products from back home that gradually made their way into new spaces.

In the 1970s, Federico's daughter, Adria, sold the company to Piero Bava.



Today the name Cocchi is known all over the world for its excellent aromatised wines, vermouths, Barolo Chinato, Americano and sparkling wines.

Over the last 40 years, Cocchi has seen three generations of the Bava family leading it in succession. The Bava family has poured new energy and experience into the company, modernised production techniques, and has strengthened its ties with the region and its vocation to wine.

Producers of wines since 1600, the Bava family now has 50 hectares of vineyards in Monferrato and Langa, from which Alta Langa Docg and Asti Docg are

born – great wines expressing the highest Piedmontese quality. Strengthened by this glorious tradition and thanks to the tireless work of Roberto Bava and all its enthusiasts, today Giulio Cocchi products are found in 70 markets around the world, in wine bars, used in grand cuisine and in the best cocktail bars on five continents.

Nowadays Cocchi products are only wine based. The original recipes of vermouths and aromatised wines are accompanied by grappas made with their own pomace, while the sparkling wines are made according to the Italian Piedmon-



tese Method and Alta Langa DOCG. It is a deliberate choice of consistency in production and enhancement of experience, with a continuous search for quality thanks to the work of oenologist Giulio Bava, and oenologist and botanist Paolo Bava.

On the 130th anniversary of its birth, the Giulio Cocchi company presented Vermouth di Torino Ex-tra Dry Ricetta Piemontese (Piedmontese Recipe), a classic style vermouth, formulated and produced in the Italian cradle of aromatised wines, Piedmont.

Cocchi Vermouth di Torino Extra Dry is based on a “Piedmontese Recipe”, as indicated on the label, a strong and specific classification given that all the main ingredients are from Piedmont or are closely linked to the region. The base wine is Cortese; Artemisia Absinthium comes from the Piedmontese Alps. The aromatic profile is distinguished by using Pancalieri mint – a local variety of peppermint – and the lemon peel traditionally used to garnish vermouth in Piedmont. The aromatisation of the wine consists



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TASTING NOTES

Cocchi's Vermouth di Torino Extra Dry (17%) is a vermouth that is tasted neat. It is extremely elegant, with fresh notes of apple, melon and white flowers in perfect balance with its botanicals: cardamom, wormwood, coriander and angelica. Piedmontese mint and lemon peel bring herbaceous notes and clarity to the palate, giving it a unique personality. Extremely versatile in mixing, it is also excellent in a highball with elderberry tonic.



of a basket of infused botanicals including wormwood, angelica, coriander and cardamom, as well as lemon peel. The result is a fragrant and perfectly balanced flavour.

Cocchi's Extra Dry proudly bears "Vermouth di Torino" on the label, which means it falls under the new denomination of 2017 that is protected by a specific production policy.

This anniversary allows us to remember what Cocchi has done over its 130-year history: the company's DNA has distant roots, but it represents a strong and distinctive imprint that is very recognisable in a glass of vermouth, Alta Langa Docg or Asti.

Today Cocchi is the flag-bearer not only of Asti but of Piedmont across the world. For 130 years, the Cocchi style has been defined by elegance and authenticity, the quality of its ingredients, the over 100-year-old technical experience and passion and creativity that have never diminished over the years.

Vittorio Brambilla

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SA CARAPIGNA

Water, lemon and sugar. The ancient Sardinian recipe is a triumph of flavour

BY ALESSANDRO PALANCA

The history of sorbet is very old, fascinating and deeply tied to Italy. Sorbet could already be found in ancient Rome, and in the 9th century the Arabs ate it extensively in Sicily. The snow collected on the slopes of Mount Etna was mixed with sea salt to keep the temperature low.

Francesco Procopio dei Coltelli con-

tributed greatly sorbet's fame, a Sicilian who at the beginning of the 17th century opened what is considered the first café in Europe – the Café Procope in Paris – and who played an important role in spreading the popularity of ice cream.

A close relative of sorbet is a Sardinian speciality, the Carapigna. This triumph of lemon craftsmanship and flavour is



still made today as it was 500 years ago. The Carapigna is an artisanal lemon sorbet, that can always be found at festivals and island events. It requires lengthy and meticulous preparation, a sort of ritual that survives modern production techniques and times when “fast” is a key word. The Carapigna was probably the first cold dessert served in Sardinia.

Rooted in the areas of Barbagia, the Carapigna and the secret of how it is made are handed down from generation to generation. The art of making sorbets on the island is linked to the Spanish domination. The name that the Spaniards gave to sorbet, *garapiña*, became *sa carapigna* in Sardinian. Initially the Carapigna was a delicacy reserved for nobles and wealthier classes, the flavours were classic lemon and another made with almond milk and cinnamon. The Savoy family particularly enjoyed these recipes.

Still today, the Carapigna is strictly made by hand.

The flavours used in the Carapigna are recorded in certain historical texts. Writer Andrea Manca dell’Arca mentioned fresh almonds which were used to make “refreshing sorbets”. A Savoy official, who signed himself as “Anonimo Piemontese” (Anonymous Piedmontese), described how they were typically enjoyed in Cagliari – *“These sorbets are made with lemon, almond milk, and cinnamon and are very sweet. The biscuits and sweets are served in a large bowl and in the blink of an eye they are empty”*.

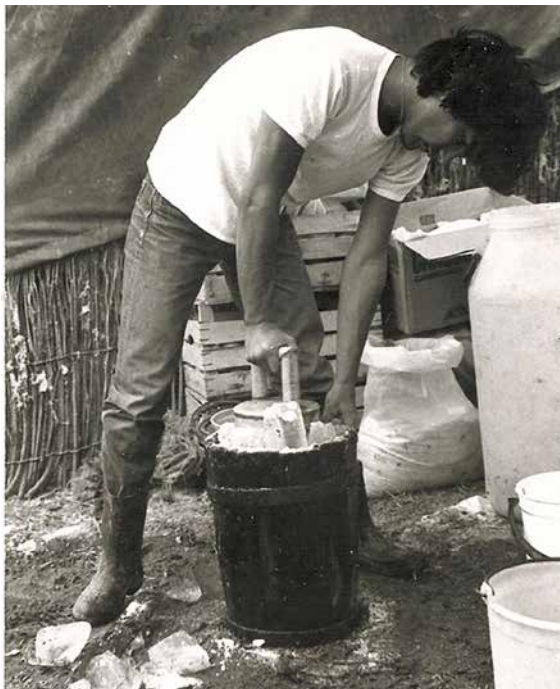
Barbagia is a mountainous region of central Sardinia that covers the Gennargentu and Supramonte massifs, including the areas of Ogliastra and Nuorese. In this region the charm of a bygone era is still alive and comes through in its people and customs carried over time, from



Foto storica di "Turrone e Carapignone" di Aritzo

PEOPLE

ABOVE A HISTORICAL PHOTO. ON THE RIGHT, A CARAPIGNERO IN THE 1970S.



generation to generation.

The history of the Carapigna begins in the early 1600s in the mountains of Aritzo, in the vicinity of "Funtana congiada". Aritzo is a small municipality in the area of Barbagia with about 1,200 inhabitants in the province of Nuoro, just over 100km from Cagliari. In 1991, a book entitled "La carapigna, granita di Aritzo – primi risultati di una ricerca etnografica" (The

Carapigna, Aritzo granita – first results of an ethnographic study) detailed the history of the Carapigna and its roots in Aritzo. Here, men called "niargios" collected the winter snow and stored it inside what were known as "domos de su nie", 7 to 14 meters wide wells that were 3-4 meters deep and protected by dry stone walls. These were located in strategic points where the snow was swept and gathered by the wind, helping to fill them more easily. Once filled with snow, these pits were insulated with ferns, straw and soil. The snow compacted into blocks of ice that could be stored for a year and during the summer they were sold throughout the island. This trade became a monopoly of the Spaniards who ruled over Sardinia.

In 1636, King Philip IV granted three Aritzese entrepreneurs the rights to supply the city of Cagliari with frozen snow. The horsemen who transported them covered the blocks of snow with straw to stop them from melting on the long journeys, which almost always took place at night. The loads of snow were mainly

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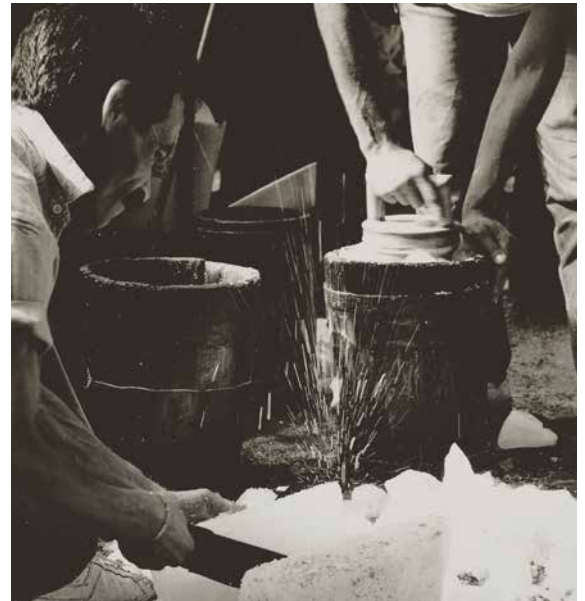
PLACES
ABOVE THE
ARIZO
MUSEUM.
ON THE LEFT, A
STEP IN
PREPARING THE
SNOW WELL.



taken to public retailers of the city of Cagliari and in particular to the court of the viceroys, where it is thought that some horsemen around the middle of the 1600s learnt how to prepare the Cara-

pigna. Despite the exploitation of these snow traders, the use of the snow wells continued until the end of the 1800s.

At the beginning of the twentieth century, the first imports of ice from Norway



TRADES

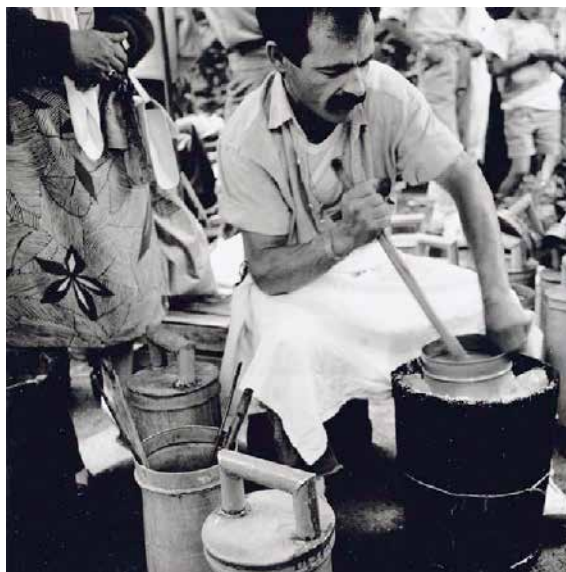
ABOVE, FROM LEFT TO RIGHT, THE SA CARAPIGNERA, THE SU FERRU 'E FERRU AND THE SU FERRU' E LINNA. ABOVE, THE SU BARRILE.

began. In 1903 the ice factory of Marzullo and Deidda was opened in Cagliari, the ice wells became too costly to run and their use came to an end. The economic crises caused by the two world wars reduced consumption of the Carapigna and the number of Aritzo's *carapigneris* was reduced to only two families, the Onanos and the Mames.

The secret of the Carapigna is in its texture which must be as light as snow. The mixture is made from water, sugar and lemon of which everything is used: the pulp, the peel and the juice. This mixture is known as *su bagnu*. Then we move on to its processing using typical tools with fascinating names. *Su bagnu*

is placed in the *sa carapignera*, a cylindrical stainless-steel container, with an airtight closure and a handle that can be held. In ancient times the *carapigneras* were made of tin, lead, iron, zinc - materials that were later abandoned due to their perishable and toxic properties. The *sa carapignera* is placed in the *su barrile*, a tub made from chestnut wood slats. The space between the two containers is filled with ice and salt to shield the mixture from the external environment, with a temperature that drops to -20°C.

Processing begins with a manual stirring movement that causes the *sa carapignera* to sway inside the *su barrile*. This fast movement solidifies the liquid



mixture thanks to heat exchange. In this way a series of reactions take place that transform the liquid mixture into one that resembles the texture of snow. It is a long process that takes almost an hour, straining the arms, wrists and hands that come in contact with the cooling steel. During this process, more ice and salt is added between the *su barrile* and the *sa carapignera* to maintain the insulation between the two containers.

The second step is creaming the mix-

ture with a steel palette, *su ferru 'e ferru*, a long, thin spoon with a circular section ending with a flat and lance-shaped tip. In the past, *su ferru 'e ferru* was made of iron and was cleaned of any traces of rust by rubbing it vigorously with a *sa taledda*, (a piece of terracotta), and lemon juice.

The last step is where the *su ferru 'e linna* is used, a wooden spoon that gives the product further consistency and eliminates any lumps that may form.



The Carapigna can be called such and is ready only when it reaches the typical consistency of snow. The sensation of freshness that Carapigna provides on the palate, the result of the encounter between the sourness of the lemon and the sweetness of the sugar granules, is unique.

Around the 1950s Salvatore Pranteddu (Tiu Liteddu) and Antonio Paba inherited the expert artisan skills respectively from Tiu Tanu Onano (Sebastiano Onano) and Tiu Mameli, and they formed a strong partnership that still today joins the two

families through Rinaldo Pranteddu and Gianfranco Paba. Thanks to them, the ancient tradition of the Carapigna still reaches the squares of Sardinia and is kept alive at local festivals, such as the *Sa parada de is carapigneris*, one of the most anticipated and popular events.

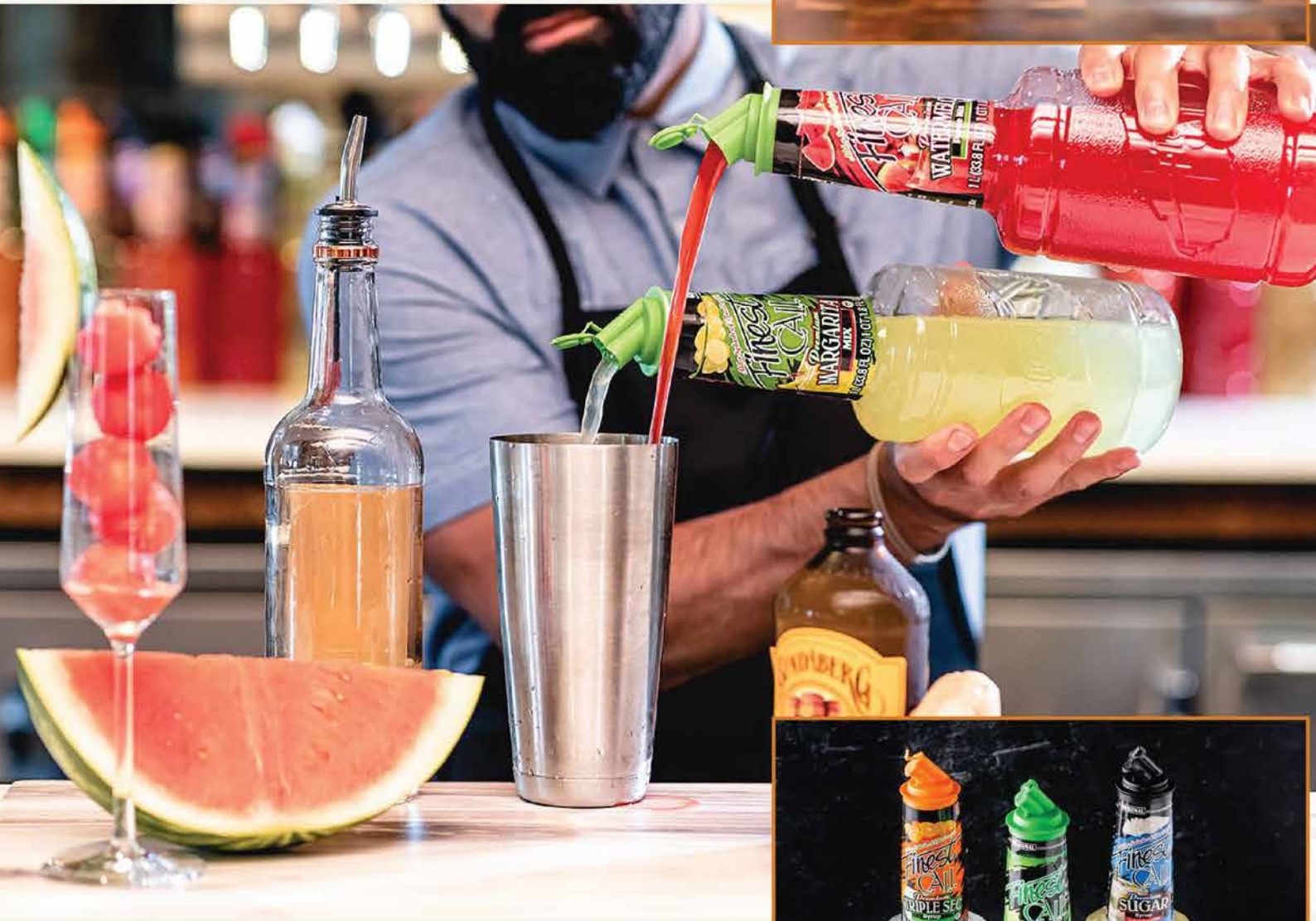
Those perfect balances created between water, sugar and lemon on the inside and ice, salt and water on the outside continue to represent the magic of the one and only, authentic, Carapigna.

Alessandro Palanca




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DRINK RESPONSIBLY



THE REAL, VERY ITALIAN HISTORY OF THE SPRITZ (2)

A drink with a fascinating story which carries in itself the inspiration and history of the whole of Veneto

BY **BASTIAN CONTRARIO**

Such a refreshing joy for the palate that first Spritz... we drank it together in the last issue, served to us by the Bolla brothers at the “Al Calice” bar counter in Venice, one hundred years ago. The recipe was very basic: soave from Verona, seltzer and the essential lemon peel, but no one dare call it simply water and wine!

As one of our illustrious colleagues often likes to remind us, the job of us barmen doesn't consist in telling the customer on what day and at what time a drink was born, if in any case we do not know or understand why it was born in that way, in that given context, why it was prepared using a certain technique and served in a certain glass. But most of all, who drank it



and how the market was structured at the time. Our bar counters are not museums: we don't pass down unchanging recipes and we don't serve dates (they don't make good drinks, do dates...).

We understand the recipe, the history, the target audience of a cocktail and we refashion it for contemporary customers. This is the only way to save the great mixing classics from extinction, to avoid oblivion or worse, to end up being praised only in masterclasses ... and, last but not least, this is the right way to "fill our bar's cash register"! Which is why, although it's interesting to know the original Spritz recipe, today it's much more interesting to know how, where and for which audience it was created. Perhaps the Bolla brothers had already understood this: so they used seltzer, a great innovation at the beginning of the last century, which revolutionised the world of drinks as ice had years before. Nothing mundane, as you can see. Of course, the curiosities enthusiast in me who lives only on whiskey, unobtainable grappas and discontinued liqueurs would

like to tell you how the Veronese reached their happy finding.

Perhaps from a stay in Germany, where Rhine wine was served with water? Perhaps from America and therefore the Spritz would be nothing more than the Venetian version of a highball? I couldn't tell you, best you look it up. I haven't told you everything though, so fill your glass with something strong and let's get to the heart of a fascinating story, where we'll get rid of another "poor" Austrian.

We start once again in Venice, or rather, the whole Lombardo-Veneto region. If Zorzi already in 1928 told us that the "Il Calice" invention was known beyond regional borders, in 1936 we find the Spritz mentioned no less than in the most historically significant Italian mixing book: *Mille misture (cocktails)* by Elvezio Grassi. The author calls it "Spruzzo" (we know that at that time foreign names were Italianised) and calls it a classic aperitif from Lombardy, but the recipe is almost the same as the one used at "Al Calice". To prepare it "pour the following into an aperitif glass:



at the time and the volume of the glass itself, it must be the one in which the drink was born.

“A footed glass, narrow at the bottom and gradually widening towards the mouth, of about 100 to 150 grams”. A drink, therefore, that inspired lightness even in its presentation, served chilled but without ice, to be finished in a few sips, and then possibly have another. We will come back to just how it ended up very recently in wine and Spanish balloon glasses, buried by the iceberg that sank the Titanic. Did someone once again confuse an aperitif glass or the “Al Calice” osteria’s name with the instruction on how the drink should be served? I know you are wondering when Aperol or Prosecco come onto the scene, but I also know that the most well-versed of you are wondering when bitters is added to this drink, because sooner or later it had to happen.

The first technical definition of cocktail, dating back to 1806 (when the sling became a cocktail or bittered sling), was already known in Italy when the Spritz was invented (G. Ciocca, *Gelati, dolci freddi e rinfreschi – Ice cream, cold desserts and refreshments*, Milan, 1913). Or rather, there was an awareness of the importance of bitters in drinks upon the arrival in Italy of American blending at the end of the nineteenth century. This is exactly what happened with the Spritz. We don’t know exactly when this happened, but we know where and why – another twist in the tale...

In 1978 another important book was published, “*El canevin de le botilie*”, by cooking-school student Mariù Salvatori de Zuliani. The writer, a member of the good Venetian middle class, attended the local Accademia Italiana della Cucina (Italian Academy of Cooking) and had already pub-

Bevi così il tuo **SPRITZ**



Aperol Spritz



Bitter Spritz



Cynar Spritz



Select Spritz



L'amaro



1/3 BITTER



1/3 SODA, SELTZ O ACQUA GASSATA



1/3 VINO BIANCO O SPUMANTE



70% local white wine, 30% chilled seltzer. Serve”. Grassi puts it in the glass... and due to the proximity in time to the Bolla brothers’ invention, the destination of the aperitif, the types of glasses that existed

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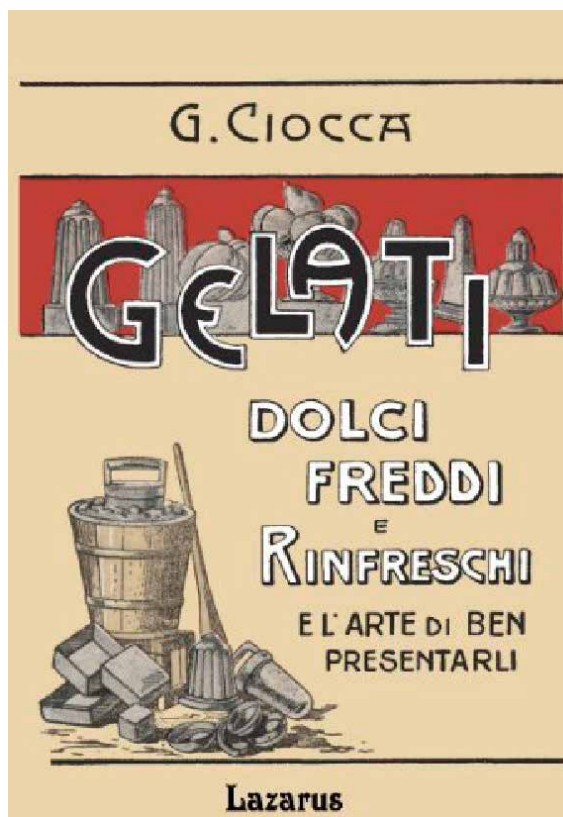




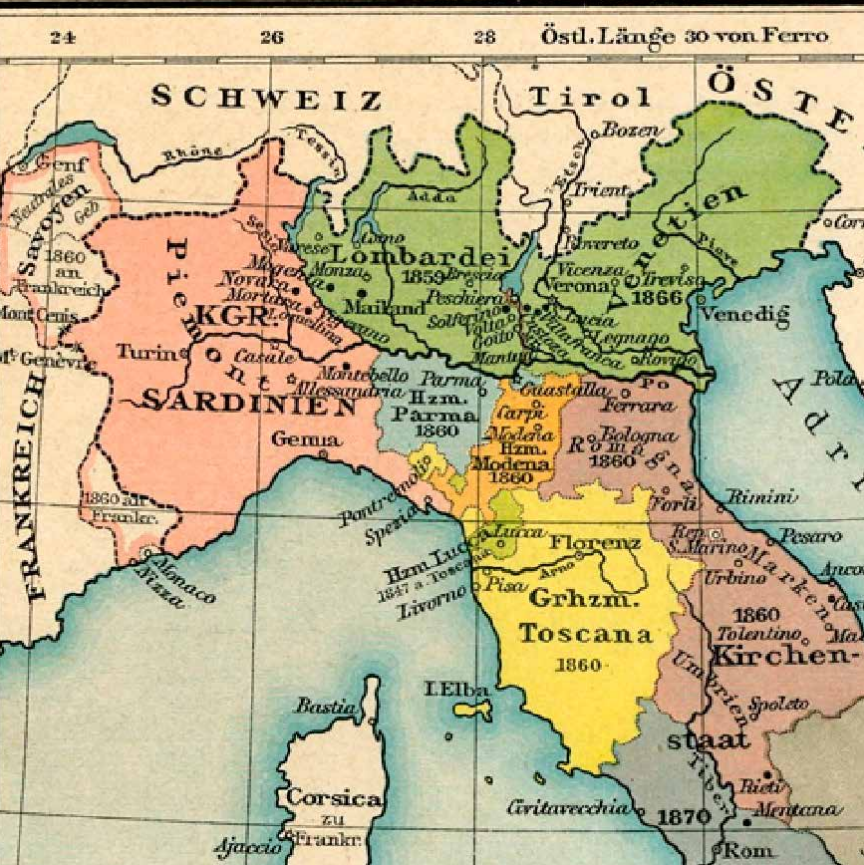
lished a couple of very successful recipe books. Obviously, not wanting to neglect drinks, she collected family recipe books and thanks to these too, she collated in her book the classic recipes of liqueurs, infusions and drinks that were made and consumed in Veneto between the nineteenth and twentieth centuries.

A woman of great culture, she wrote the entire book in perfect Venetian language, at a time when the use of written Venetian had already almost been lost. Among the aperitifs there was the “Spriz”, coming from the Zanotto recipe book and indicated by the author as a Paduan custom. Salvatore de Zuliani tells us that it was the traditional aperitif of the Venetians and that it was prepared with: a glass of white wine; a quarter glass of any bitters (and she tells us that the most popular at the time of writing were Cynar, China and then all the others from the area) and a bit of lemon peel. If desired, a drop of gin was added, called “greedy” or an olive which, she indicates, is a simple reference to more noble drinks, since it has nothing to do with the Spritz. For now, this is the first reference to the “modern” Spritz.

Seltzer disappeared and bitters arrived



somewhere between 1936 and 1978 in Padua. At the end of the nineteenth century, this city in Veneto was of importance to the production of bitters and bitters for aperitifs. We had Pezziol, but also the Barbieri brothers, inventors of Aperol, making names for themselves. After the Second World War, the Luxardo family also started operations again on the Euganean hills. Many other bitters arrived in the city, such as Ferrol Mazzoleni, Cora, in addition to the various “house bitters” at a



time when bars still produced their own infusions and liqueurs. Bitters were consumed and advertised as aperitifs, served neat or with soda and all this continued until the mid-1990s. Someone though (a talented barman? A member of the Zanotto family?) transformed the Spritz into an American-style cocktail. If seltzer most likely completely disappeared only in home recipes (since it was rare to have a soda siphon at home), of much greater interest is the second detail given by Salvatori de Zuliani's careful reconstruction: bitters, in the Spritz, is the part that can vary and depends on taste, but mostly, on what the bar had on its shelves at the time. Certainly, one of the most popular bitters in Padua was Cynar. It is a bitters that includes cynarin among its ingredients, a substance extracted from artichokes.

Pezziol produced Cynar from 1948 until the end of the 70s when the company, still from Padua although it was registered in Milan, was sold to Erven Lucas Bols, which in turn was acquired in 1993 by the Davide Campari Group. Cynar was so widespread, not only in the Padua area but throughout the Veneto region as early as the 1950s, because the company's distribution policy was to reach every bar, even the smallest and most remote.

The first Spritz recipe as we know it today, using Campari, Aperol or Select, I found mentioned after much research only in a publication from 1995, "Grande libro dei cocktail" (Great cocktail book), by an unknown author and published by Zeus editions. In the collection we find the classic Spritz recipe, identical to that of the Bolla brothers about 80 years prior, then the recipe using Campari, Select and Aperol bitters. In short, a sort of Dry Martini, *medium* and *perfect* in the Lombardo-Venetian way!





CREDITO FOTO: GRAZIAMAGAZINE.COM

DRINK RESPONSIBLY



It should be noted that even in the mid-90s wine remained the base of the cocktail. In fact, in the three “coloured” versions of the basic recipe (3/4 glass of white wine, seltzer, lemon zest), a spoonful of bitters was added. None of the versions included ice, but it was recommended that the glass and ingredients be very cold.

Today the best-selling Spritz in the world

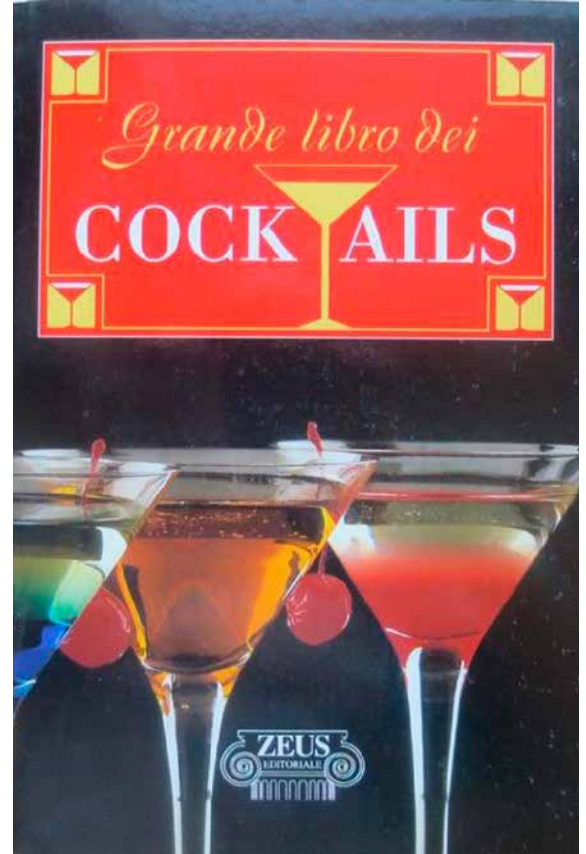
is the one that is most advertised. Bitters ended up becoming the base of the cocktail instead of wine, completely undermining the balance of the drink, as well as all the elements that characterised it. Still wine was replaced quite recently by Prosecco, very “trendy” and easily found all over the world. To tell the truth, this part of the story is the one that interests me the least.

- Scherry Spider** (*Ragno Xà-rès*).
Versate in un tumbler di cristallo:
1 pezzetto di ghiaccio
3 spruzzi Angostura
30% Scherry vino
1 fetta limone
60% Ginger Ale (Birra con Zenzero).
Smuovere bene e servire con pagliette.
- Sidro Imperial** (*Dissolante*).
Versate in un calice da vino:
10% Absintie
40% Calvados
50% Sidro
2 pezzi di ghiaccio.
Smuovere bene e servire con pagliette.
- Soyer au Champagne** (*Classico*).
Versate in un tumbler grande:
2 pezzetti ghiaccio
10% Sciroppo Granatina
10% Cognac
80% Champagne secco.
Smuovere col cucchiaino.
Guarnire con fette d'arancia e limone, servire con pagliette.
- Soyer au Cider** (*Classico*).
Versate in un tumbler grande:
2 pezzetti di ghiaccio
10% Sciroppo Lampone
10% Cognac
- 80% Sidro.
Smuovere col cucchiaino.
Guarnite con fette di mele e servite con pagliette.
- Soyer au Rhin Wein** (*Classico*).
Versate in un tumbler grande:
2 pezzetti di ghiaccio
10% Sciroppo di Granatina
10% Cognac
80% Vino del Reno
1 spruzzo di Seltz.
Guarnite con fette d'arancia.
Servite con pagliette.
- Soyer Cinzano** (*Classico*).
Versate in un tumbler grande:
2 pezzetti di ghiaccio
10% Maraschino
10% Cognac
80% Gran spumante Cinzano.
Smuovere bene, guarnire con fette d'arancia e servire con pagliette.
- Spruzzo** (*Classico Aperitivo Lombardo*).
Versate in un calice aperitivo:
70% Vino bianco nostrano
30% Seltz freschissimo.
Servite.
- Stupido** (*Rinfrescante*).
Si versa in un ballon:
1 buccia grande di limone.
Riempite di:
Acqua San Pellegrino fresca.
Servite.



In Venetian osterias I no longer see anyone who knows how to make a difference, an enlightened barman who knows how to adjust a popular drink to customers' new tastes. I see bar workers, who instead of studying the classics of mixing, copy what they see in an advert. Advertising communicates products and ideas – it doesn't make a barman. Now that you know the other side of the Spritz's story, my hope is that you will be a little happier preparing it, even if you work at the Bar da Bepi in the deep Venetian hinterland where you make 1,100 every day.

My hope is that you will treat it like any



other great mixing classic, with intelligent and respectful twists. My hope is that you will remember that it is a drink that holds in it the inspiration and history of the entire Veneto people, from Verona to Venice, up to Padua, but obviously, my hope is most of all, that when I ask for a Spritz at your bar you will not serve it to me in a wine glass!

Bastian Contrario

Simply Squeeze

REAL

COCKTAIL INGREDIENTS®



- Banana Real**
Infused with premium Cavendish Bananas from Costa Rica
- Crisp Apple Real**
Infused with premium pineapples from Costa Rica
- Piña Real**
Infused with premium pineapples from Costa Rica
- Black Cherry Real**
Infused with premium Chilean Black Cherries
- Blueberry Real**
Infused with premium Goldraube Blueberries from the Pacific Northwest
- Peach Real**
Infused with Elegant, Summer & Rich Lady Peaches
- Mango Real**
Infused with Alfonso Mangoes from India
- Raspberry Real**
Infused with Willamette and Glen Clova Raspberries from the Pacific Northwest
- Coco Real**
Contains real coconut meat from hand-picked tropical Coconuts
- Strawberry Real**
Infused with hand-picked Camarosa, Ventana and Albion Strawberries from California
- Pumpkin Real**
Infused with premium pureed Pumpkin and hints of cinnamon, ginger, nutmeg and clove
- Agave Real**
100% organic blue Agave Nectar from the Jalisco region of Mexico
- Ginger Real**
Infused with premium Lairds Ginger puree
- Passion Real**
Infused with premium Purple Passion Fruit from Vietnam
- Kiwi Real**
Infused with premium Kiwi from New Zealand
- Blackberry Real**
Infused with premium Marion Blackberries from Oregon

Flavorful

Mixable

Squeezable

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