

THE BERLIN TASTING

A MILESTONE IN THE
HISTORY OF THE CHILEAN
WINE INDUSTRY
Berlin, January 2004



Viñedo
CHADWICK



DON MAXIMIANO
Founder's Reserve

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A MILESTONE IN VIÑA ERRÁZURIZ HISTORY

January 2004

Press Release

An international jury consisting of many of Europe's top wine writers and wine buyers has placed two Chilean cult red wines ahead of many of the most expensive and reputed wines of Italy and France.

In an historic decision, established French 'classics' such as Château Lafite, Château Margaux, Château Latour; and Italian cult wines Tignanello, Sassicaia, Solaia and Guado al Tasso were placed by judges a distance behind the two winning wines, both from Chile.

The blind tasting, which was held in the new Ritz Carlton Hotel in Berlin, saw sixteen wines - six Chilean, six French and four Italian from the 2000 and 2001 vintage, being ranked by 36 judges. These were divided into three Chilean 2001 wines; three French 2001 wines; four Italian 2000 wines and three apiece from Chile and France from the 2000 vintage.

Viñedo Chadwick 2000 from Viña Errázuriz's Maipo Valley vineyards was placed first, ahead of the Señal 2001, a joint venture wine between Viña Errázuriz and Robert Mondavi of California. In third place was Château Lafite 2000.

Eduardo Chadwick of Viña Errázuriz, who was present at the tasting, was stunned by the result:

"This is a milestone in the history of the Chilean wine industry. The result of this recent tasting mirrors the excitement created by the famous Paris tasting of 1976, organised by wine writer Steven Spurrier, which saw Stags Leap Cabernet Sauvignon 1973 from California beating the mightiest of Bordeaux. The fact that Steven Spurrier was also a judge in this latest international tasting makes it all the more remarkable."

Steven Spurrier commented: "This result was all the more surprising since the tasters were almost entirely European, top sommeliers, wine merchants and journalists from Austria, Denmark, Germany, Russia and Switzerland, spearheaded by Markus Del Monego MW, Jens Priewe of Weingourmet (Germany), Jürgen Mathäus of Wein + Markt (Germany), Peter Winding of Vinblad et of Denmark, Tatiana Gagen of Le Gourmet (Russia) Rene Gabriel of Weinwisser (Switzerland) and Peter Moser of Falstaff (Austria), along with Andrew Catchpole (Daily Telegraph), Richard Ehrlich who is American (Independent on Sunday), among others and myself."

In the words of René Gabriel of Weinwisser in Switzerland, "Each time I open the best Chilean wines I realize that they are each time getting closer to the world class – also with very attractive prices in front of established icons"

The Viñedo Chadwick vineyard was planted in 1992 with Cabernet Sauvignon, Cabernet Franc and Carmènere, all famous Bordeaux grape varieties. 1999 was the first vintage of the wine. The winning wine is a 100% Cabernet Sauvignon.

The wine in 2nd place, Señal 2001 is a blend of 75% Cabernet Sauvignon, 15% Merlot, 6% Cabernet Franc and 4% Carmenère from the Aconcagua Valley, north of Santiago.

Following Château Lafite 2000 came Señal 2000 and Château Margaux 2001 at joint fourth place. Then in joint sixth place came the two classics of Château Margaux 2000 and Château Latour 2000.



Berlin Tasting Results

List of the wines and their ranking

Wine	Ranking
2000 Viñedo Chadwick Viña Errázuriz, Maipo Valley	1
2001 Señá Viña Errázuriz & Robert Mondavi Aconcagua Valley	2
2000 Château Lafite Premier Grand Cru Classé, Pauillac	3
2001 Château Margaux Premier Grand Cru Classé, Margaux	4
2000 Señá Viña Errázuriz & Robert Mondavi Aconcagua Valley	4
2000 Château Margaux Premier Grand Cru Classé, Margaux	6
2000 Château Latour Premier Grand Cru Classé, Pauillac	6
2001 Viñedo Chadwick Viña Errázuriz, Maipo Valley	6
2001 Don Maximiano Viña Errázuriz, Aconcagua Valley	9
2001 Château Latour Premier Grand Cru Classé, Pauillac	10
2000 Solaia Marchesi Antinori, Toscana IGT	10

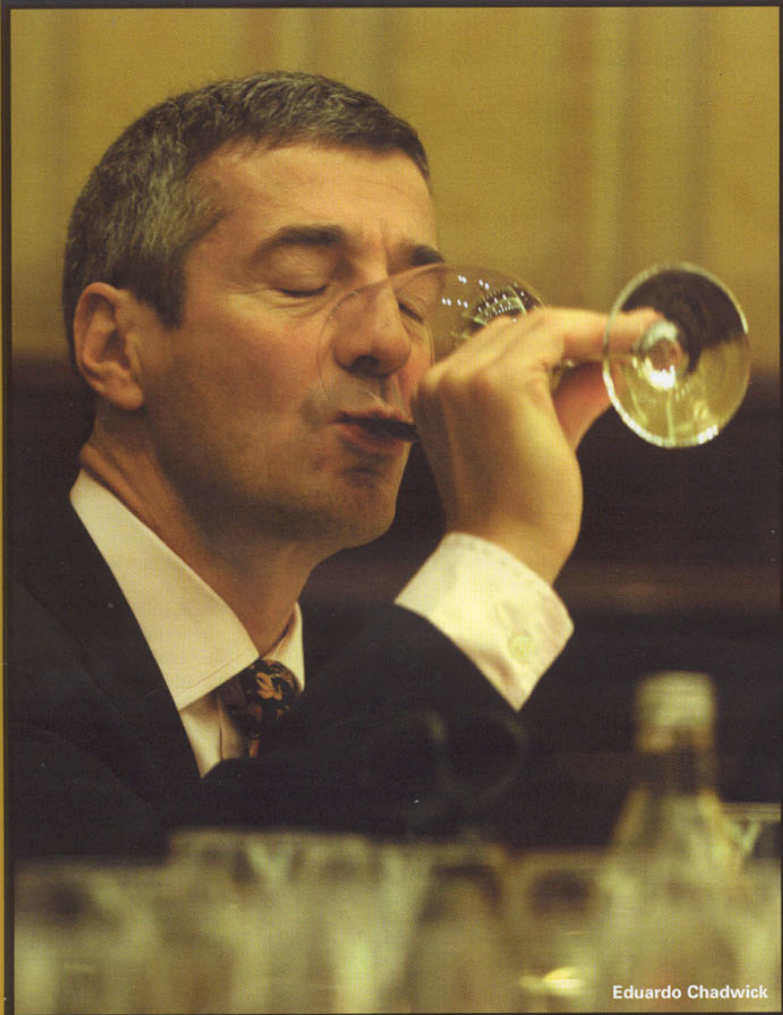


UNITED KINGDOM PRESS COVERAGE



blind tastings

BLIND MAN'S BLUFF



Eduardo Chadwick

PHOTOS: MARTIN LENGEMANN

The 'Judgement of Paris' tasting of 1976 set a powerful precedent for using blind comparative tastings to boost the reputation of premium New World wines. But are comparative tastings truly valid, or have they become gimmicky? John Stimpfig considers the question

If there was a prize for the most significant and newsworthy tasting of 2004, it would undoubtedly have to go to Eduardo Chadwick of Viña Errázuriz. You may recall that earlier this year Chadwick invited 36 European wine professionals to Berlin to blind-taste three of his super-premium icon reds from the 2000 and 2001 vintages against some fairly stiff Cabernet competition: the same vintages from the likes of Latour, Lafite and Margaux from Bordeaux and Sassicaia, Solaia and Guado al Tasso from Tuscany.

Yet to everyone's surprise and astonishment (including Chadwick's), three out of the six Chilean reds on show were voted into the top four positions, with the Mondavi-Errázuriz 2001 *Seña* coming second and 2000 *Viñedo Chadwick* taking the top spot.

The giant-killing result naturally garnered a massive amount of press coverage across the wine world. One reason why it struck such a chord was that this tasting echoed the landmark 'Judgement of Paris' tasting organised by Steven Spurrier in 1976. That event put California firmly on the fine wine map when a group of all-French tasters shot their own wine industry in the *derrière* by rating a then-unknown Stags' Leap Cabernet ahead of several *crus classés*. On that occasion, the tasting made it onto the cover of *Time* magazine, while the winning wines made it into the Smithsonian Institution in Washington.

What added to the sense of déjà vu was that Spurrier was also acting as the panel chairman in Berlin. And although he personally favoured France in Germany, the significance of the result was by no means lost on him.



blind tastings



The Judgement of Berlin? René Gabriel, Eduardo Chadwick and Steven Spurrier at work

'It was an amazing tasting, with a great line-up of tasters, all of whom knew the wines,' he said. 'And of course, the most extraordinary thing was that it was a group of almost exclusively European tasters which decided to place the New World wines ahead of the classics from France and Italy.'

Whether the Berlin tasting can achieve the same for Errázuriz and Chile that the Paris tasting did for Stags' Leap and California remains to be seen. Most obviously, at the fine wine end of the UK market, there is still no shortage of prejudice about Old World superiority over the young New World pretenders. But some things have undoubtedly changed. And one of the most obvious is the growing sense of confidence among an elite of New World producers regarding the quality of their super-premium wines. For some, the only way they feel that they can effectively break through this glass ceiling is to take on the opposition in the most direct and visible way.

The net result has been more and more Paris/Berlin-like comparative blind tastings in recent years. When Mondavi and Errázuriz launched Sena in 1997, they did so with a series of global tastings against some heavyweight Cabernets including Lafite and Margaux. More recently Argentina's Nicolas Catena also pitched his Cabernet-based Zapata against several crus classés from Bordeaux. Meanwhile, Geoff Merrill has also just recently conducted yet another international road show blind-tasting his Henley Shiraz against some world-class Shiraz/Syrah opposition. And last year, Jan-Erik Paulson put on a tasting in which a group of Austrian Grüner Veltliners hammered Burgundy by taking the top seven slots.

Almost invariably, it is the case that these tastings are not being conducted for reasons of altruism or generosity. Instead, they are highly targeted marketing exercises designed to change perception, garner a few column inches and build distribution. 'It's very simple,' says Lenz Moser of Mondavi Europe. 'The main point of them is to gain recognition from gatekeepers, journalists and customers. But you have to be very sure of yourself to do this sort of thing if you are to succeed.'

In London in September, Mondavi invited a group of British wine professionals (sommeliers, journalists, merchants, restaurant buyers and consultants) to compare and contrast corresponding vintages of its Reserve Cabernets from the 1990s with the highest-scoring first growth of that year. Yet despite competing against the 1995 Margaux and the 1996 Latour, it was the 1996 and 1998 Californians which took the top two spots. Naturally, Moser was exuberant at the result, which was the best of six similar tastings across Europe. 'To get this kind of third-party endorsement is incredibly valuable,' he says. 'It makes the whole exercise worthwhile.'

But for these events to be convincing, they have to be scrupulously conducted. According to Spurrier, whose influential palate is often present, 'everything has to be completely above board. It's all a question of who the tasters are as well as which wines and which vintages you are comparing. If something's amiss, they are not credible.'

Clearly, though, not everyone is averse to shuffling the pack. At a tasting in Lisbon last year, a group of 15 Portuguese reds claimed victory over a rest-of-the-world team that

'Everything has to be completely above board. It's all a question of who the tasters are as well as which wines and which vintages you are comparing. If something's amiss, tastings are not credible' Steven Spurrier



blind tastings



René Gabriel, Eduardo Chadwick and Steven Spurrier

boasted Pétrus and Cheval Blanc in the line-up. It looked like a level playing field with no home advantage, except that the two Right Bank wines both came from the relatively lacklustre 1997 vintage rather than the titanic 1998. And that wasn't the only cry of foul. As Jancis Robinson MW pointed out, 'comparing them with a ragbag of top wines from around the world made from quite different grape varieties is a quite dubious exercise. And since Portugal represented half the entries, but only one-third of the top wines, its "victory" is hardly resounding.'

Merrill acknowledges that some people select wines of good pedigree from off vintages. 'But it's pretty pointless. I chose seven world-class wines for a specific reason to compete with my Henley Shiraz, and I'll stick with them going forward,' said Merrill at the recent London leg of his 1998 world tour. The line-up includes Guigal's Château d'Ampuis and Jaboulet's La Chapelle, as well as Grange, Hill of Grace, Balmoral, Eileen Hardy and Tahbilk 1861. 'So I'm obviously not putting my wine up against dogs,' he adds.

But even if the contestants are fairly matched in terms of grape variety and vintage, some still question the validity of these events, especially when it comes to New World vs Old World grudge-matches. One of the doubters is no less than Brian Croser, who believes that tastings like the one in Berlin are



fundamentally flawed. 'Of course these tastings serve a purpose,' argues Croser. 'They demonstrate that, in most cases, the young wines of the New World look more concentrated and fruity than the young wines of the Old World. However, if you want to make a valid comparison between, say, Bordeaux and the New World, then don't do it on today's release wine. Do it a couple of decades later at the very minimum.'

'Moreover, these tastings can never guarantee a correct result because you could get a completely different outcome one day from the next – depending on the panel or the environment. So all they guarantee is a result that is not biased by a knowledge of the label.'

Farr Vintners' Stephen Browett is of the same opinion, describing these types of 'apples-and-pears' tastings as absolutely ridiculous. 'They don't prove anything at all,' he says. 'When you put a juicy, jammy wine with American oak and lots of opulence against a young backward Bordeaux, of course it is going to win in a blind tasting. But it certainly doesn't mean it is the better wine.' Even Robert Parker has lined up against these sorts of tastings, writing that, 'judges in blind tastings almost always prefer the fruitier, open-knit, easier-to-understand styles'.

When I put this to Eduardo Chadwick, he refuted it, pointing out that 'the key issue that the Berlin tasters were asked to rate was quality and not approachability. Remember also that these were not inexperienced consumers but highly regarded professionals who are used to tasting, comparing and assessing en primeurs at an even earlier stage of their development.'

'I accept that some cynics may think that this event is a gimmick. But that is not the case. How else can you compare wines of this quality and calibre? Look, we are not saying that our wines are the best in the world or better than the first growths. But what this tasting proves is that they are of similar quality and deserve a place at the top table.'

For the contenders who organise these tastings, the key factor is the blind-tasting element – 'because it creates a level playing field by eliminating external influences such as price, history or reputation,' says Chadwick. Merrill agrees. 'It means that people are assessing actual wine quality instead of drinking labels,' he says. 'That can be very challenging but also very revealing.'

The same is true for Moser. 'We have debated it a lot in these tastings, because when you look at the viticulture, winemaking and wine quality, we do things at least as well as the French and the Italians,' he says. 'But we have to face the fact that there is one major element that separates us from

blind tastings

Bordeaux and that is 200 years of history which cannot be changed. But over time, we want to convince our customers that we belong in the same company as the first growths. Obviously, we recognise it is a long-term project.'

It could be argued that the wannabe contenders have nothing to lose and everything to gain by participating in these tastings. As Spurrier says, if you beat Pétrus it's a great story and if you come second it's hardly a disgrace. But Merrill argues that if the result goes against you badly, getting egg all over your face can be a humiliating experience. Although Henley has performed extremely well in almost all its international outings, it did bomb on one occasion – embarrassingly, on its home turf in



Eduardo Chadwick

Melbourne. Merrill believes the wine came last because it was marginally corked. Fortunately for him it has proved to be a one-off occurrence.

This is just as well given the fact that tastings like this tend to be extremely costly to finance and organise. Each leg of the Mondavi tasting programme came in at around £10,000, while the one-off Berlin tasting must have cost several times more. Moreover, many of these wines are made in remarkably small quantities. Merrill makes just 200 cases of Henley, while Errázuriz produces just over 7,000 cases of its three super-premium wines. 'This is a very expensive thing to do,' says Moser. 'But if you are in the luxury segment of the market, nothing else will do it. So I think it is worth every penny.'

Of course, quality isn't the only issue at stake. The subtext of the debate is also about price and value. When Seña was first released in 1997, Chadwick recalls that it was criticised, almost exclusively in the UK, for

'There has been amazing interest from the key trade following the Berlin tasting. Of course, it will take time for the market to really change. But I think it will move in our direction. In 1990, the New World's market share was only 1%. Look at it now'

Eduardo Chadwick



being too expensive and not good value in relation to tried and tested claret.

Seven years on, Chadwick believes that the momentum has swung back in Chile's favour, as Bordeaux en primeur prices have risen exponentially. 'At the Berlin tasting our wines were retailing at £40 a bottle, whereas the 2000 first growths were selling for £250 or more,' he points out.

The message is blindingly obvious. Chadwick hopes and believes that this price differential offers him a real opportunity to establish Seña and Viñedo Chadwick as modern, classic investment wines, particularly with a younger, less traditional consumer base. 'Of course, people will continue to buy and enjoy the classics,' he says. 'But I believe the Berlin tasting shows that Chile deserves a place in their cellars too.' Naturally, Moser makes the same point. 'People have to realise that Bordeaux can never be cheap again,' he says. 'Meanwhile, our wines are standing shoulder to shoulder in terms of quality at less than half the price.'

Will merchants, sommeliers and consumers listen? Farr Vintners, for instance, remains sceptical. It sees no demand for super-premium Chilean reds among its Francophile clientele. 'So far, there are no signs whatsoever of a collector showing interest in Almaviva or Seña,' says Browett.

But Chadwick remains optimistic. 'It is a chicken-and-egg situation – you need to create a market in order to gain distribution,' says Chadwick. 'And I can assure you that there has been an amazing added interest by the key trade following the publicity from the Berlin tasting. And to that extent it has already created awareness and changed perceptions. Of course, it will take time for the market to really change – perhaps 10 or 20 years. But I think it will move in our direction. In 1990, the New World's market share was only 1%. Look at it now.'

Should we spare a thought for the cru classés in Bordeaux, which are usually the target of these competitive tastings? Hardly, argues Brian Croser. 'If I were sitting on a first growth in Bordeaux, I wouldn't be too fed up by all this,' he says. 'After all, they only have to compare the prices they are getting and the volumes they are producing. And remember that they are getting recognition as the benchmark everyone else is aiming for. They are the quality that everyone in the New World aspires to.'

Ironically, therefore, there seems to be something of value in these events for everyone concerned, which obviously includes the tasters too. And what that means is that, for the foreseeable future, we can probably look forward to even more of them. ■



Illustration by Chris Burke.

the perils of blind man's bluff

'Tis the season to drink jolly good wine. And, if some blind tastings are to be believed, you can't do better than New World, says John Stimpfig.

If you're planning to go a little bit off-piste for Christmas this year, and forego the usual claret with the turkey and sprouts, then two alternative pouring suggestions might be a bottle of the 2000 Viñedo Chadwick or the 2001 Sena. Admittedly, both these ultra-modern Chilean wines are pretentiously adolescent in age and pedigree. But they do have an interesting story to tell. At a set-piece wine tasting held earlier this year in Berlin, a group of professional wine tasters put these two Cabernet Sauvignon-based reds ahead of three Bordeaux First Growths and four Super Tuscan reds.

At first sight, such an earth-shattering result seems too good (or bad) to be true. How could an arriviste like Viñedo Chadwick, in only its second vintage, topple the likes of Margaux, Lafite and Latour, not to mention trouncing Tignanello, Sassicaia and Solaia? Perhaps it was a freak-like fluke. Failing that, maybe there was something wrong with the quality of the tasters or the integrity of the organisers. Were they comparing like with like vintages or was it all fixed in the Chileans' favour?

As it turns out, it's not the first time that these super premium Chilean reds have performed well in such esteemed company, though nothing like as well as this. Nor was human error to blame. The tasters were highly regarded and almost exclusively European, including such unbiased pros as the UK's Steven Spurrier, Switzerland's René Gabriel and Germany's Markus del Monego MW, not to mention more than 30 other sommeliers, wine buyers and wine writers.

Moreover, the tasting, organised by Viña Errazuriz's Eduardo Chadwick, was conducted blind and therefore entirely above board. As for shuffling the pack, the vintages in question were the 2000 and 2001, which clearly didn't suit the Chileans. The Millennium Bordeaux vintage has been hailed as one of its greatest ever, with the critic Robert Parker giving 100 points to both Margaux and Lafite. Effectively, these wines are vinous perfection.

Inevitably, the Berlin tasting caused something of a storm in a wine glass, aided and abetted by the fourth estate which seized on the disparity of stature, history and price between the contestants. Here were two relatively unknown Cabernet-based wines costing less than £50 outscoring three liquid legends costing up to and over £300 a bottle. Its sporting equivalent would be the Chilean football team hoofing France and Italy out of the World Cup Finals. Except that this sort of giant-killing wine tasting where some underdog wine region, country or producer takes on and beats the great and good is becoming more commonplace. Recently, the Argentine Nicolas Catena has successfully pitched his super premium wine Zapata against various top Bordeaux. The Robert Mondavi Winery has done the same with its Napa Valley Cabernet Sauvignon Reserve. At a blind tasting in September in London, both the 1998 and the 1995 from California beat the best First Growths of the 1990s including the '96 Latour and the '95 Margaux. Last year, the FT's Jancis Robinson helped organise an international tasting in which a group of Austrian wines made from the indigenous Grüner Veltliner grape stormed to victory over the best of Burgundy by taking the top seven places.

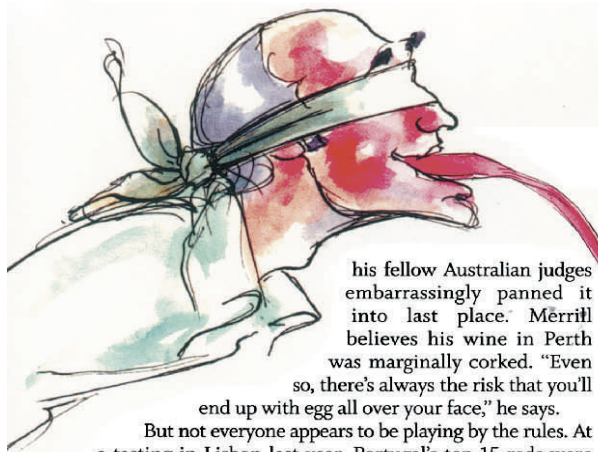
More often than not, the point of these competitive tastings is for ambitious wine producers, who are fed up with banging their heads on the glass ceiling, to try to gain recognition and acceptance by key opinion formers – and with that a few column inches, a bit more distribution and a higher margin. But apart from that, what do the tastings actually prove?

When asked this question after his Berlin victory, Eduardo Chadwick was quick to point out, "Of course, we are not trying to say that our wines are the best in the world or better than the First Growths. But we do believe we are of similar quality. And the only way you can convince the rest of the world is by blind tasting them against top class competition. Then it is just down to what people



taste in the bottle, rather than their being influenced by any preconceived ideas over price and history. However, I have to say I never expected to come first and second in Berlin. It was probably too good a result because some people simply won't believe its validity."

It could be argued that for the host producers of these high profile tastings, there is nothing to lose and everything to gain. (For the Bordelais it is the opposite, which is why they take no part in the proceedings.) But they are not without risk (or expense) for the contenders. Two years ago, when the Australian winemaker Geoff Merrill conducted a series of blind tastings for wine journalists around the world to showcase his new 1996 Henley Shiraz against some very stiff varietal competition including Penfolds Grange, Henschke's Hill of Grace, Jaboulet's Hermitage La Chapelle and Guigal's La Landonne, the results were decidedly mixed. In San Francisco, New York and London, it came first, second and third out of eight. In Melbourne, though,



his fellow Australian judges embarrassingly panned it into last place. Merrill believes his wine in Perth was marginally corked. "Even so, there's always the risk that you'll end up with egg all over your face," he says.

But not everyone appears to be playing by the rules. At a tasting in Lisbon last year, Portugal's top 15 reds were teamed against a similar number of heavy-hitters from the Rest of the World, including Cheval Blanc and Pétrus. However, the St-Emilion and Pomerol just happened to be the disappointing 1997 vintage. Had it been the 1998 or the 2000, the outcome might have been radically different. Indeed, as Jancis Robinson points out, "Comparing them with a ragbag of top wines from around the world, made from quite different grape varieties, is a rather dubious exercise. And since Portugal represented half the entries but only one-third of the top wines, its 'victory' is hardly resounding."

Some, though, simply dismiss these "apples and pears" tastings as puerile and worthless. According to Stephen Browett of Farr Vintners, tastings such as the recent Berlin event prove nothing: "If you wanted to, you could do a

Nevertheless, these sorts of high-profile tastings have had huge repercussions in forging lasting reputations. In 1976, Spurrier organised a blind tasting in Paris featuring the best of California against some very famous names from Bordeaux and Burgundy. In what became known as The Judgment of Paris, an all-French tasting panel humiliatingly shot its wine industry in the foot by voting a 1973 Stag's Leap Cabernet Sauvignon and others ahead of its own Classed Growths. At the time, the story gained worldwide coverage (except in France), even making it onto the cover of *Time* magazine. Today, those wines are part of the permanent collection of American History in the Smithsonian Institution.

One reason why it was a watershed tasting was because the French tasters picked the best reds and arrogantly assumed they had to be their own. To their subsequent horror, they turned out to be Californian. For Warren Winiarski, owner of Stag's Leap "The Judgment of Paris event remains the single most important wine tasting ever held because it proved that beautiful wines could be made in places beyond France. There was nothing sacred about the French soil that couldn't be achieved elsewhere."

There is no doubt that this famous French faux pas helped transform not just California's fine wine industry but also that of the entire New World. So much so that, 30 years on, few would disagree that the best of Chile, Argentina, Tuscany, Australia and California have virtually closed the fine wine gap on Bordeaux and Burgundy. Others, including the claret-loving Spurrier, go further: "In terms of sheer top-class quality, I think the best of the New World is now equal to the best of the Old World."

It is therefore ironic that the French – particularly the intensely commercial Bordelais – have been some of the prime movers in accelerating this process. Ever since Mouton-Rothschild set up the famous joint venture with Robert Mondavi to form California's first "First Growth" Opus One in the late 1970s, French investment and technical expertise has been pouring into New World (and Old World) countries. In the Napa, Opus has been joined by Château Pétrus' Christian Moueix at Dominus. Bruno Prats (formerly of Cos d'Estournel) has been making wine in Portugal and in Chile (with none other than Châteaux Margaux's Paul Pontallier). Other French investors in Chile include Mouton at Almaviva and Lafite at Los Vascos, while Benjamin de Rothschild is

"The Judgment of Paris event remains the most important wine tasting ever held - it proved that beautiful wines could be made in places beyond France."

blind tasting of Carruades de Lafite (Château Lafite's second wine) against the Grand Vin itself. And the Carruades would probably win because it is more approachable when young. So when you put a juicy, jammy wine with lots of opulence against a young, backward Bordeaux, of course it is going to win in a blind tasting. But it certainly doesn't mean it is its equal or better."

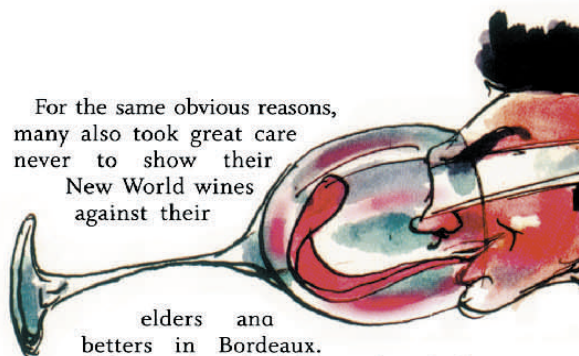
It's a view endorsed by the Australian winemaker Brian Croser, recently voted *Decanter Magazine's* Man of the Year: "All these tastings do is demonstrate that in most cases, the young wines of the New World look more concentrated and fruity than the young wines of the old world. But a more relevant comparison might be the '60s, '80s or '90s rather than two recent vintages such as 2000 and 2001. Part of the greatness of the best of Bordeaux and Burgundy is their recognised ability to age. Although winning a cross-country tasting with young wines doesn't say that the more immediately appealing wines will not age, it also doesn't say that they will."

working with the ubiquitous Michel Rolland in South Africa. More recently, Rolland has also masterminded the purchase of 850 acres in Argentina by seven French château proprietors. And so it goes on.

Naturally, wherever they went, the French were welcomed with open arms as their knowledge and presence invariably conferred instant status on a region or joint venture partner. For their part, the French were only too keen to cash in on their cachet and the fact that land prices and labour costs were generally much cheaper than those in France. However, this didn't stop the French foreign legion breaking every super premium price barrier wherever they went, encouraging others to follow suit. But however much they charged for their new overseas wines, they always took great care to make sure that these New World reds never cost quite as much as their dearly beloved Grands Vins de Bordeaux.



For the same obvious reasons, many also took great care never to show their New World wines against their



elders and betters in Bordeaux.

Philippine de Rothschild once described Opus One as the first great Californian Cru. But she also added, "I don't think a wine from California, however brilliant, can quite compete with Mouton Rothschild." Similarly, in France, Christian Moueix never shows his Cabernet-based Dominus against his Merlot-fuelled Pétrus, describing, as only a Frenchman can, the former as a "like a mistress, who doesn't cause you any trouble".

Clearly, though, if the French weren't going to invite such invidious comparisons, other vintners were. Privately, many estates from Harlan Estate in California to Veenwouden in South Africa have for years been benchmarking their own Bordeaux blends against the cru classes and other world classics to see how they measure up. Many have concluded (rightly or wrongly) that they more than merit that kind of scrutiny. Clearly, it was only a matter of time before some decided to organise such tastings in public, in order to try and prove their point.

In addition, the ever-increasing number of blind tastings and international competitions organised by wine magazines such as *Decanter*, *Wine International* and the *Wine Spectator* have long since buried the myth of the Old World's innate and permanent superiority over its New World rivals. But perhaps this is no surprise given the way in which so many new wannabe wine estates have begun to follow many of the classic French winemaking mantras. Intensely ambitious producers have been pouring money into finding and planting the best vineyards with the correct clones and the right varieties. Planting densities have increased and yields have dropped. Similarly, no expense has been spared on sourcing the finest new French oak barrels in the never-ending quest for quality. As Spurrier points out, "Now, the New World and the Old World effectively have the same vinification and viticulture. The only difference is in the soils and the climate." In other words, terroir.

And there's the rub, which should explain the yawning gulf between classic, classed growth Bordeaux and the rest of the world. For nowhere can replicate Pauillac or

Pomerol's unique soils, aspect and microclimates or their ability to produce elegant, age-worthy wines.

Unfortunately, these days, fine wine is no longer as simple as that. One reason is that some Bordeaux châteaux have begun eschewing this natural advantage, opting to follow the market taste for more concentrated and immediate, "international" style wines, which in some cases could come from almost anywhere. "What is interesting is that Bordeaux appears to be aiming for more and more ripeness. And with vintages like the 2000 and 2003, they are getting it," observes Eduardo Chadwick wryly. In the most extreme example of its kind, Jancis Robinson described the super-ripe 2003 Château Pavie as "ridiculous", comparing it to a Californian late harvest Zinfandel. The author and critic Clive Coates MW witheringly concurred. "Pavie continues to produce wine which doesn't even taste like Bordeaux," he pointed out. "Anyone who thinks that this is a wine of merit needs his head examined."

Meanwhile, many New World producers such as Croser, Mondavi and Chadwick have gone in the opposite direction, seeking out cooler climates in order to make more elegant, complex and age-worthy wines. These days, it's a brave, brilliant or foolhardy taster who can definitively pick a classy Californian Pinot from a top domaine in Volnay, let alone a flashy Right Bank claret from a modern Tuscan Merlot.

Yet despite this blurring and crossover between the Old World and the New, the young pretenders still face seemingly insurmountable obstacles if they are ever to get equal billing (and, more importantly, equal pricing) with France's finest and rarest. Because of their very newness, the new, super-premium challengers remain largely untried and untested over the long term; unlike their French counterparts, who have centuries of track record, tradition and reputation behind them. Naturally, more conservative collectors may, as yet, be disinclined to take the risk, particularly if they are buying for long term cellaring or investment purposes. However good they taste now, why take a speculative punt on a Sena or Almaviva when the Lynch Bages is such a banker?

All of which still leaves France very much in poll position, even though wines like Grange, Henschke's Hill of Grace, Sassicaia, Ornellaia, Stag's Leap Cask 23, Ridge, Opus One and others have managed to claw their way onto the starting grid. Who knows, in 10 or 20 years, having served their apprenticeships, Viñedo Chadwick and Sena might also make the grade as "modern classics". Only time and many more Berlin-like tastings will tell. ♦

United Kingdom
Decanter
April, 2004
Steven Spurrier

GLOBETROTTER

STEVEN SPURRIER

Three terroirs and a victory in Berlin

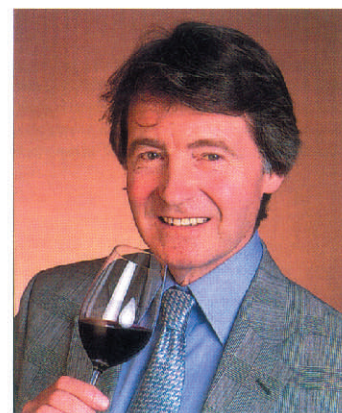
THE terroirs were the Médoc in Bordeaux, Bolgheri and Chianti in Tuscany, and the Aconcagua and Maipo Valleys in Chile. The victory went to Eduardo Chadwick of Viña Errazuriz, three of whose wines – Viñedo Chadwick 2000, Seña 2001 and Seña 2000 – emerged in the top four places in a blind tasting of 16 internationally famous wines.

The judges were told that the 2000 and 2001 vintages of Viñedo Chadwick, Don Maximiano and Seña would be tasted alongside the same vintages from the three Médoc first growths from the 1855 classification, thereby excluding Mouton

Rothschild, and four 2000 wines from Bolgheri and Chianti. As Antinori is the most widely distributed Italian brand in Germany it was not hard for the room to guess which estates would figure. Tasters were asked to rank their top three wines in descending order and these would be weighted (three points for No 1, two points for No 2 and one point for No 3) to achieve an overall ranking. The result was: Viñedo Chadwick 2000 first, Seña 2001 second, Lafite 2000 third and Seña 2000 and Margaux 2001 equal fourth.

This result was all the more surprising since of the 36 tasters 35 were European,

top sommeliers, wine merchants and wine writers from Austria, Denmark, Germany, Russia and Switzerland, spearheaded by Markus Del Monego MW, René Gabriel of *Weinwisser* (Switzerland) and Peter Moser of *Falstaff* (Austria), along with Andrew Catchpole (*Daily Telegraph*), Richard Ehrlich (*Independent on Sunday*) and myself. The only New World person in the room was Eduardo Chadwick, who did not vote. With the only unknown being the exact names to attach to the Tuscan wines, the tasting was blind in that we did not know in what order the wines were served. My own ranking was



PHOTOGRAPH: ©DEBBIE ROWE



Decanter | buying guide

Latour 2000, Latour 2001, and then Margaux 2000 narrowly ahead of Lafite 2000; with Andrew and Richard also favouring the Médoc. The conclusion has to be that the Middle European palate prefers Chilean wines to those from Bordeaux or Tuscany.

Nobody could have been more stunned by the result than Eduardo himself. René Gabriel and I had been asked to sit either side of him and to comment on the wines and open discussion while the points were added up. At the announcement of the 2000 Señal's fourth equal position, the results being read from bottom to top, Eduardo visibly relaxed. With the disclosure of the top two rankings, he was left utterly speechless.

John Stimpfig, in his excellent profile of Eduardo in *Decanter*, November 2003, stated: 'If there's one thing that miffs Chadwick above all others, it is the lack of recognition for Chile's new premium wines.' Within two hours at the newly opened Ritz Carlton Hotel on a snowy Berlin morning, the story had changed.

Such recognition of the Chadwick/Errazuriz wines, and many others, is justified, and is certain to continue. Terroir was not a high priority for Chilean wineries even a decade ago and the new vineyards that offer the same

complexities of soil and climate as in Bordeaux or Tuscany have only recently been researched and planted. While the latitude of the Aconcagua and Maipo Valleys is similar to North Africa, they are cooled by breezes from the Pacific Ocean and even colder air from the Andes Mountains.

In a convincing presentation before

SUCH RECOGNITION OF THE CHADWICK/ERRAZURIZ WINES, AND MANY OTHER CHILEAN WINES, IS JUSTIFIED, AND IS CERTAIN TO CONTINUE

the tasting, Eduardo compared the soil, subsoil, temperature oscillation, heat summation, rainfall and water retention – this last, according to Bordeaux's Denis Dubourdieu, being even more important than the soil – of these valleys with the vineyards of Bordeaux and Tuscany, which left no room for

doubt as to just what can be achieved.

The 300ha (hectare) Señal Estate in Aconcagua, co-owned with Robert Mondavi, currently has 16ha of Cabernet Sauvignon and Merlot on a granite, rock and clay base, with room for expansion. Viñedo Chadwick in Maipo has 15ha of Cabernet Sauvignon, Carmenère and Cabernet Franc on alluvial clay planted in 1992. The Don Maximiano Estate, named after Eduardo's ancestor, who founded Viña Errazuriz in 1870, lies inland from Señal in Aconcagua with 80ha of both Cabernets, Merlot and Syrah (the first of this variety to be planted in Chile in 1994) on granite soil, of which only 4ha are reserved for the Don Maximiano cuvee. From the 2001 vintage, all three wines gained between 92 and 94 points in January's *Wine Spectator*.

I stayed a couple of days in Berlin, where the museums rival anything in Paris or London, and one evening ordered a Lemberger 2001 at the excellent brasserie/restaurant Borchardt. 'I am patriotic,' said the waiter, shaking his head, 'but not for German red wines,' and suggested a Chianti. Next time, no doubt, it will be Chile.

Steven Spurrier is Decanter's consultant editor and a renowned taster.



collectors' news

Chile in the cellar?

John Stimpfig asks whether Chile's premium reds are ready for the auction scene

HOW LONG WILL it take for Chile's finest wines to establish themselves in the cellars of UK and US collectors? After the 'Berlin Tasting' earlier this year, in which Chile's Viñedo Chadwick 2000 and Sena 2001 outperformed the likes of Latour, Lafite, Margaux and Sassicaia, (all from the 2000 and 2001 vintages), the answer might be sooner than some sceptics imagined.

This landmark event, organized by Viña Errazuriz's Eduardo Chadwick, was well covered with many reports noting the similarities with Steven Spurrier's historic Judgment of Paris tasting in 1976. But will it give Chile's icon wines the momentum they need to break through? The problem for the likes of Almaviva, Clos Apalta, Montes Folly and, of course, Sena and Viñedo Chadwick has been that wines have often remained untried, untested and unfamiliar. Not surprisingly, most collectors have been reluctant to take the risk.

Today that situation could be starting to change. Few doubt that Chile can lay claim to some superb terroirs. Equally, Chile has no lack of financial investment, winemaking expertise and international endorsement. And, crucially, it won't be long before the wines begin to develop their own track records. But it hasn't been an easy ride.

One problem is that Chile's ultra-premium reds have been largely overlooked by commentators in the US. Recently though, the *Wine Spectator* has increased its coverage while the *Wine Advocate's* Pierre Rovani is set to visit Chile for the first time. For Chadwick this is 'encouraging, important and positive'.

Back in Blighty, Chile's top reds have had plenty of column inches. Unfortunately they haven't always been entirely positive. When Sena was first launched in 1997 at \$50 a bottle it was criticised by several journalists for being too pricey. Some simply pointed investors back to Bordeaux, implying it provided better quality and value.

Seven years on, Chadwick believes things have swung back in Sena's favour. Not least because the Berlin tasting proved that Sena and Viñedo Chadwick deserve their place on the top table and that Chile provides value to collectors. 'In the Berlin tasting, our wines were retailing at £40 a bottle whereas the 2000 first growths were selling at £250,' he says. And with prices for some Bordeaux 2003 going through the roof, Chadwick believes he has a real opportunity. As a result, he firmly asserts that within the next ten years both Sena and Viñedo Chadwick will be regarded as 'modern, classic, investment wines'.

But Chadwick and Chile need to have their wines listed by many more merchants if they want to reach collectors. Farr Vintners, for instance, stocks just one Chilean wine. Chadwick acknowledges the issue but says Berlin seems to have paved the way to increasing interest from the trade. No-one doubts that Chile's super-premium reds still have a mountain to climb. But at least it's looking a lot less steep.

United Kingdom
 Telegraph
 Food & Drink
 April 10, 2004
 Andrew Catchpole

Don't trust the price tag

Chile scored sensational results at a blind tasting held recently at the Ritz Carlton Hotel in Potsdamer Platz in Berlin, not too far from Hitler's old bunker. Eduardo Chadwick, head of the outstanding Chilean winery Viña Errázuriz, had set up a comparative tasting of 16 cult wines from the 2000 and 2001 vintages in Chile, France and Italy. The event promised a David-and-Goliath-style contest between Chile and some of France and Italy's top wine estates.

As members of a 36-strong jury of wine critics from Germany, Austria, Switzerland and Britain, we filed into an ornate room in which each place was set with 16 unmarked glasses of wine. Chadwick greeted us, said a few words on the scoring system, then left us to it. For the next hour, the atmosphere was intense. No labels were visible and nothing but the chinking of glasses could be heard as each taster strained every tastebud to identify and evaluate the wines.

To everyone's surprise, a £35 bottle of Chilean Viñedo Chadwick Cabernet Sauvignon took first place. The

At a recent tasting, top wine critics rated three little-known Chilean wines ahead of illustrious names from France and Italy. So why did they then choose to drink the 'inferior' bottles themselves?



ANDREW
CATCHPOLE

second-highest score went to another Chilean wine, a £45 bottle of Señá, a modern Bordeaux-style blend jointly made by Errázuriz and Mondavi of California's Napa Valley. Languishing in third place was a £285 bottle of Château Lafite from the superb 2000 Bordeaux vintage.

Other Bordeaux aristocrats, including Latour and Margaux, along with Tuscan superstars such as Sassicaia and Solaia, made for the most impressive list of runners-up I have ever seen. But it was Chile that bagged three of the top five scores.

With the tasting over, all 36 of us decamped for lunch. With the meal, we were offered any of the 16 wines. Halfway through, the super-expensive Bordeaux and Tuscan bottles were drained dry while the show-stopping Chileans were still unfinished. Did my fellow tasters not believe their notes?



Many people eye the label and swoon without thinking about what they're tasting?



A nose for it: the blind tasting in Berlin, where wines from Chile were among the star performers

To be fair, wine critics are only human, and opportunities to drink hugely expensive Bordeaux and Tuscan wines are rare. Over plates of turbot and lamb, the respected British wine expert Stephen Spurrier told me he wasn't in the least surprised by Chile's success. Spurrier sealed his reputation in 1976 by organising a now famous blind tasting called the Paris Judgement, where a Stag's Leap Cabernet Sauvignon from California shocked the French by beating several great wines of Bordeaux.

The thing to remember is that New World wines are more appealing when young," says Spurrier. "Against a bolder Chilean or Californian wine, the complexity of a young Bordeaux doesn't always stand up." Spurrier is right. This is why big, juicy New World wines impress tasters at competitions and frequently cream off a lion's share of the medals.

Another reason our fellow diners were drinking the expensive French and Italian wines with such gusto is that food helps smooth the harsh edges of these youthful European wines. Unlike many New World Wines, these French and Italian wines are designed with food in mind and this can hamper their performance in tastings.

For Eduardo Chadwick, Chile's participation in such a high-calibre tasting

was as important as the victory itself. "The point was not to try and prove any one wine better than another," he said. "We simply wanted to show that Chile could compete with other world-class wines." When Chadwick's father handed over the estate to Eduardo, he gave him the choice of keeping the family polo field or planting it with vines. Eduardo did the unthinkable and opted for winemaking.

I have long been a fan of Chilean wines, particularly those priced between £5 and £10, but I had always thought Sena, Viñedo Chadwick and several of the other expensive cult wines were overpriced and over-hyped. Berlin changed my mind. Given the choice of a bottle of Lafite for £285, or six Sena (or eight Viñedo Chadwick), with change to spare, the Chilean newcomers suddenly look remarkably good value.

The real lesson of Berlin is not to let price or labels pull the wool over your eyes. Neither is a guarantee of quality. This is as true of a £5 bottle as it is of a £500 bottle. A friend of mine has been known to fill an old bottle of Margaux with a rather average Bordeaux and serve it at dinner. A curmudgeonly trick, I agree, but it is amazing how many people eye the label and swoon over the wine without really thinking about what they're tasting.

■ andrew.catchpole@virgin.net

United Kingdom
FT Magazine
February 14, 2004
Jancis Robinson

ARTS AND BOOKS in the FT Magazine

FT Weekend

Saturday February 14/Sunday February 15 2004



JANCIS ROBINSON
ON WINE

Wines from South America's leading wine export country may still be a bit wobbly but they are certainly able to walk now

Chilean wine grows up

The single event that conferred international respectability on California wine was a wine tasting in Paris in 1976 at which well-versed French oenophiles, at that stage inexperienced in these matters, gave higher marks to some California wines than to their own most revered burgundies and bordeaux.

One enterprising Chilean wine producer, Eduardo Chadwick of Viña Errázuriz, has managed to organise a similar evolutionary milestone for the Chilean wine industry – or at least for his own wines.

In Berlin last month, 36 respected European wine tasters, including Steven Spurrier who organised the Paris event in 1976, were presented with 16 (very young) top Cabernets from Bordeaux and Chile, and managed to award the top two places to Viñedo Chadwick 2000 and the Mondavi joint venture Señá 2000, both made by Errázuriz, ahead of Châteaux Lafite, Latour and Margaux from 2000 and 2001 vintages. (Bordeaux enthusiasts may be interested to know that the two best-performing French wines were Lafite 2000 and then Margaux 2001.) I suspect that if non-Errázuriz wines had been included, notably the joint venture between Concha y Toro and Mouton-Rothschild Almaviva, Chile might have performed even better at what will doubtless come to be known in the history of Chilean wine as “the Berlin tasting”.



United Kingdom
The Independent
February 8, 2004
 Richard Ehrlich

Brave New World

Pitting your Chilean wines against some of Europe's most desirable bottles is a courageous move. But is it wise?

I'm the luckiest guy on earth. A couple of weeks ago I visited Berlin for the purpose of tasting some of the most expensive wines of Europe against some top bottles produced by the Errazuriz winery of Chile. Errazuriz, whose guest I was (along with 50 others from the UK, Germany, Switzerland and Scandinavia), had the bold idea of pitting their wines in a blind tasting against premier cru Bordeaux and super-Tuscans. Sixteen in all, 2000 and 2001 vintages. The wines on show were the Errazuriz bottles (Sena, Don Max Reserva and Vinedos Chadwick); France's Châteaux Latour, Lafite and Margaux; and top Italian wines from Sassicaia, Tignanello and Antinori.

Even though the event was conducted with impeccable respect for standard protocols, a tasting of this kind does not give a comprehensive account of the wines. It is a snapshot, taken at a single moment when the wines are at different stages of development – early stages in the case of the French and Italian wines. Indeed, it isn't even a snapshot of wines but of bottles of those wines, since bottles sealed with a cork are susceptible to random variations. Some of us tasted two

of the wines when they had been open just a few moments, as replacements for faulty bottles, while the others tasted bottles that had been open long enough to form a ring on the inside of the glass.

With these disclaimers out of the way,

the overall message of the tasting can be broached – and it is pretty clear. The Chilean wines can, a) win the highest plaudits from experienced tasters and, b) be drunk at a much

earlier age than the European wines. And they don't even need to be the most expensive Chileans, as top marks went to a wine that retails here for around £35 – scoring better than Sena, which costs £45. The Italian wines didn't fare well at all, showing leathery, raisiny qualities that I – along with many others – found positively off-putting.

The tasting illustrated the divergence between the delicate, elegant styles of the Bordeaux wines and the big, primary-fruit-packed flavours of the Chileans. These are standard features in each, and nothing new. But the preference for one or the other is sometimes considered a New World versus Old World issue: Europeans like their wines better, New Worlders like theirs. In our group, there were only two New Worlders, myself, an American, and



GLENFIDDICH BAR WRITER 2003





Eduardo Chadwick, president of Errazuriz. And still the group gave three of the top five marks to Chilean wines. First place: Vinedos Chadwick 2000. Second: Sena 2001. Third: Château Lafite 2000. Joint fourth: Sena 2000 and Château Margaux 2001. For the record, my top three were Château Latour 2001, and both the 2000 and 2001 Vinedos Chadwick.

I should add, however, that at lunch I drank with pleasure the Château Margaux 2000 that had seriously underwhelmed me in the tasting.

The tasting, dubbed “Three Terroirs”, kicked off with a talk by Chadwick about how geography affects wine. He showed how his family firm had chosen certain

sites in the hope of rivalling the ancient terroirs of Bordeaux and Tuscany. You can see what the fuss is about by buying earlier bottles of those winning wines: Sena 1999 is at everywine.co.uk for £45; and Vinedos Chadwick 1999 costs £35, also at everywine.co.uk and some Waitroses. Both are also available from independent merchants. And the vintages we tasted will be rolling along in due course.

Not cheap, accepted. Cheaper, though, than the top-scoring Châteaux Lafite and Margaux at around £400 a bottle. That’s what I would buy, if I didn’t have to sell a kidney first. But I’ve grown accustomed to having two kidneys. ■



Chile Wine
OLN
February 9, 2007



Eduardo Chadwick should now be happy that Chilean wines can fight their own corner

Chile's Volvo days are over

Tim Atkin MW once called Chile the "Volvo of the wine industry" – now he says wines from both new and established producers are often "spectacular"

Eduardo Chadwick has been clocking up the air miles over the past couple of years, travelling from his native Chile to Germany, Brazil, Japan and Canada to organise a quartet of comparative tastings. On each occasion his aim has been the same: to prove that Chile generally and Viña Errázuriz in particular can compete with the best red wine-producing nations on the planet, namely France and Italy.

The original event, held in Berlin in January 2004 as a Chilean variation on Steven Spurrier's landmark 1976 Judgement of Paris Tasting, when a bunch of upstart California wines beat some very swanky French names, was an unexpected triumph. Chadwick put up six of his own wines (the 2000 and 2001 vintages of Viñedo Chadwick, Sena and Don Maximiano Founder's Reserve) and found

that they came first, second and ninth out of 16 against the likes of Tignanello, Sassicaia and Châteaux Margaux, Lafite and Latour. Cue celebrations in Santiago.

He's since repeated the exercise (with minor vintage variations) in Rio de Janeiro, Tokyo and Toronto and, while he's never done quite as well as he did in Berlin, Chadwick and his wines have more than held their own. It may be a slight exaggeration to call The Berlin Tasting (complete with the now-obligatory capital letters) a "milestone in the history of the Chilean wine industry", but it certainly helped to undermine the impression that, when applied to Chilean super-premium reds, the term "icon" should be two words rather than one.

Chadwick has done Chile a big favour. The country has a well-merited reputation for producing flavoursome,

It might not be a Rolls-Royce but it's far less predictable than it once was

well-priced wines, but many consumers remain unconvinced of its potential to produce world-class bottles.

I once described Chile, with some justification, as the "Volvo of the wine industry", a remark that is quoted back to me every time I visit. Today, Chile is much more than that. It might not be a Rolls-Royce, but it's far less predictable than it once was. And at the top end, it has begun to deliver some spectacular results.

Chile's transformation has two main focuses: grape varieties and vineyard sources. The country's traditional strengths (Cabernet Sauvignon, Bordeaux blends, Sauvignon Blanc, Chardonnay and, to a lesser extent, Carmenère) are still there (and getting better by the vintage), but Chile has broadened its varietal base. In two weeks travelling through the country, I tasted wines made from Riesling, Viognier, Muscat, Gewürztraminer, Marsanne, Pinot Gris, Pinot Noir, Merlot, Petite Sirah, Carignan, Cabernet Franc, Syrah, Malbec and Alicante Bouschet. Chile doesn't have as many varieties as Argentina (few countries outside Italy and France do) but it is definitely moving away from the tried and tested.

Planting new grape varieties is one thing; planting them in the right place is something else altogether. Few companies have done as much research into this ▶



Viña Errazuriz, which has produced wines to rival those of the best from France and Italy

Wineries are looking north, south, east and, most commonly, west in search of new and generally cooler climates

as De Martino in Isla de Maipo, where winemaker Marcelo Retamal has become an expert on terroir. As well as owning 280ha of organically-farmed vineyards around the winery, the company buys grapes from 400 different sites, from Elquí in the north to Bío Bío in the south. In the space of a decade, Retamal reckons he's vinified 350 different wines, always searching for the ideal match between variety and location.

As the work has progressed, so Retamal has changed his vineyard sources. "I'd rather transport good grapes for six hours," he says, "than bad ones for one minute." The source of his Chardonnay, for instance, has moved from Maipo to Casablanca, to Leyda and now to Limarí. His tentative conclusions are that the best marriages are as follows: Syrah from Choapa (in the northerly Coquimbo region), Pinot Noir from San Antonio, Malbec from Maule, Sauvignon Blanc from Casablanca and Carmenère from Isla de Maipo. I say tentative, because Retamal points out that "you should never generalise about areas in Chile, because it depends where your vineyard is situated in that area. There is more than one Casablanca Valley, more than one Maule".

The man who has worked alongside Retamal at De Martino, and who kept popping up all over Chile on my travels, is the French-trained viticultural consultant Professor Pedro Parra, of the University of Chile. Parra seems to spend most of his time digging holes up and down the country and prodding at soil samples with a small hammer to discern their suitability for vines.

"We are just beginning to understand our terroirs in Chile," he told me from the bottom of a red soil ditch. The fact that he works for some of the leading names in

Chile (Concha & Toro, Matetic, Montes, Casa Lapostolle and Tabalí) speaks for itself.

Most Chilean wineries are going through the same process. As a result, the country's viticultural coordinates are changing at a rapid rate. Wineries are looking north, south, east and, most commonly, west in search of new and generally cooler climates. The thing to remember in Chile is that the east/west axis is more important than the north/south one. Limarí and Elquí (exciting areas for Chardonnay and Syrah, respectively) are both on the edge of the desert, but their proximity to the Pacific means that they have cool climates, capable of producing wines of remarkable elegance.

There is cool and cool, mind you. One thing on which everyone agrees is that Casa Marín in Lo Abarco (San Antonio) is the coldest vineyard site in Chile. Marilu Marín's pioneering operation is located only 2.5 miles from the Pacific Ocean. "It can be boiling hot in Santiago," she says, "and cool and overcast here." People called her mad when she planted in 2000, but she was convinced that she'd found a special area for elegant, minerally Sauvignon Blanc and intense Pinot Noir. My hunch is that she's right, and that, wind and bird damage notwithstanding, Lo Abarco has the potential to make great Riesling and Syrah too.

In a small plane, Bío Bío is three hours due south from Santiago. I took off in factor 20 sunshine and landed in cloudy drizzle. If Casa Marín is one of Chile's smaller operations (at only 40ha of vineyards), what Córpora is doing in Bío Bío is one of its most ambitious. The plan is to have 380ha in the ground by the end of this year, making it the region's biggest producer by far.

The company that owns the Viña Porta, Agustinos, Gracia de Chile and Veranda brands is hanging its panama hat on an area that used to specialise in lowly País and Moscatel. Like Lo Abarco, Bío Bío is cool and windy, but it's also wet (with the attendant risk of rot in the vineyard), yet Córpora is producing some very promising Chardonnay, Pinot Noir and Sauvignon Blanc.

Even more exciting is its Pinot Noir, especially the vines planted on the slopes of its Miraflores vineyard, where Burgundian consultant Pascal Marchand has advised Córpora to plant four different clones for extra complexity. "Our aim," says chief executive Jorge Góes, "is to be recognised as the biggest and best producer of Pinot Noir in Chile."

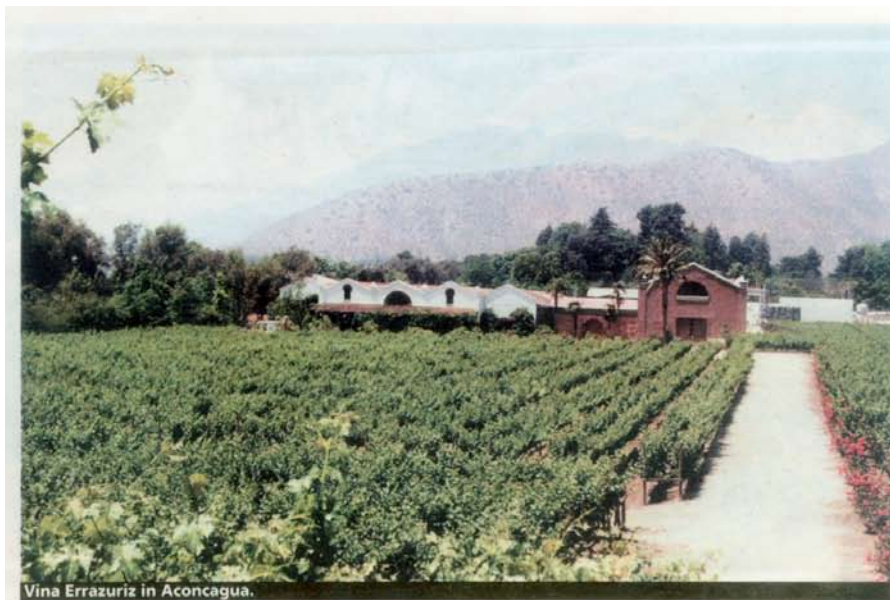
Most of the talk in Chile at the moment is about new developments in cooler areas such as Elquí, Limarí, San Antonio, Bío Bío and better-known Casablanca – but that doesn't mean so-called traditional

areas are being left behind in Chile's march towards more complex wine styles. One warmer area that impressed me was Maule, where J Bouchon, Calina, Gillmore and Casa Donoso are all making some excellent reds, with Cabernet Sauvignon, Merlot, Carmenère, Malbec, Carignan and Syrah the pick of the varieties. Randy Ullom, of the Kendall-Jackson-owned Calina, says: "Maule is an area where French varieties meet País. Too many of the vineyards are high yielding and on the flat, but if you plant on slopes and push the boundaries a bit, it's amazing what you can achieve."

Even in the Maipo, the heartland of the Chilean wine industry and the source of so many of its top Cabernets and Cabernet blends, there are new names to look out for, such as Odfjell and Antiyal. The second of these, owned by bio-dynamic specialist and star winemaker, Alvaro Espinoza and his wife, Marina, is a 7ha property in the south-eastern corner of the Maipo. 2007 will see the first crop from the couple's own vineyard, although releases to date (from bought-in fruit and the 0.5ha around their house) suggest that this has the potential to become one of Chile's best reds.

In time, I am convinced that Antiyal will join the likes of Montes Folly, Almaviva, Don Maximiano, De Martino Gran Familia, Santa Rita Casa Real, Coyam, Purple Angel, Odfjell, Don Melchior, Cono Sur Ocio Pinot Noir, Clos Apalta, Matetic EQ Syrah and Chadwick on the list of Chile's best reds.

The next time Eduardo Chadwick is tempted to get on a plane and fly to another country to pit Chilean wines against the best of Bordeaux and Italy, he should save himself the journey. Chile can more than stand on its own.



Vina Errazuriz in Aconcagua.

Clear winners

They have stopped playing sport here, but the game is on. Christine Austin applauds some winning wines in Chile

The goalposts are clearly visible across the rows of vines, a last vestige of the polo field that this flat piece of ground once was. The galloping ponies, chukkas and balls disappeared leaving this a quiet gem of a place to grow grapes.

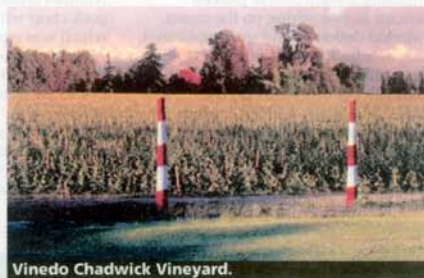
I'm in the Viñedo Chadwick vineyard in the Maipo Valley in Chile. It is a cold, late afternoon in July in the heart of a southern hemisphere winter and there is fresh snow on the nearby Andes mountains. This plot of ground, around the size of 10 football pitches which has seen many great polo matches, was eventually ploughed up and planted with vines after Alphonso Chadwick, the founder of Viña Errazuriz gave up playing polo for Chile. Now his son, Eduardo, has made this competitive arena a winning place again.

This vineyard produces Viñedo Chadwick, a wine which has been pitched in blind competition against the world's best, and won.

"We thought that this might be a good place to grow vines. After all, this was the heart of the original vineyard planted by my father back in the 1930s," said Eduardo. "But during the 1960s, the Government's agricultural reforms meant that we had to sell everything apart from 40 hectares of land."

They sold large tracts of land, leaving just the polo field and a large substantial garden, to Chile's largest company, Concha y Toro, whose head office is now just over the wall, while the Alma Viva vineyard, a Concha y Toro/Mouton Rothschild joint venture is less than 50 yards away.

The polo field was planted with Cabernet Sauvignon, plus a little Merlot which, like most Chilean Merlot turned out to be Carmenère, but that has now been taken out, leaving a classic 100 per cent Cabernet Sauvignon. Walking down the vineyard a little further, we came across a recently dug hole showing the soil structure. Just a few inches below the surface, the rich soil was full of large rounded stones, layered with smaller gravel and all the way down to more than six feet, there were vine roots digging down between the stones. "This is an old river bed," said Eduardo, "so



Viñedo Chadwick Vineyard.

despite it being a totally flat piece of land, it is good for vines because it is very well drained and the roots have to go down deep to survive."

For any New World producer, the challenge is always to see whether the wine produced can stand up to Old World scrutiny. So, armed with some very classy bottles from the Old World, including Bordeaux's Lafite, Latour, Margaux and Super-Tuscans Sassicaia and Tignanello, plus the services of some of the world's best tasters, the bottles were lined up in Berlin to do battle. The Chilean wines all came from the Chadwick estates. Viñedo Chadwick, from the old polo field, Señá, a wine that started out as a joint venture with the Californian Mondavi family but is now 100 per cent back in the Chadwick fold, and Don Maximiano made from old vines grown on the Chadwick Aconcagua estate. All wines were from comparable 2000 or 2001 vintages. The results were astonishing. Viñedo Chadwick came out top with Señá 2001 second, beating Lafite 2000 into third and Margaux 2001 into fourth place. To make sure this was not just a fluke, the whole exercise was repeated - in Tokyo and in Toronto with broadly similar results.

Was this a total surprise? "I was happy to see that we could be judged in the same company as these great wines," said Eduardo modestly, but his pride is evident



Eduardo Chadwick of Vinedo Chadwick and Errazuriz.

in the shape of a room on the estate dedicated to the tasting and its ground-breaking results.

What the 2004 Berlin tasting did show is that Chile has indeed moved forward to the point where it can no longer be thought of as just a producer of cheap, fruity wines. While it can make extremely palatable £3.99 Cabernets and Merlots, it can also fine-tune the site, the slope and the concentration to create wines that are truly world class. Within the Chadwick/Errazuriz empire, the top wines are undoubtedly good. Vinedo Chadwick (Waitrose £30, limited stock) is now onto the 2002 vintage, rather than the winning 2000 I tasted. That had dense, silky fruit, with notes of black cherry and chocolate on the nose with lush cassis fruit on the palate, leading to a long lingering finish.

The 2002 is rather more structured at present but will open up and evolve with time. Sena is another top wine, created from the ground up by the partnership of Eduardo Chadwick with Robert Mondavi of California. A new vineyard was created in Aconcagua, where cooling coastal breezes keep temperatures down and, organic from the start, now converting to biodynamic, the Cabernet/Merlot/Carmenère blend is dense, full of smoky depth and concentration, with ripe, tight tannins and an elegant finish. Sena is notoriously difficult to find on the shelf, but any good wine merchant can source it at about £50 or contact Lay and Wheeler or www.everywine.com. But there is a lot more to this company than the top wines which can clearly stand up with the world's top estates. With vineyards now established in all the smart new areas of Chile, including Aconcagua, Leyda, Casablanca and Chillue, vines have been selected to make the most of the local terroir. I enjoyed the 2006 Pinot Noir (Majestic £6.99/£5.59 on multibuy) for its floral nose, sweet cherry fruit and balanced complexity. The Blend 2003 (Waitrose £14.99) is an understated Cab/Carmenère/Shiraz and Sangiovese blend which manages to harmonise together with delicious, concentrated damson fruit. The Errazuriz Estate Shiraz 2005 (£4.99, Waitrose) is the first step of a series of Shiraz wines which become more concentrated as you climb the ladder. This version is rich, with spicy, plummy fruit and is excellent for drinking with meat and pasta, while the Max Reserva Shiraz (Thresher £11.99 multibuy) is more powerful, ripe and rolling with dark fruit flavours.

Syrah is definitely a new focus for this company. While at the vineyard, I tasted La Cumbre 2005, made from Syrah planted at the top of a range of hills at the Aconcagua estate. And the cuttings were special too. "I went to Hermitage in France to see how they could plant vines on really steep hills, and the cuttings came from there," said Eduardo. The result is a powerful wine, full of spice, layered on top of cassis and chocolate. This hasn't yet reached the market, but when it does, it will be a sensation.



CHILEAN PRESS COVERAGE



En marzo de este año adelantamos parte de esta historia que complementamos hoy con un final insuperable. Las catas a ciegas en las que viña Errázuriz expone sus mejores vinos ante los mayores expertos del mundo arrastran por el suelo esa maldita característica que creemos tan nuestra: la de los triunfos morales. POR PAOLA DOBERTI



Puro orgullo

No es la primera vez que se hace, no es la primera vez que hablamos de ella tampoco. Eduardo Chadwick, presidente de viña Errázuriz, no se anda con chicas frente a sus vinos y de un tiempo a esta parte ha venido asombrando a la escena vitivinícola con sus atrevidas catas a ciegas. En ellas enfrenta a clásicos vinos de primer orden del mundo con los tres vinos premium de su marca, a saber y por orden de precio y "prestigio", Don Maximiano Founder's Reserve (Aconcagua), Señá (ídem) y Viñedo Chadwick (Maipo).

En marzo del 2003, Munich fue el escenario que puso a prueba lo mejor de lo mejor de Burdeos, los imbatibles Mouton Rothschild, Lafite, Latour, Margaux y Haut-Brion, con los tres chilenos. Los vinos se presentaron en dos cosechas, 1999 y 2000. El jurado estuvo compuesto por expertos internacionales de prestigio. El resultado: Señá 1999 y Don Maximiano 2000 ocuparon un empatado tercer lugar inmediatamente después de Château Margaux y Ch Latour, ambos cosecha 1999.

Luego, en marzo de este año, la cita fue en el Ritz de Berlín. Reputado jurado compuesto por escritores y compradores -algunos ya habían participado en Munich- hace lo suyo en una cata a ciegas donde nuevamente están los tres vinos de Errázuriz, esta vez frente a una selección de la *crème* del vino de Francia y algunos italianos de culto como Tignanello, Sassicaia, Solaia, Guado al Tasso. El resultado: Chadwick 2000 y Señá 2001 se llevaron los dos primeros lugares, seguidos por Ch Lafite 2000.

Muchas veces la prensa se cuida de destacar este tipo de eventos -sobre todo con este tipo de resultados- por entendibles razones. Pero la credibilidad de Chadwick y la consistencia de su bodega son motivos suficientes como para convencer incluso a los más duros. Como a Jancis Robinson -quien no participó en ninguna de las catas-, que dedicó una emocionada columna del Financial Times constatando el hecho como un hito para el vino chileno. Y nosotros en ese momento nos apoyamos en ese espaldarazo para informar con enorme entusiasmo tan buenas nuevas.



Por suerte lo hicimos. Hace dos semanas, Eduardo Chadwick reeditó la cata de Berlín, un poco más escueta eso sí, pero basada en los mejores puntajes obtenidos en ella para la prensa chilena. Ahí estaban Château Lafite 2000, Ch Margaux 2001 y los súper toscanos Sassicaia 2000 y Solaia 2000. Por mi parte, tratar de reconocer y distinguir los distintos orígenes de los siete vinos fue la primera -y única en realidad- imposición. No resultó fácil, aunque sí fascinante. La concentración tenía que ver con ejercitarse ante tamaños ejemplares, claro, pero también con ese bichito interno que trataba de preferir a los que creía eran los inmortales. Hubo gusto para todo, pero también un par de unanimidades como la que concitó la muestra N° 5. La mayoría estuvo convencida de que era un francés o un italiano, de cualquier forma del otro lado. Pero no. Era de este, del nuestro. Viñedo Chadwick sorprendió por su profundidad, su concentración, su firmeza. Elegante y potente. Confieso que fue mi segunda preferencia, luego de Sassicaia 2000, otro profundo, concentrado, poderoso y también delicioso vino.

Eso. Gran experiencia. Gran ejercicio de humildad primero y de confirmación luego, de parte de viña Errázuriz. Seguramente cuando comenzaron con estas atrevidas catas a ciegas, nunca se imaginaron que la historia del vino chileno podría dividirse entre antes y después de la "Cata de Berlín". O quizás sí. Para salir ganador, primero hay que apostar.

TOP DE TOPS

"Top Veinte" es una reedición del evento que ya realizó La Vinoteca en el verano y que reúne restaurantes, vinos y servicio de primera categoría. Esta vez son 22 restaurantes (*top*) de Santiago los que se dividieron en dos quincenas, que ofrecen una carta con 20 vinos *top* (sólo de las bodegas que distribuye la tienda especializada, claro está) atendidos por un equipo de somelería *top* muy bien equipado, además de exquisitas copas y decantadores para hacer de este un panorama tan delicado como entretenido y didáctico. Auspicia Capital (*top*), lo que no es menor. Los restaurantes de esta quincena: Rivoli, Cuerovaca, La Cascade, Infante 51, Zanzibar, Le Fournil, Danubio Azul, Ichiban, Etniko, Gerinika, Zully y Pimpilpausha. Algunos vinos: Sauvignon blanc de Floresta, Chardonnay EQ de Matetic, Aliara de Odfjell, J. Bouchon Premium, Founder's Collection de Undurruga o el delicioso Sideral de Altair. Hay más. Pero para eso hay que ir (los vinos se ofrecen también por copa).





Chile
Capital magazine
November, 2004
(Translation)

Pure Pride

We printed the first part of this story in March, and today we continue with an incredible ending. The blind tastings in which Viña Errázuriz exposed its best wines against the world's greatest experts did its part to undermine the infernal "consolation prize" mentality that we so believe to be our own.

Paola Doberti

This is not the first time it has happened, and it's not the first time that we speak about it. Eduardo Chadwick, president of Viña Errázuriz, takes his wines very seriously and has been amazing the wine world for some time now with bold blind tastings in which he confronts the world's first order classic wines with his own three premium wines. In increasing order of price and prestige: Don Maximiano Founder's Reserve (Aconcagua), Señá (ditto), and Viñedo Chadwick (Maipo).



In March 2003, Munich was the setting that put the best of the best of Bordeaux, the "unbeatable" Mouton Rothschild, Lafite Latour, Margaux, and Haut-Brion, to the test against three Chilean wines. The vintages presented were 1999 and 2000. The jury was composed of prestigious international experts. The result: Señá 1999 and Don Maximiano 2000 tied for third place directly behind Château Margaux and Château Latour, both of the 1999 vintage.

The event was repeated in March of this year in the Hotel Ritz in Berlin. The reputable jury composed of wine writers and buyers—some of whom had participated in Munich—took part in a blind tasting that once again included the three wines from Errázuriz, this time faced with the crème de la crème of French wine and some Italian cult wines such as Tignanello, Sassicaia, Solaia, and Guado al Tasso. The result: Chadwick 2000 and Señá 2001 took the top two places, followed by Château Lafite 2000.

The press likes highlight this type of event, especially with this type of result—any very understandably so. But Chadwick's credibility and the consistency of his winery are motive enough to convince even the toughest critics. Such as Jancis Robinson, who did not participate in these tastings, but did dedicate a very enthusiastic column of the Financial Times confirming the result as a landmark event for Chilean wine. And we, backed by this congratulatory report, enthusiastically transmitted the good news.

Fortunately we did. Two weeks ago, Eduardo Chadwick reenacted the Berlin Tasting for the Chilean press on a somewhat reduced scale, but based on the highest scores. There was Château Lafite 2000, Château Margaux 2001, and the Super-Tuscans Sassicaia 2000 and Solaia 2000. Personally, I considered my first—and only—responsibility to be to try and recognize and identify the different origins of the seven wines. Not an easy task, but it was fascinating. I had to concentrate on performing before these exemplary wines, to be sure, but I also had to deal with that internal "bug" that tries to prefer the wines one believes to be immortal. There was something for everyone, but also a couple of examples, such as sample number 5, that provoked unanimous response. Most of the participants were convinced that it was French or Italian—from anywhere else but here. But no. It was Chilean; one of our own. Viñedo Chadwick showed surprising depth, concentration, and firmness. It was elegant and powerful. I confess that it was my second preference after Sassicaia 2000, another profound, concentrated, powerful, and delicious wine.

That's it. A great experience. A tremendous exercise in humility first, followed by confirmation on the part of Errázuriz. Surely when they began with these daring blind tastings, they never imagined that the history of Chilean wine could be divided into "before and after the Berlin Tasting." Or maybe they did. The only way to win is to make the bet.



Chile
Planetavino.cl
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Errázuriz lo hace nuevamente

Una cata similar a la mítica de Berlín en enero de este año, confirma lo que presentíamos: Chile no está tan lejos del Olimpo.

En enero de este año, la viña Errázuriz se lanzó a la piscina. Juntando a un grupo de destacados periodistas y compradores del mundo del vino, un grupo selecto y muy bien escogido, puso en cata a ciegas lo mejor de los vinos de Burdeos (Chateau Margaux, Lafite, Latour, entre otros), los más renombrados súper toscanos (Sassicaia, Ornellaia, Solaia) junto a sus tres vinos top: Viñedo Chadwick, Don Maximiano Founder's Reserve y Señá. El objetivo era simple: ver quién se paraba mejor, comprobar si las distancias entre estos íconos -que por décadas han dominado la escena enológica- se podían sostener en una cata a ciegas ante los mejores exponentes de Errázuriz.

No había mucho que perder y, por el contrario, mucho que ganar en este duelo. Tal como Eduardo Chadwick lo señala, ya con estar entre los tres mejores era un éxito sin precedentes, un resultado histórico. Es por eso que, tras la degustación, y cuando se comenzaron a ver los resultados, un Lafite 2000 en tercer lugar no fue nada de sorprendente. Y ya cuando, tras hacer las sumas y los cálculos respectivos, que Señá 2000 ocupara el segundo lugar era suficiente como para decir que el esfuerzo de organizar tamaña degustación, nada menos que en el recién inaugurado Hotel Ritz de Berlín, con un súper panel de especialistas liderado por Steven Spurrier, el gran crítico inglés, estaba pagado. Un segundo lugar, vamos, era como llegar a la final de la copa mundial del fútbol.

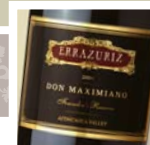
La gran sorpresa estuvo a cargo de quien ocuparía el primer lugar: Viñedo Chadwick 2000, un vino que ya había dado de qué hablar en Chile, pero que venía de una cosecha considerada como mediocre y, más encima, le tocaba competir con grandes nombres, los mejores del mundo si la fama y el prestigio son los factores a considerar. El caso es que Viñedo Chadwick ganó. En el planeta dimos la noticia en su momento, pero guardamos cautela, especialmente porque no estuvimos allí a pesar de que nuestro editor, Patricio Tapia, fue invitado a la cata y no pudo asistir. Esperábamos, entonces, que Errázuriz se animara a realizar el encuentro, esta cata ciegas, en Santiago para comprobar con paladar de primera fuente, si es que era verdad toda esta gesta heroica. Lo era.

La semana recién pasada, Eduardo Chadwick juntó a los más destacados periodistas de vinos de Chile para hacer una réplica de la cata de Berlín. Esta vez, sólo se cataron los mejores vinos, a saber, Sassicaia, Solaia, Chateau Margaux, Lafite, y los tres chilenos.

Sassicaia 2000 fue un monumento de fruta y concentración, un tinto hecho en base a cabernet sauvignon que exhibió toda la fuerza de lo mejor de la Toscana. Solaia, mucho más recatado, mostraba el lado clásico de Antinori, mientras que Margaux y Latour, aún jóvenes, eran una exquisita expresión de fruta vivaz y fresca, ambos pasando por su momento más alegre antes de ponerse serios con la guarda.

Señá y Don Max resultaron ser clásicos representantes de Aconcagua con sus notas dulces, sus especias, su baja acidez, pero su dulzor a toda prueba en vinos golosos que no dejaban mal parada a la enología chilena. Así, a ciegas, se veía que estaban en el mismo nivel.

Sin embargo, la sorpresa vendría con la muestra número 5, un tinto cien por cien cabernet sauvignon con una fruta gloriosa, contundente, que llenaba la boca de sabor y profundidad, con especias, canela, cerezas secas,



Maipo en Berlín, la lección que queda es que así, a ciegas, las cosas no están tan desequilibradas, que la calidad y el carácter -en este caso, de los vinos de Errázuriz- se paran sin complejos ante los mejores del mundo. Y hasta ganan. Lo valioso es que catas como éstas contribuyen con un granito de arena a la gran batalla que aún los vinos chilenos tienen que dar en el mundo del vino, una batalla que no sólo se enfoca en el viñedo o en la bodega, sino que también en el plano frío y compulsivo del marketing, allí donde gestas como ésta de Errázuriz hacen mucho en el derrumbe de mitos.

pimienta, todo amalgamado en taninos suaves y firmes, sólidos y amables. Sin haberlo reconocido, nos inclinamos por él como el más logrado, junto a Sassicaia. Y, claro, era Viñedo Chadwick.

Más allá de que, según nuestro paladar, se haya confirmado el triunfo de este gran cabernet del Alto



Chile
Planetavino.com
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(Translation)

Errázuriz Does it Again

A tasting similar to the now legendary Berlin Tasting in January confirms what we already suspected: Chile is not so far from Olympus after all.

In January Viña Errázuriz took the plunge and invited a very carefully selected group of major international wine writers and buyers to a blind tasting of some of the best wines from Bordeaux (Château Margaux, Lafite, and Latour, among others), the most renowned Super Tuscans (Sassicaia, Ornellaia, and Solaia), and its own top three wines (Viñedo Chadwick, Don Maximiano Founder's Reserve, and Señá). The objective was simple: to see which was best, and to see whether the distances between these icons—which had dominated the wine scene for decades—could hold up in a blind tasting against Errázuriz' best.

Errázuriz didn't have much to lose—just the opposite, in fact—they had much to gain in the duel. As Eduardo Chadwick says, it would be an unprecedented success—an historic result—to be among the top three. So, once the tasting was finished and the results were tallied, it was no big surprise to find Lafite 2000 in third place. And, after the respective calculations showed Señá 2000 in second place, it would have been enough to say that organizing such an event in the recently-inaugurated Ritz Hotel in Berlin with a super panel of specialists led by the great English critic Steven Spurrier, had been well worth the effort. Second place—come on—that would be like coming in second in the World Cup!

But the biggest surprise was who came in first: Viñedo Chadwick 2000, a wine that had already made its mark in Chile, but that came from a vintage considered mediocre and to top it off, it was competing against the great names, the best in the world, if fame and prestige were the factors to consider. But Viñedo Chadwick won. We at Planetavino had reported the news at the time, but we were rather leery about the results, especially because we were not there, although our editor, Patricio Tapia, was invited and unable to attend. So we had hoped that Errázuriz would repeat this blind tasting in Santiago to be able to see first hand with our own palates, whether this heroic finding was true... And it was!

Last week Eduardo Chadwick invited Chile's most renowned wine writers to a replica of the Berlin Tasting. This time, only the best were tasted: Sassicaia, Solaia, Chateaux Margaux, Lafite, and the three Chilean wines.

Sassicaia 2000 was a monument of fruit and concentration, a Cabernet Sauvignon-based wine that exhibited all of the strength of Tuscany's finest. Solaia was much more reserved and showed Antinori's classic side, while the still-young Margaux and Latour [sic] were a delicious expression of lively fresh fruit, both in their happiest moment before ageing turns them into more serious wines.





Seña and Don Max were classic representatives of Aconcagua with sweet notes, spice, and low acidity, but with the lush sweetness found in big wines that does justice to Chilean oenology. Tasted blind, they were at the same level.

It was glass number 5, however, that held the surprise: 100% Cabernet Sauvignon with glorious fruit. It was rich and filled the mouth with flavour and depth, with spices, cinnamon, dried cherries, and black pepper, all wrapped in soft yet firm, solid, and friendly tannins. Although we did not recognize it, we felt that it—and Sassicaia—were the best. And sure enough, this was Viñedo Chadwick.

Beyond having confirmed the triumph of this grand Alto Maipo Cabernet in Berlin with our own palates, the lesson learned is the value of blind tastings, where the elements are more balanced, where quality and character—in this case, Errázuriz wines—can compete against the world's best. And even win. It is also important that this type of tastings add another grain of sand in the great battle that Chilean wines still face in the world of wine, a battle that not only focuses on the vineyard or the winery, but also on the cold and compulsive marketing front, where successes such as this one by Errázuriz go a long way to destroy the myths.



Chile
Chilevinos.com
November 7, 2004
Ana María Barahona A.

La Cata de Berlín en Chile

No tuvo la solemnidad de su versión europea, pero aún así, la versión chilena de la "Cata de Berlín" como quedó bautizada esa degustación en que los tres vinos iconos de Viña Errázuriz de Chile se midieron con grand cru franceses y súper toscanos hace más de 10 meses y donde dos vinos nacionales lideraron las posiciones de avanzada en un hecho inédito para el país, si estábamos ansiosos por saber lo que ocurriría aquí, en la casa de Viñedo Chadwick, con el tibio calor primaveral.

Eduardo Chadwick, presidente de Errázuriz y presentador oficial de la degustación dejó que degustáramos en silencio los siete vinos que, de manera aleatoria, estaban dispuestos en nuestra mesa. Allí estaba Château Lafite 2000, Château Margaux 2001 (ambos de Burdeos), Sassicaia 2000, Solaia 2000 representando a la Toscana, y Señá 2001, Don Maximiano 2001 y Viñedo Chadwick 2000 de Chile. Igual que los europeos, muchos pensamos que la competencia era desigual.

Si la acidez de Lafite 2000 nos confundía, si los vinos chilenos eran claramente identificables, si nos alegramos con el aplauso unánime para Viñedo Chadwick 2000 o si pudimos o no identificar cada origen, a la larga, dio lo mismo. Luego de horas de interesante discusión, y un par más de cata propia, la cata de Berlín en Chile es, antes que todo, un ejercicio de humildad y búsqueda de identidad.

A ciegas cada uno de estos vinos nos habló de sus cualidades, deudas y pasaporte. Sassicaia 2000, el primer súper toscano y para muchos el mejor vino italiano, mostró claramente su origen en paladar con una acidez muy marcada, pero con un final de boca largo y elegante. Le siguió un Solaia 2000, del marchese Piero Antinori, que nos pareció algo perdido en su calidad. Con fruta roja muy madura, cassis, algo de cuero, con taninos muy presentes, algo duros y un futuro más bien incierto.

Don Max 2001 fue el primer chileno en salir en la cancha, y aunque no es el representante más clásico de esta famosa marca nacional, sí nos recordó la fruta madura de un clima cálido, como Aconcagua. Fruta roja y negra, algo de cedro, moka y unos taninos suaves de rica persistencia. El siguiente, fue uno de los vinos más discutidos. Lafite 2000, en una añada considerada clásica por la crítica internacional, nos tuvo en la duda de su origen. Un estupendo degustador de origen francés nos dio luces de su estilo, algo desequilibrado para varios, pero sin perder la elegancia y el sentido de vinos que deberíamos empezar a entender en un buen par de años más.

La copa número 5 fue de esos amores rápidos y sin dudas. Una ensalada de berries, con una clara predominancia de frutillas, especias, canela, menta y una boca compleja, deliciosa y sin duda contundente. Era Viñedo Chadwick 2000, del valle del Maipo. Las dos últimas paradas fueron Margaux 2001, muy marcado en un inicio por





las notas aportadas por la barrica, para dar paso luego a frutos rojos, moka, cassis, con la acidez levemente ácida pero que al final de boca nos deja la sensación de un vino mucho más fácil de entender sin perder su elegancia.

Seña 2001 fue el encargado de cerrar la degustación. dando claras luces de su origen chileno, valoramos la buena entrega de su carácter frutal, su delicado y atractivo eucaliptus, junto a especias en una boca larga y de muy buen nivel.

Entendimos primero que estamos muy lejos de todo. Que agradecer esta oportunidad a Chadwick y su equipo es cosa de perogrullo. Que, finalmente, en Chile se están haciendo las cosas bien y tres vinos nacionales (ojalá algún día sean varios más) pudieron pararse frente a esos monstruos del Viejo Mundo, con varias décadas y en algunos casos siglo de historia y precios por sobre cualquier vino chileno, no sólo con dignidad, sino que hablándonos claramente de un lugar de origen, de un trabajo cuidadoso, de vinos que dicen mucho del país. Y eso sí que merece un reconocimiento.



Chile
Chilevinos.com
November 7, 2004
Ana María Barahona
(Translation)

The Berlin Tasting in Chile

The Chilean version of the so-called “Berlin Tasting” may not have been as solemn an affair as the European original was more than ten months ago, but yes, we were anxious to see what would happen there, in the home of Viñedo Chadwick on that warm day in spring. The event would reenact the tasting in which three iconic wines from the Chilean winery Viña Errázuriz were measured against French Grand Crus and Super Tuscans and in which two national wines finished in the lead in an unprecedented event for the country.

Eduardo Chadwick, President of Errázuriz and official presenter of the tasting, allowed us to silently taste the seven wines that were placed randomly on our table. They were Château Lafite 2000, Château Margaux 2001 (both from Bordeaux), Sassicaia 2000, Solaia 2000, representing Tuscany, and Señal 2001, Don Maximiano 2001, and Viñedo Chadwick 2000 from Chile. Just as the Europeans did, many of us felt that the competition was unbalanced.

Whether the acidity in Lafite 2000 confused us or the Chilean wines were clearly identifiable; whether we were pleased by the unanimous applause earned by Viñedo Chadwick 2000 or whether or not we could identify each origin, in the end, it didn't matter: After hours of interesting discussion and a couple more in the tasting itself, the Berlin Tasting in Chile was, above all else, an exercise in humility and the search for identity.

Tasted blind, each of these wines spoke to us of its qualities, debts, and passport. Sassicaia 2000, the first Super Tuscan and for many, the best Italian, clearly showed its origins on the palate with very pronounced acidity, but with a long and elegant finish. Solaia 2000, from Marchese Piero Antinori, followed and seemed to be a bit lost in terms of quality. With very ripe red fruit, black currant, a bit of leather, very firm and somewhat harsh tannins, and a rather uncertain future.

Don Max 2001 was the first Chilean on the lineup, and although it is not the most classic representative of this famous national label, it did remind us of ripe fruit from a warm climate, such as Aconcagua. Red and black fruit, a bit of cedar, mocha, and soft and deliciously persistent tannins. One of the day's most debated wines followed. Lafite 2000, considered a classic vintage by international critics, had us doubting its origin. One stupendous taster from France shed light on its style—a bit unbalanced for many of us—but without losing the elegance and the type of wine that we should begin to understand in another few years.

Glass number 5 was one of those “love at first sight” wines. A bowlful of berries, spice, cinnamon, mint, and a lush, full, and delicious palate. It was





Viñedo Chadwick 2000, from the Maipo Valley. The last two wines included Margaux 2001, which was initially very marked by oaky notes that gave way to red fruit, mocha, black currant with somewhat high acidity, which left a sensation on the finish of being easier to understand, but without sacrificing elegance.

Seña 2001 wrapped up the tasting, and clearly showed its Chilean origin. We valued the good delivery of its fruity character and its delicate, attractive eucalyptus and spice on a very long and very good palate.

First of all, we understand that we are very far away from everything, and it goes without saying that we thank Chadwick and his team for this opportunity. It shows that things are being done right in Chile. When three national wines (hopefully there will be more one day) are able to face up to these Old World “monsters” with many decades and even centuries of history and prices well above any Chilean wine, and do so not only with dignity, but while speaking of a clearly defined origin, of careful work, and of wines that say much of their country—that deserves recognition.



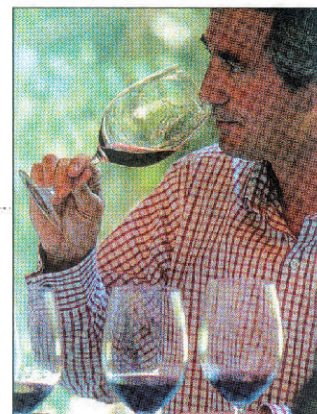
La Nación
DOMINGO



**LABIOS
SUPERIORES**

SEMANA DEL 7 AL 13 DE NOVIEMBRE DE 2004

POR
CÉSAR FREDES



El anfitrión Chadwick dijo que todo ha sido como la hazaña de Massú y González en los Juegos Olímpicos.

Una cata de lujo Chile le gana a Francia

Existe toda una mitología del vino que señala que los mostos franceses, y en especial los grandes "crú" de Bordeaux, son, por lejos, los mejores del mundo y que ningún otro congénere de ninguna parte puede acercárseles en calidad. Y si se trata de nombres como Chateau Margaux o Chateau Lafite, ni hablar. Cada botella de uno de esos vinos cuesta, como mínimo, 450 mil pesos y han sido por un par de siglos el objeto de deseo de todos los aficionados célebres, ricos y poderosos del mundo.

Pero los tiempos están cambiando y el viernes a mediodía, de nuevo, tres vinos chilenos se les pusieron al lado en una cata a ciegas y no sólo compitieron con ellos de igual a igual sino que por unanimidad lograron mejores juicios en un panel de cata constituido por expertos chilenos, periodistas y críticos la mayoría. Se trató de la reedición, ocho meses después de la histórica cata de Berlín, en la que un panel de categoría mundial, encabezado por el británico Steven Spurrier y el suizo René Gabriel comparó algunos de los mejores tintos chilenos con los Chateau Margaux y Lafite de Francia y con los mejores vinos italianos de la Toscana (Sassicaia, Solaia y Tignanello).

¿Qué tuvo de histórica la ya famosa cata de Berlín? Que se cataron a ciegas 16 vinos de altísimo nivel y los chilenos Viñedo Chadwick 2000 y Sena 2001 se ubicaron en primer y segundo lugar. ¡Y el tercero fue Chateau Lafite, un vino que ya en 1885 fue ranqueado como uno de los 4 mejores vinos de Francia!

Aquella vez el cuarto mejor vino fue el mismo Sena chileno, pero del año 2000 y quinto entró Chateau Margaux. El viernes a mediodía un salón de la casa familiar del Viñedo Chadwick se vistió de gala para dar a degustar tres vinos chilenos, los ya famosos Lafite y Margaux y los italianos Sassicaia y Solaia, más otro chileno, el Maximiano Founders Reserve del año 2001. Los catadores, entre otros, fueron el

El viernes se reeditó en Santiago una cata a ciegas que ya se realizó en marzo en Berlín, con degustadores competentes y algunos de los vinos emblemáticos del mundo. Los resultados, sin puntaje, ponen a dos vinos chilenos por sobre un par de mitos de la vitivinicultura francesa de todos los tiempos.

reconocido chileno Héctor Vergara, los periodistas especializados Patricio Tapia, Daniel Greve, Paola Döberti, Mariana Martínez y el autor de esta nota.

Como se trataba de una cata más que nada placentera, pedagógica (varios de los asistentes, incluso periodistas, no habían catado nunca vinos europeos de la magnitud de los presentes) e ilustrativa, Eduardo Chadwick, presidente de Viña Errázuriz, anfitrión y propietario de los vinos locales, propuso que no hubiese puntaje ni votación. Se trataba de tratar de reconocer cuáles vinos eran italianos, cuáles franceses y cuáles chilenos. La grata sorpresa fue que en general los vinos chilenos fueron casi unánimemente reconocidos, aunque en los franceses y particularmente en los italianos, hubo algunas sorpresas de bulto.

Puede decirse de manera general que los vinos chilenos resultaron más aromáticos, frutales y menos ácidos que sus aristocráticos parientes europeos.

Los franceses resultaron elegantes, complejos e intrigantes, aunque en general su acidez fue más alta y los aromas menos expresivos.

Y los italianos (Sassicaia ha obtenido el máximo posible, 100 puntos en catas profesionales en Estados Unidos) resultaron levemente ácidos, delgados y sin potencia al lado de chilenos y franceses.

Para Eduardo Chadwick, que presidió la cata, pero no emitió juicios, el resultado consensuado ratifica que algunos vinos chilenos ya compiten de igual a igual con los mejores del mundo. "Este nuevo resultado me da mucha confianza en nuestra calidad. En la medida que estas catas a ciegas se hagan más a menudo en Europa o Estados Unidos, más nos van a ir respetando los críticos y los públicos más exigentes del mundo. Pareció un sueño, pero es verdad".



Vino de notas azules

La siguiente es la nota de cata de este periodista respecto de estos vinos de lujo:

1.-Viñedo Chadwick 2000 (Chile): Nariz discreta, pero en boca riquísimo. Concentrado, casi licoroso, con notas animales muy suaves. Dulce en boca, firme, pero suave y redondo.

2.-Sena 2001 (Chile): Rica nariz. Fruta roja muy chilena. Tostado, rico, complejo, láctico. Denso y suave.

3.-Chateau Lafite 2000 (Francia): Gran nariz aromática, dulce, refinada y láctica. Muy buena madera con café mokha. En boca complejo, rico, algo animal, pero un poco verde. De acidez viva.

4.-Chateau Margaux 2001 (Francia): Nariz a buena madera tostada un poco excesiva. Suave, levemente ácido, pero refinado. Frutas negras, cuero y especias. Impresionantemente complejo, pero ni goloso ni rico.

5.-Don Maximiano Founders Reserve 2001 (Chile): Buena nariz a madera, resina y cuero. Boca rica, carnosa, un poco agreste, pero gustoso. Taninos aún vivos, pero muy sabroso.

6.-Solaia 2000 (Italia): Nariz poco aromática, levemente sucio. Cuerpo e intensidad media. Acidez un poco alta.

7.-Sassicaia 2000 (Italia): Agreste, ligero, un poco ácido. Sin gran potencia en boca. Sin mucho notable. Solo aceptable. **LND**



Eduardo Chadwick dirige la degustación de vinos de colección chilenos, franceses e italianos. Al final todos sonrieron: Chile salió adelante.

Chile
La Nación
 November 7, 2004
 (Translation)

Superior Palates

César Fredes

Tasting Deluxe Chile wins over France

There is an entire mythology of wine that indicates that French musts—especially the grand crus of Bordeaux—are far and away the best in the world and no other congener from anywhere else could even come close in quality. Especially when it comes to names like Château Margaux or Château Lafite. Each bottle of one of those wines costs at least \$450,000 Chilean pesos and has been the object of desire of wine lovers rich and poor for a couple of centuries.

But the times are changing, and last Friday at midday, three Chilean wines were once again lined up in a blind tasting against them and not only competed with them on an equal standing, but were unanimously declared the best by a panel of expert Chilean wine writers and critics. This was a reenactment, eight months after the historic tasting in Berlin, in which a world-level panel led by British expert Steven Spurrier and Swiss René Gabriel compared some of the best Chilean red wines with Châteaux Margaux and Lafite from France and with the best Italian wines from Tuscany (Sassicaia, Solaia, and Tignanello).

What made the Berlin tasting so famous and historic? The fact that they blind tasted 16 wines of the highest level, and the Chilean wines Viñedo Chadwick 2000 and Seña 2001 placed first and second... And in third place, Chateau Lafite, a wine that was already ranked among France's top 4 wines in 1885! That time the fourth wine went to the same Chilean Seña, but from the 2000 vintage, and fifth to Château Margaux.

On noon on Friday, a room in the family home of Viñedo Chadwick was set up for a tasting of three Chilean wines, the already famous Lafite and Margaux, and the Italian Sassicaia and Solaia, along with another Chilean, Maximiano Founder's Reserve 2001. Among the tasters were the renowned Chilean Héctor Vergara, and specialized journalists Patricio Tapia, Daniel Greve, Paola Doberti, Mariana Martínez, and the author of this article.



Because this tasting was of a more social and educational nature (some of the participants, even the wine writers, had never tasted European wines of this magnitude), Eduardo Chadwick, president of Viña Errázuriz, host, and owner of the local wines, proposed that we proceed without scores or voting. The plan was to try and identify which wines were Italian, which were French, and which were Chilean. The big surprise was that the Chilean wines were almost unanimously recognized, although the French and particularly the Italians presented surprises in bulk.

In general, the Chilean wines were fruitier, more aromatic, and less acidic than their aristocratic European relatives.

The French wines were elegant, complex, and intriguing, although generally speaking their acidity was higher and aromas less expressive.



On Friday, a blind tasting was reenacted in Santiago that was originally held in March in Berlin with competent tasters and some of the world's emblematic wines. The results—without scores—place two Chilean wines above a couple of France's vitivincultural legends of all times.



And the Italians (Sassicaia has received the maximum possible 100 points in professional tastings in the United States), were slightly acidic, thin, and lacking potency next to the Chilean and French wines. For Eduardo Chadwick, who presided over the tasting without expressing his judgments, the results ratified that some Chilean wines already compete on equal standing with the finest wines in the world. "These new results give me much confidence on our quality. As these blind tastings are gradually done in Europe and the United States, the world's critics and most demanding public will respect us more. It seems like a dream, but it's true!"

Chilean wines pass the test

The following are this author's tasting notes for these luxurious wines:

1. Viñedo Chadwick 2000 (Chile): Discrete nose, but delicious palate. Concentrated, almost liqueur-like, with very mild animal notes. Sweet on the palate; firm, but soft and round.
2. Seña 2001 (Chile): Delightful nose. Very Chilean red fruit. Toasty, delicious, complex, lactic. Dense and soft.
3. Château Lafite 2000 (France): Great aromatic nose; sweet, refined, and lactic. Very good oak with mocha. Complex palate, delicious, somewhat animal, but a bit green. Lively acidity.
4. Château Margaux 2001 (France): Good nose, toasted oak a bit excessive. Soft, slightly acidic, but refined. Black fruit, leather, and spice. Impressively complex, without being rich or enticing.
5. Don Maximiano Founder's Reserve 2001 (Chile): Good nose showing oak, resin, and leather. Rich, meaty palate, a bit earthy, but tasty. Tannins are still lively, but very flavourful.
6. Solaia 2000 (Italy): The nose is not very aromatic and a bit dirty. Leather and moderate intensity. Acidity a bit high.
7. Sassicaia 2000 (Italy): Earthy, light, a bit acidic. Lacks intensity on the palate. Nothing remarkable; just acceptable.



Eduardo Chadwick leads the tasting of collectable Chilean, French, and Italian wines. In the end, smiles all around: Chile came out ahead.

Chile
Wiken
El Mercurio
November 12, 2004
Patricio Tapia

cavas

Chile campeón

VINOS CHILENOS CONTRA ALGUNOS DE LOS MÁS AFAMADOS DEL MUNDO. ADIVINEN QUIÉN GANÓ.

En enero, la viña Errázuriz realizó una cata a ciegas. El lugar escogido fue el hotel Ritz de Berlín. Los invitados: un puñado de lo más granado de la prensa especializada mundial. El objetivo: comparar los mejores vinos de Burdeos y Toscana, es decir, baluartes de la enología mundial, con los tintos top de Errázuriz: Viñedo Chadwick, Seña y Don Maximiano Founder's Reserve. Y elegir ganadores, claro.

Para darles el contexto, competir en esas instancias es como si la selección de Chile intentara ganar el mundial de fútbol con Argentina, Brasil y Alemania en semifinales. El asunto es que el panel sentenció que Viñedo Chadwick era el mejor, seguido de Seña y, tercero, Chateau Lafite, un monumento bordelés.

Yo no quise escribir de los resultados. Ustedes saben, la clásica desconfianza del chileno: una viña organiza la cata y sus vinos ganan: algo huele mal. Estaba rotundamente equivocado.

El viernes pasado, Eduardo Chadwick, presidente de Errázuriz, organizó una degustación similar en



VERÓNICA PALAZOS

Santiago. Otra vez grandes vinos de Toscana y Burdeos, todos en base a cabernet sauvignon, compitiendo a ciegas con los tres top de esta bodega. Yo, la verdad, venía preparado para dar ganador a Sassicaia o a Solaia o a Chateau Margaux o a Lafite, cualquiera de ellos, vinos míticos, increíbles, sublimes en todo aspecto. Y otra vez estaba equivocado.

De las siete muestras que caté, sencillamente rayé con la número cinco. Maravilloso en su profundidad, complejo, tenso y lleno de fruta. Quizás no era Sassicaia, (que, de hecho, era la copa uno, ésa que sí adiviné), pero por qué no podría ser Margaux o, en el peor de los casos, Solaia, el gran tinto italiano de Antinori que, claro, a veces puede oler a Burdeos. Mis sentidos andaban en cualquier parte. La muestra cinco era Viñedo Chadwick.

Y lo que aprendí, otra vez, fue que la cata a ciegas es un acto de total humildad. Desnudo, ante una copa de la que sólo se conoce su color, los nombres y la fama quedan a un lado y sólo mandan los sentidos. Pero también que Chile —esta vez en los ejemplos de Errázuriz— tiene las armas suficientes para pelear con los mejores. Sólo hace falta marketing, décadas de marketing quizás. Con esta cata, Errázuriz y su increíble viñedo Chadwick, han adelantado una enormidad en la tarea. Me saco el sombrero. **W**

PATRICIO TAPIA



Chile
Wikén magazine,
El Mercurio
November 12, 2004
(Translation)

Champion Chile:

CHILEAN WINES AGAINST THE WORLD'S MOST FAMOUS WINES...AND GUESS WHO WON.

In January, Viña Errázuriz held a blind tasting. The chosen place was the Hotel Ritz in Berlin. The guests: a handful of the world's most highly esteemed wine writers. The objective: to compare the best wines of Bordeaux and Tuscany—hallmarks of world enology—with Errázuriz's top wines: Viñedo Chadwick, Señá, and Don Maximiano Founder's Reserve... And choose the winners, of course.

To put this into context, competing in a situation like this is like Chile's national football (soccer) team winning the World Cup over Argentina, Brazil, and Germany in the semifinals. The fact is that the tasting panel pronounced Viñedo Chadwick to be the best, followed by Señá, with Chateau Lafite, a Bordeaux monument, in third place.

I didn't know how to write up the results. You know, the classic Chilean mistrust: a winery organizes a tasting and its wines win—something doesn't smell right—but I was deeply mistaken.

Last Friday Eduardo Chadwick, president of Errázuriz, organized a similar tasting in Santiago. Once again the great wines of Tuscany and Bordeaux, all Cabernet Sauvignon based, competing blind against the top three wines from this house. I, in fact, went prepared to see Sassicaia or Solaia or Château Margaux or Lafite win—any of those—legendary, incredible, sublime wines in every respect. Wrong again.

Of the seven samples that I tasted, I simply flipped over glass number 5. Wonderfully deep, complex, tight, and full of fruit. Not Sassicaia perhaps (which, in fact, I had already determined to be glass number 1), but it could be Margaux perhaps, or maybe even Solaia, the great Italian red from Antinori, which, of course, can sometimes smell like a Bordeaux. My senses were all over the place. Glass number 5 was Viñedo Chadwick.

What I learned, yet once again, was that tasting blind is an act of complete humility. When names and fame are set aside, and the only thing you know about that glass sitting before you is the color of the contents. It is the senses—and the sense alone—that rule. But also that Chile—this time in the examples of Errázuriz—is sufficiently armed to do battle with the best. All it needs is marketing—decades of marketing perhaps. With this tasting, Errázuriz and its incredible Viñedo Chadwick, have made tremendous progress in this work. My hat's off to them.

PATRICIO TAPIA



DEGUSTACIÓN DE LO MEJOR DE BURDEOS, LA TOSCANA Y VIÑA ERRÁZURIZ DE CHILE:

El vino a ciegas

Catar a ciegas no da lo mismo. Sin el prejuicio de la etiqueta, los grandes vinos pueden aparecer como los peores y los críticos, por top que sean, pueden equivocarse rotundamente. Si no lo cree, siga leyendo.

SABINE DRYSDALE

Un religioso silencio inunda la sala. La mesa, con su mantel blanco hasta el suelo, adelanta la solemnidad del momento. Bajo una imponente lámpara de lágrimas, los críticos top de la escena vinícola chilena (ver recuadro) se sientan en el lugar asignado. Frente a cada uno hay siete copas de cristal medio llenas de vino tinto.

Se nota cierto nerviosismo. No es para menos. La cata es a ciegas. No hay de qué agarrarse, ningún prejuicio al que recurrir. Están desnudos, aunque no completamente: Saben que entre las copas hay dos grands crus franceses, los ultra premium, (Château Lafite 2000 y Château Margaux 2001), dos súper toscanos (Sassicaia 2000 y Solaia 2000) y los tres mejores de la viña Errázuriz (Don Maximiano Founder's Reserve 2001, Señá 2001 y Viñedo Chadwick 2000).

Para muchos, es la primera vez que están frente a tales íconos mundiales, así que están preparados para meter las patas. Y a fondo.

El evento transcurre en el comedor de la casa patronal de la familia Chadwick —dueños de Viña Errázuriz— en Puente Alto.

La idea es reeditar la famosa "Cata de Berlín" que Eduardo Chadwick organizó en enero junto a expertos europeos en el Hotel Ritz de esa ciudad. La fama se la dio la votación de los jueces. El mejor vino: Viñedos Chadwick. Segundo: Señá. Tercero: Château Lafite, un clásico de Burdeos.

Aunque esta vez, con críticos chilenos, la idea no es hacer un ranking, sino que identificar origen y señalar si el vino es toscano, bordelés o chileno.

Eduardo Chadwick, quien preside la cata, da la partida. Nadie dice una palabra. Sólo se escucha el tin-

tinco de las copas y el desagradable sorbeteo propio de una degustación. Mientras mueven el vino dentro de sus bocas apuntan en una libreta. Algunos escupen. Otros lo tragan (el crítico de La Nación, César Fredes, calculó que cada sorbo cuesta \$9 mil, por lo que no usó el escupidero).

Chadwick toma la palabra.

—¿Cuántos creen que el vino número uno es chileno?

La cosa está peleada, Francia e Italia casi empatan y la minoría dice que es chileno, entre ellos el Master Sommelier, Héctor Vergara.

—Ya, Héctor, tú comentas el primero— ordena Chadwick.

Apenas comienza su explicación, lo interrumpe.

—René Gabriel, el periodista más reputado de Suiza, y que compra todos los vinos de los Châteaux, en Berlín, no logró identificar el primer vino como francés (un Château Margaux). Lo encontró malo. Eso, Héctor, delante de todos sus pares —,remata Chadwick.

La audiencia estalla en risas, Vergara sonrío. Esto comienza a ponerse bueno.

El Master Sommelier plantea su teoría: la del descarte y señala que hay vinos parecidos que deben pertenecer al mismo país.

—El 4 y 6 son de la misma familia y el 2 y 5 son de otra familia

— dice Vergara.

Comienza el cacareo y Chadwick hace sonar la copa para pedir silencio.

Prosigue Vergara:

—En el uno veo notas de grafito, fruto negro, cedro por la guarda en barrica, es armonioso y elegante. Creer que es Viñedo Chadwick.

—¿Alguien defiende Italia?— pregunta Chadwick.

—Yo —, contesta César Fredes:

—Tiene una acidez alta, es poco concentrado, lo siento un poco agreste, verde, eso me sugiere poca madurez. Diría que tiene barrica de más de un uso, por eso creo que es italiano.

Mariana Martínez, periodista de Planetavino.com se juega por Francia:

—Lo comento desde acá, desde mi cultura internacional, que es completamente conceptual. Para mí lo que dijo Fredes, acidez alta, notas verdes, poco concentrado, yo lo clasifico en Francia.

Chadwick da la respuesta correcta: Es italiano, Sassicaia 2000, y César Fredes tiene razón, en Italia se estiló criar en barricas de más de un uso.

El segundo vino fue mayoritariamente votado como francés. Patricio Tapia, crítico de Wikén, defiende la postura:

—Voy a hacer el ridículo, pero bueno. Tiene cassis, notas a cuero, fruta negra ácida, tiene la estructura del Cabernet Sauvignon, muy elegante, pero también tiene un estilo clásico. Diría Burdeos. Y Lafite sobre todo por la estructura del tannino, esa cosa masculina.

¡Plop! Era italiano. Solaia 2000.

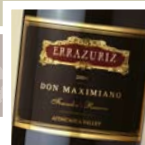
A estas alturas todos se ríen y toman la cata con humor.

Ya no quedan más italianos por descubrir. La pelea es ahora entre Chile —más bien los vinos de Errázuriz— y los grands crus franceses.

Mariana Martínez cree que el número tres es chileno:

—Lo siento un vino súper familiar, con una nariz especiada, como bosque nativo precordillerano.

¡Bingo!, es Don Maximiano Founder's Reserve 2001 del valle de Aconcagua.



El vino: escuela de la humildad

En el jardín de la casa están puestas las mesas del almuerzo que prepara el topísimo chef Carlo von Mühlenbrock. Se encienden los primeros cigarrillos (pecado mortal antes de una degustación) y todos comentan los resultados. A varios les cuesta dejar la sala de cata. Prueban y prueban.

Paola Doberti, periodista de Capital, que se mantuvo muy silenciosa durante la degustación, está contenta. Identificó cuatro de siete, y supo cuál era Lafite. Aunque confiesa que su favorito fue Sassicaia.

—Pero quién soy yo, si con suerte lo he probado una vez. Y creo que esto es súper “engañador”, porque uno vuelve sobre la copa y le gusta otra y cambia, concluye.

Para Fredes, en cambio, el resultado fue claro:

—Honestamente los chilenos les ganaron a todos y a ciegas. Nunca pensé que sacarían tanta ventaja.

Rodolphe, con su paladar francés, no coincide. Para él Lafite fue lejos el mejor:

—Después de la cata pasé 15 minutos con la copa y cada vez fue más extraordinaria.

Antes de vivir la experiencia, Patricio Tapia miraba la cata de Berlín con recelo. Pero ahora se dice sorprendido por la escasa diferencia de calidad entre los vinos.

—Es interesante que yo hubiera preferido Viñedo Chadwick por sobre vinos que en teoría debieran ser mejores, explica el crítico de Wikén.

—¿Le da vergüenza haberse equivocado?

—No, para nada, es normal, es parte del juego.

Después del almuerzo, donde hubo platos típicamente chilenos, acompañados de los vinos de Errázuriz, Eduardo Chadwick muestra



su entera satisfacción. No para de sonreír. Para él éste es un hito en la historia del vino nacional.

—El chileno tiene que querer, por eso me da gusto hacer estas degustaciones y que críticos nacionales se convenzan de la calidad del vino que tenemos. Y la única manera de analizar la calidad *per se* es con una cata a ciegas, frente a los mejores del mundo.

—¿Pero por qué no se hizo un ranking, como en Berlín?

—Con todo respeto, entre los que estaban en la degustación hay algunos especialistas en vinos. Pero en Europa los 40 periodistas eran especializados en los “vinos del mundo”. Para todos ellos Burdeos



FOTOS: JUAN ERNESTO JAEGER

y La Toscana eran absolutamente familiares, indica Chadwick.

Peras con manzanas

La noticia de esta cata a ciegas.

—y por cierto la de Berlín— cayó pésimo en los Châteaux franceses. Para ellos esto es mezclar peras con manzanas, o sea poner en un panel vinos que no son comparables.

Es sabido que los vinos chilenos están listos para consumir casi de inmediato y que los franceses tienen que pasar décadas en la botella antes de entregar su calidad.

Por ejemplo, un Château Lafite se consume en Francia a los 15 años de embotellado, y en el Reino Unido a los 20.

Christophe Salin, presidente Domaines Barons de Rothschild (Lafite), estima que la cata de Chadwick es una falta de respeto, para Burdeos y Chile, y que lo único que genera es una guerra “estúpida”.

—Yo jamás diría que un vino chileno o francés es mejor que el otro. Eso es ridículo. Los vinos chilenos, están entre los mejores del planeta, no son antagonistas sino que complementarios. ¡Nosotros en Château Lafite tomamos Lafite 1983 y Los Vascos 2002 en la misma comida!— indica desde México.

—No me gusta cómo Chadwick está haciendo las cosas, está montando el mismo circo que Mondavi, que hacía road shows comparando vinos californianos jóvenes y frutuosos con bordoleses que no estaban listos. Es simplemente absurdo —, agrega Salin.

Para Eduardo Chadwick sí son comparables. De hecho, dice que el punto crítico de los vinos franceses es a seis meses de haber sido cosechados, cuando se realiza la degustación “en primeur”, donde especialistas internacionales dan su opinión y según eso se fija el precio y se hace toda la transacción.

—Nosotros hicimos esta degustación con vinos del 2000 y 2001 en el año 2004 y para profesionales, por lo que no son peras con manzanas. No son consumidores, no están evaluando su redondez para ser consumido hoy. Es lo mismo que decir que un enólogo no sabe discernir entre el mejor vino y el segundo gran vino de la bodega cuando hace la mezcla— replica Chadwick.

Y agrega que en Viña Errázuriz está haciendo los vinos de manera que también puedan durar 15 años en la bodega.

—Un buen vino serlo del día uno y evolucionar, pero Francia nos hizo creer que los grandes vinos eran verdes, duros, tánicos y que tienen que ser consumidos en 20 años. Para mí eso es una falacia, ése es el marketing francés —, concluye.

Comentario que no le cae nada de bien a Salin.

—¡Eso es basura! Chadwick no sabe lo que dice. Le falta mucha información. La historia de Burdeos tiene siglos. Lo absurdo es poner dos categorías a competir. Desde el punto de vista del consumidor lo que se busca es consistencia y Errázuriz no la ha mostrado. No digo que nosotros seamos los mejores del mundo, pero sí somos los más consistentes. No creo que uno pueda contribuir a su marca tratan-



do de destruir a otros. Y vaya cómo se olvida el señor Chadwick de todo lo que Burdeos ha aportado a la vitivinicultura chilena.

Estúpida o no, la guerra está declarada.

Panel de expertos

César Fredes, crítico de La Nación; Patricio Tapia, crítico de Wikén y Wine & Spirits; Daniel Greve, cronista de Planetavino.com; Paola Doberti, periodista de Capital; Ana María Barahona, editora de Chilevinos.com; Margaret Snook, sommelier; Marian Quiñones, periodista de La Cav; Héctor Riquelme, sommelier del Hotel Ritz; Claudia Gómez, enóloga y cronista de Vitivinicultura; Rodolphe Bourdeau, sommelier, crítico de La Tercera; Héctor Vergara, Master Sommelier; Mariana Martínez, periodista de Planetavino.com



Chile

Revista del Campo

(El Mercurio)

November 22, 2005

Sabine Drysdale

(Translation)

Tasting Blind

Tasting blind is not just a simple exercise. Without the prejudice of the label, the great wines may seem like the worst, and the critics—as good as they may be—can be greatly mistaken. If you don't believe it... keep reading.

A religious silence fills the room. The table, dressed with floor-length white linens, reflects the solemnity of the moment. Beneath the imposing chandelier, Chile's top wine critics (see inset) are seated in their assigned seats. Before each there are seven crystal stem glasses half-filled with red wine.

There's a certain nervousness in the air. And not for nothing. The tasting is blind. There is nothing to judge by, no pre-formed opinions to hang on to. The tasters are naked, although not completely. They know that among the glasses there are two Grand Crus, the ultra-premiums from France (Château Lafite 2000 and Château Margaux 2001), two Super Tuscans (Sassicaia 2000 and Solaia 2000), and the best three from Viña Errázuriz (Don Maximiano Founder's Reserve 2001, Señá 2001, and Viñedo Chadwick 2000).

For many in the room, this is their first time before such world icons, and they are ready to dig in... deep.

The event takes place in Puente Alto, in the dining room of the manor house of Chadwick family, owners of Viña Errázuriz.

The plan is to repeat the famous "Berlin Tasting" that Eduardo Chadwick organized in January with European experts in that city's Ritz Hotel. The fame was earned as a result of the judges' votes. The best wine: Viñedo Chadwick. Second: Señá. Third: Château Lafite, a Bordeaux classic.

This time however, the idea is not to have the Chilean critics rank the wines, but rather to identify the origin of each wine and indicate whether it is Tuscan, Bordeaux, or Chilean.

Eduardo Chadwick, who presides over the tasting, begins. No one says a word. The only sound is the tinkling of the glasses and the unpleasant slurping sound of the tasting process. While the wine sloshes around their mouths, the participants make their notes. Some spit. Others don't (César Fredes, critic of the La Nación newspaper, calculates that each sip costs \$9,000 Chilean pesos, and therefore opts not to use his spittoon).

Chadwick speaks.

"How many think that wine number 1 is Chilean?"

Opinions are divided. France and Italy are nearly tied, and the minority says it is Chilean, including master Sommelier Héctor Vergara.

"Ok, Héctor, you comment on the first one," orders Chadwick.

He barely begins his explanation and Chadwick interrupts him. "In Berlin, René Gabriel, Switzerland's most renowned wine writer, and someone who buys wines from all of the chateaux, could not identify the first wine (Chateaux Margaux) as French. He thought it was awful. And said so in front of his peers," comments Chadwick.

The audience breaks out in laughter; Vergara smiles. Things are getting good.

The Master Sommelier suggests his theory, using elimination and indicates that there are wines that are similar that must belong to the same country.

"Numbers 4 and 6 are from the same family, and 2 and 5 are another," says Vergara.

The tasters comment amongst themselves, and Chadwick taps his glass for silence.



Vergara continues: "Number 1 has notes of graphite, black fruit, and cedar from barrel ageing. It is harmonious and elegant. I think it is Viñedo Chadwick."

"Anyone defend Italy?" asks Chadwick.

"I do," answers César Fredes. "It has high acidity and is low in concentration. It's a bit rustic, green, which suggests little maturity. I'd say that it has an excess of oak, and so I believe this is Italian."

Mariana Martínez, journalist from Planetavino.com, bets on France. "Commenting from here, from my international culture, which is completely conceptual, I'd say that for me, Fredes' comments about the high acidity, green notes, and low concentration, make me think it is French."

Chadwick reveals the correct answer: It is Italian—Sassicaia 2000, and César Fredes was right; in Italy they generally age wine in barrels with more than one use.

The majority voted that the second wine was French. Patricio Tapia, critic for Wikén [a supplement of El Mercurio] defends the position. "Ok. I'll play the fool. It has black currant, notes of leather, sour black fruit; it has the structure of Cabernet Sauvignon—very elegant—but also has a classic style. I'd say Bordeaux, and Lafite above all for the structure of the tannins—that masculine aspect."

Surprise! It was Italian. Solaia 2000.

At this point everyone laughs and is in a good mood.

There are no more Italians to discover. The battle is now between Chile—or rather wines from Errázuriz—and the French Grand Crus.

Mariana Martínez thinks number 3 is Chilean. "This seems like a very familiar wine, with a spicy nose, like the native forest in the foothills of the mountains."

Bingo! This is Don Maximiano Founder's Reserve 2001, from the Aconcagua Valley.

Hmm. There are two Chilean and the top French wines left.

Wine number 4.

Winemaker Claudia Gómez, of Vitiviniculture magazine, announces "If this wine is French, I'm not setting a foot in France again for another 10 or 20 years until it evolves."

Ana María Barahona, editor of Chilevinos.com, considers it unstructured.

Chadwick looks around and smiles.

A new voice—with a French accent—rises above the noise of the critics who are all talking at once. Sommelier conseil Rodolphe Bourdeau speaks up. "This is certainly the deepest wine of all, the most difficult to understand. I'll take the leap. For me, number 4 is Lafite. It makes me remember French wines [he's lived Chile for 2 years]. I detect the ageing style of Margaux in number 6 and Lafite in number 4. Lafite is more timid and introverted. Numbers 5 and 7 are clearly Chilean, because a French 2000 or 2001 could not have the fruit that number 5 has (again, the elimination theory)."

Brilliant. Bourdeau is the "revelation" of the tasting. And he's spot on.

Wine number 5. At this point it is obviously Chilean. Patricio Tapia comments, "I like the concentration very much, the strength it has on the palate. If this is indeed Chilean, it seems like a very good wine to me," he says, now more cautious.



Most of the group considers this their favorite. It's Viñedo Chadwick; the same wine that won in Berlin.

Number 6 seems to be Château Margaux. "It's like a cocoon that will turn into a butterfly in many years more," says Bourdeau, who at this point is the expert in the room.

The last wine is obviously Seña. End of tasting.

Wine: an education in humility.

Tables have been arranged in the garden for the luncheon prepared by the excellent chef Carlo von Mülenbrock. The first cigarettes are lit (a mortal sin before a tasting) and everyone comments on the results. Many have a hard time leaving the tasting room... they taste and retaste the wines.

Paola Doberti, wine writer for Capital magazine, who was very silent during the tasting, is content. She identified four of the seven, and she knew which one was Lafite. Although she confesses that her favorite was Sassicaia. "But who am I? I'm lucky if I've tried it once. And this is very tricky because you return to the glass and then you like another one, and then it changes," she concludes.

For Fredes, on the other hand, the result was clear. "Honestly, the Chileans won over the rest and they won blind. I never thought that they would have such an advantage."

Rodolphe, with his French palate, does not agree. For him, the Lafite was clearly the best. "After the tasting I spent another 15 minutes with the glass and it just kept becoming more and more extraordinary."

Before experiencing the event for himself, Patricio Tapia had turned a wary eye on the results of the Berlin Tasting. But now he says he was surprised by the scant difference in quality among the different wines. "It is interesting that I preferred Viñedo Chadwick over wines that in theory should be better," explained the wine critic from Wikén magazine.

"Are you embarrassed that you were mistaken?" I asked.

"No, not at all. It's normal... it's part of the game."

After Lunch, which featured typically Chilean dishes accompanied by the Errázuriz wines, it is clear that Eduardo Chadwick is completely satisfied. And it's no small matter. For him, this is a landmark in the history of Chilean wine.

"Chileans must learn to love themselves; that's why I am happy to do these tastings and let the national critics be convinced of the quality of the wine that we have here. And the only way to analyze the quality per se is with a blind tasting against the best wines of the world."

"Why not rank the wines, like in the Berlin Tasting?"

"With all due respect, there were some wine specialists among those present today, but in Europe, the 40 wine writers were all specialists in the 'wines of the world.' For them, all of the wines from Bordeaux and Tuscany were absolutely familiar," says Chadwick.

Apples and Oranges

The French chateaux were not at all happy about the news of this blind tasting—and especially that of Berlin. They saw it as mixing apples and oranges and say that wines that are not comparable should never have appeared in the same flight.

It is well known that Chilean wines are ready to drink almost immediately and that French wines need to spend decades in the bottle before they are ready to deliver their quality. For example, the French will wait 15 years to open a bottle of Château Lafite—and the English, 20.



Christophe Salin, president of Domaines Barons de Rothschild (Lafite), considers that the Chadwick tasting is disrespectful for both Bordeaux and Chile, and that the only thing it generates is a 'stupid' war:

"I would never say that a Chilean wine or a French wine was better than the other. That would be ridiculous. Chilean wine is among the best on the planet. They are not antagonists, but rather complementary. In Chateaux Lafite we drink Lafite 1983 and Los Vascos 2002 in the same meal!" he responds from Mexico.

"I don't like the way Chadwick is doing things; he's staging the same circus that Mondavi did. He used to put together road shows and compare fruity young California wines with Bordeaux wines that were not yet ready. That was completely absurd," adds Salin.

For Eduardo Chadwick, however, they are comparable. In fact, he says that the critical point of the French wines is just six months after harvest, when they hold their 'en primeur' tastings. The international specialists express their opinions, the price is set in accordance with the results, and the entire sales process is completed.

"We did a tasting with wines from 2000 and 2001 in the year 2004, and for professionals; these are not apples and oranges. These were not consumers; they were not evaluating their roundness for consumption today. That would be like saying that a winemaker cannot differentiate between the best wine and the winery's second wine when he makes the blend," says Chadwick.

He adds that Viña Errázuriz is also making wines to last 15 years in the cellar. "A good wine will be good from day one and then evolve, but France made us believe that the great wines begin green, harsh, and tannic, and that they need 20 years before they can be consumed. For me, that is false; it's just French marketing," he concludes.

Salin is not at all content with that commentary. "Rubbish! Chadwick doesn't know what he's talking about. He's lacking a lot of information. The story of Bordeaux is centuries old. It is absurd to put the two categories against each other. What the consumer wants is consistency, and Errázuriz has not shown that. I am not saying that we are the best in the world, but we are the most consistent. I don't think that one can build a brand by trying to destroy others. And look how Mr. Chadwick is forgetting everything that Bordeaux has contributed to Chilean vitiviniculture."

Stupid or not, the war has been declared.

Expert Panel:

César Fredes, critic of La Nación newspaper; Patricio Tapia, critic for the Wikén supplement and Wine & Spirits magazine; Daniel Greve, writer for Planetavino.com; Paola Doberti, journalist for Capital magazine; Ana María Barahona, editor of Chilevinos.com; Margaret Snook, sommelier; Marian Quiñones, journalist for la Cav magazine; Héctor Riquelme, sommelier, Santiago Ritz Carlton Hotel; Claudia Gómez, winemaker and writer for Vitiviniculture magazine; Rodolphe Bourdeau, sommelier and critic for La Tercera; Héctor Vergara, Master Sommelier; Mariana Martínez, journalist for Planetavino.com.

Chile
Vitivinicultura
December, 2004

Claudia Gómez

Grandes Cabernet Sauvignon (Francia, Italia... y Chile, por supuesto)

GREAT CABERNET SAUVIGNONS
(FROM FRANCE, ITALY... AND, OF COURSE, CHILE)

POR / BY CLAUDIA GOMEZ M.

BERLIN, ABRIL 2004.
Histórica degustación de los más destacados Cabernet Sauvignon italianos, franceses y chilenos. La cata a ciegas organizada por Viña Errázuriz y dirigida por su presidente Eduardo Chadwick, puso a prueba seis vinos chilenos. Seña, Viñedo Chadwick y Don Maximiano en sus cosechas 2000 y 2001 se enfrentaron a seis exponentes franceses y cuatro italianos.

Los catadores: connotados periodistas especializados, compradores y escritores de vino de Europa.

El resultado:

1º lugar: Viñedo Chadwick 2000

2º lugar: Seña 2001

3º lugar: Château Lafite Rothschild 2000

SANTIAGO, NOVIEMBRE 2004.

Degustación de los vinos mejor evaluados en la cata de Berlín:

Château Lafite Rothschild 2000, Pauillac

Château Margaux 2001, Margaux

Sassicaia 2000, Toscana

Solaia 2000, Toscana

Viñedos Chadwick 2000, Maipo

Seña 2001, Aconcagua

Don Maximiano Founder's Reserve 2001, Aconcagua

La degustación enfrentó dos de los terroirs más famosos del mundo, Bordeaux y Toscana, con dos terroirs chilenos, Maipo y Aconcagua, todos ellos con perfiles de suelo y condiciones climáticas muy diferentes.

Esta interesantísima cata, en la que participaron principalmente periodistas especializados, también se realizó a ciegas. En forma unánime la sala eligió el vino número 5 como el mejor. Y al momento de despejar la incógnita, grata sorpresa... ¡Viñedo Chadwick 2000!

Los vinos uno a uno

■ Viñedo Chadwick 2000

El 50% del panel lo identificó como vino francés y el otro 50% como chileno. En lo que sí hubo coincidencia plena fue en considerarlo el mejor de los siete presentados.

En mi opinión es un gran vino, con una nariz potente y compleja, con notas florales. La elegancia y equilibrio provienen de la fruta y la estructura que se conjugan con una agradable sedosidad y fineza. Es un vino voluptuoso, encantador, aun cuando le falta tiempo en botella para poder alcanzar su máxima madurez.

■ Sassicaia 2000

Un clásico italiano y el primero de los supertoscana, mezcla de Cabernet Sauvignon y Cabernet Franc que marcó un hito en la vitivinicultura italiana en el año 1968, cuando se introdujo el Cabernet Sauvignon, un cepaje de Burdeos que reemplazó al clásico Sangiovese de la región. En este caso los viñedos se encuentran a 10 km del mar.

En nariz se percibe mucha fineza y complejidad con notas espe-



BERLIN, ABRIL 2004.
Unprecedented tasting review of the most impressive Cabernet Sauvignons from France, Italy and Chile. Organized by Viña Errázuriz and presided over by its president Eduardo Chadwick, the blind tasting put six Chilean wines to the test. The 2000 and 2001 vintages of Seña, Viñedo Chadwick and Don Maximiano measured up with six French and four Italian bottlings.

The panel: renowned specialized journalists, buyers and wine writers from the Old Continent.

The verdict:

1st place: Viñedo Chadwick 2000

2nd place: Seña 2001

3rd place: Château Lafite Rothschild 2000

SANTIAGO, NOVEMBER 2004.

Tasting review of the top scorers at the Berlin tasting event:

Château Lafite Rothschild 2000, Pauillac

Château Margaux 2001, Margaux

Sassicaia 2000, Tuscany

Solaia 2000, Tuscany

Viñedos Chadwick 2000, Maipo

Seña 2001, Aconcagua

Don Maximiano Founder's

Reserve 2001, Aconcagua

The tasting confronted two of the most famous terroirs worldwide, Bordeaux and Tuscany, with two Chilean terroirs, Maipo and Aconcagua, all four with clearly distinct soil and climatic conditions.

The very interesting experience, which gathered specialized journalists for the most part, was also conducted as a blind tasting. The panel unanimously chose

wine number 5 as the best. And the time to unveil the bottle came alongside a pleasant surprise... Viñedo Chadwick 2000!

The wines in detail

■ Viñedo Chadwick 2000

50% of the panel identified it as French, and the other half as Chilean. What everyone agreed upon, though, was judging it the best of the seven wines presented.

In my opinion, this is a great wine, with a potent, complex nose and floral notes. The fruit and structure bestow elegance and balance, which combine with pleasant silkiness and finesse. A voluptuous, enchanting wine that still needs to spend some time in the bottle before reaching full maturity.

■ Sassicaia 2000

An Italian classic and also the spearhead of the so-called Super Tuscans. This blend of Cabernet Sauvignon and Cabernet Franc is considered a milestone of Italian viticulture: in 1968, Cabernet Sauvignon—a Bordeaux variety—was introduced to replace the local Sangiovese used hitherto. In this particular case, the vineyards are located just 10 km from the sea.

The nose reveals great finesse and complexity, with spicy notes.





ciadas. En boca hay equilibrio, madurez y taninos que dan una muy buena estructura conservando la elegancia, pero sin pretender ser un vino moderno, sino más bien un clásico con una mineralidad que le da la chispa necesaria.

■ **Solaia 2000**

Un clásico de la casa Antinori, mezcla de Cabernet Sauvignon, Cabernet Franc y Sangiovese. El viñedo cuenta con 10 hectáreas con exposición sudoeste.

Es un vino rico para tomar, con mucha fuerza en boca y notas frescas mentoladas y de berries en nariz. Es largo en final y con un gran equilibrio.

■ **Don Maximiano Founder's Reserve 2001**

Este Cabernet Sauvignon es moderno y potente. Tiene taninos muy bien estructurados y firmes. Es un vino severo y masculino que aún le falta evolucionar en botella.

■ **Château Lafite Rothschild 2000**

Si en nariz encontramos una madera bastante marcada con algunas notas florales y de violeta, en boca presenta esa clásica acidez de los vinos de Pauillac en su juventud.

Hay un potencial de envejecimiento dado por esa fuerte acidez y unos taninos punzantes pero firmes. Es un vino limpio y cristalino al que aún le queda mucho por evolucionar.

■ **Château Margaux 2001**

2001 fue un año muy criticado por los grandes especialistas de vino.

Este Margaux con una nariz agradable, que siente la trufa negra y notas de cacao, llega a la boca suave y delicado para revelar al final una concentración elegante y potente con la simpleza de los grandes vinos.

■ **Seña 2001**

Un vino voluptuoso donde predomina la fruta con algunos toques mentolados y de regaliz que le dan frescura y elegancia. •

In the mouth, we find balance, ripeness and tannins that contribute a very good structure while retaining the classy character. It does pretend to be a modern wine; it is simply a classic with just enough minerality to provide the right twist.

■ **Solaia 2000**

A classic from wine mogul Antinori that blends Cabernet Sauvignon, Cabernet Franc and Sangiovese. The 10-hectare vineyard has a southwestern exposure.

A very pleasant wine with a strong mouthfeel, a fresh menthol and berry nose and a long, balanced finish.

■ **Don Maximiano Founder's Reserve 2001**

A modern and potent Cabernet Sauvignon with very well structured and firm tannins. A severe, masculine wine that still needs time to mature in the bottle.

■ **Château Lafite Rothschild 2000**

While the nose presents a well-defined wood accented by floral and violet notes, the mouth showcases the typical acidity of young Pauillac wines.

With strong acidity and pungent yet firm tannins, this clean, crystalline wine has a long and interesting evolution potential ahead.

■ **Château Margaux 2001**

2001 was a much-criticized year by the main wine specialists.

With a pleasant black-truffle and cocoa nose, this Margaux produces a smooth and delicate sensation in the mouth, with an elegantly and potently concentrated closure that reflects the simplicity of great wines.

■ **Seña 2001**

A voluptuous wine where the predominant fruit component is accented with slight menthol and licorice notes that bestow freshness and elegance. •



Eduardo Chadwick y la cata de Berlín

A propósito de un polémico reportaje de la Revista del Campo, Eduardo Chadwick nos muestra su punto de vista.

Este lunes recién pasado, la Revista del Campo del Diaro El Mercurio, publicó un reportaje escrito por la periodista Sabine Drysdale sobre la cata a ciegas que Eduardo Chadwick realizó hace unas semanas en Santiago, emulando la que él mismo había organizado en Berlín con lo más granado de la prensa europea. En ambas degustaciones, el viñedo Chadwick 2000 resultó un claro vencedor ante nombres míticos como Lafite o Sassicaia. Mientras en Chile no hubo rankings, en Berlín sí los hubo.

El artículo en cuestión fue extremadamente polémico en la escena de críticos de vinos en Chile ya que –según algunos de estos periodistas– dejaba en ridículo a la profesión al evidenciar que en la degustación de Santiago, mucho de nosotros no fuimos capaces de adivinar qué vinos catábamos. Lo que sí ocurrió, claro.

En Planetavino creemos que hay que tener sentido del humor. Y que esa parte del reportaje es una mera y simple anécdota en sí misma, un pelo de la cola si se le compara con las declaraciones de Eduardo Chadwick y Christophe Salin, presidente de Domaines Barons de Rothschild, en la segunda sección del reportaje refiriéndose a la experiencia de Berlín. Bastante acidez en esas declaraciones que, por algún motivo relacionado con nuestros propios egos de catadores heridos o con la poca astucia de la periodista al mezclar dos temas que no tenían relación, pasamos por alto. Para poner las cosas en su contexto, publicamos a continuación una carta en la que Eduardo Chadwick entrega su opinión sobre los dichos de Salin. Nosotros, en tanto, celebramos el reportaje de la Revista del Campo que, aunque algo desenfocado y torpe, sirvió para provocar una sabrosa y necesaria polémica. Aquí va Chadwick.





"Los Franceses manejan su marketing en base a su prestigio histórico y nunca permiten que los críticos internacionales degusten sus vinos a ciegas. De hecho, ninguno de los cinco "Grand Crus" de Burdeos participa en degustaciones generales. Ellos muestran sus vinos "en primeur" exclusivamente en el Chateau en forma personalizada y guiada, incluso con el crítico norteamericano Robert Parker. En cambio, nosotros mandamos las muestras y esperamos que sean degustadas.

Las críticas de Cristophe Salin me parecen infundadas y poco humildes al no aceptar un resultado de críticos profesionales de primera categoría mundial. Degustar a ciegas es un ejercicio interesante, donde son solamente los sentidos los que juzgan la calidad de un vino. Ahora, respecto de la capacidad de analizar la calidad de un Grand Cru tempranamente, esto es algo que claramente hacen los críticos internacionales cada año "en primeur" en el mes de Marzo, fecha en que se determina el puntaje de Parker, el precio y el vino es vendido en su totalidad. Igualmente temprana es la degustación que hace el enólogo al separar el gran vino de la segunda mezcla o deuxième vin.

Los invitados a la Cata de Berlin eran ciertamente los críticos más importantes de Europa y, es por esta razón que ha sido tan relevante en el medio y de poco agrado para los Franceses. No eran consumidores llamados a evaluar el mejor vino para consumo inmediato y, además, todos sabían exactamente de qué vinos y cosechas se trataba. El ranking que se efectuó, finalmente, fue de calidad global, donde estructura y capacidad de guarda son ciertamente características muy importantes.

Hablar del "circo de Mondavi" es poco realista, cuando a juicio de todo los críticos serios Robert Mondavi fue claramente la figura que más hizo por elevar la imagen de los vinos de California. En los años setenta estos no tenían gran prestigio y reconocimiento, situación similar a la realidad Chilena de hoy. Fue gracias a todas estas actividades de la industria, incluyendo las catas a ciegas de Mondavi y su mítico joint-venture Opus One que California fue formando su prestigio e imagen internacional.

Estas catas a ciegas no persiguen destruir a nadie, y menos aun hacer una guerra como indica Salin, sino humildemente poner en perspectiva, entre los mejores vinos del mundo, la calidad de nuestros grandes vinos chilenos. Indudablemente, todos competimos en el contexto internacional, y son los críticos y los consumidores quienes sacaran sus propias conclusiones de la validez de estas degustaciones".

Les saluda atentamente, Eduardo Chadwick, Presidente de Viña Errázuriz



Chile
Planetavino.cl
December, 2004
(Translation)

Eduardo Chadwick and the Berlin Tasting

Eduardo Chadwick responds to the controversial article published recently in the Revista del Campo.

This past Monday, the “Revista del Campo,” the agricultural supplement of the Chilean newspaper El Mercurio, published a report by Sabine Drysdale on the blind tasting that Eduardo Chadwick conducted in Santiago a few weeks ago, in which he reenacted the tasting he organized in Berlin with Europe’s most renowned wine writers. In both tastings, Viñedo Chadwick 2000 was the clear winner over such labels as Lafite or Sassicaia. While the wines were not scored and ranked in the Chilean version of the tasting, they were in Berlin.

The article in question stimulated a great deal of controversy among the Chilean wine critics, because—according to some writers—it ridiculed the profession by revealing that many of us present in the Santiago tasting were unable to guess which wines we were tasting. And that was clearly true.

We at Planetavino believe in the importance of maintaining a sense of humor. And that part of the article was just a simple and irrelevant anecdote when compared with the acerbic declarations made by Eduardo Chadwick and Christophe Salin, president of Domaines Barons de Rothschild, in the second part of the report in reference to the experience in Berlin. Whether due to our own wounded egos as tasters or the author’s lack of judgment in mixing two unrelated topics, the importance of these declarations was overlooked.

To put things into context, we reprint here a letter from Eduardo Chadwick in which he expresses his opinion on Salin’s comments. We therefore applaud the article in the Revista del Campo, which, although unfocused and clumsy, has provoked a controversy that is both delicious and necessary.

Eduardo Chadwick:

“The French base their marketing on their historic prestige and never allow international critics to taste their wines blind. In fact, none of the five Grand Crus of Bordeaux participate in general tastings. They show their wines “en primeur,” in exclusive personalized and guided tastings in the Château—even with the North American critic Robert Parker. We, on the other hand, send our samples and hope they are tasted.

Cristophe Salin’s criticism and rejection of the results of world-renowned professional critics comes off as both unfounded and vain. Blind tasting is an interesting exercise in which the senses alone judge the quality of the wine. Furthermore, with respect to the ability to analyze the quality of a young Grand Cru, this is something that international critics clearly do every year “en primeur” in March, when Robert Parker determines his score, the price is set, and the wine is sold in its entirety. Winemakers also taste the wines just as early when they separate the great wine from the second blend or deuxième vin.

The participants invited to take part in the Berlin Tasting were not consumers asked to choose the best wine for immediate consumption, but rather Europe’s most important critics, which is why the results are so relevant and so unaccepted by the French. Furthermore, everyone present knew exactly which wines and vintages were involved. The final ranking was based on overall quality, where structure and ageing potential were certainly very important characteristics.



Salin's mention of the "Mondavi Circus" is hardly realistic. Serious critics clearly agree that Robert Mondavi is the person most responsible for raising the image of Californian wines, which did not have much prestige or recognition in the 1970s—somewhat similar to the situation of Chilean wines today. It is due to all of these industry-wide activities, including Mondavi's blind tastings and the legendary Opus One joint venture that California has been able to build its prestige and international image.

These blind tasting are not aimed at destroying anyone, and are certainly not intended to start a war, as Salin suggests, but rather to simply put things into perspective and place the quality of our great Chilean wines among the finest wines of the world. In the end, we all compete in the international context, and it is the critics and consumers who will come to their own conclusions on the validity of these tastings."

Sincerely,
Eduardo Chadwick
President of Viña Errázuriz

Opinión



Philipo Psczółkowski
 Ingeniero Agrónomo Enólogo P. Universidad Católica



El vino a ciegas

De la atenta lectura del reportaje "El vino a ciegas", que describe lo que ocurrió en la cata a ciegas de renombrados vinos del mundo y de Chile, dos franceses (Château Lafite 2.000 y Château Margaux 2001); dos italianos de la Toscana (Sassicaia 2000 y Solaia 2000) y tres chilenos, todos de la Viña Errázuriz (Don Maximiano Founders Reserve 2001, Señal 2001 y Viñedo Chadwick 2000), me saltan diferentes lecturas y sentimientos.

Primero, felicitar a Eduardo Chadwick por su capacidad de hacer marketing a los vinos de su empresa, mal que mal, las dos páginas centrales de la Revista del Campo hablaron de sus vinos y, con este comentario, seguimos hablando de ellos. Si en realidad la intención era comparar vinos chilenos con los franceses e italianos, habría sido interesante que hubiera puesto, de *motu proprio*, vinos de su competencia nacional. Sospecho que el resultado habría sido parecido y, a los ojos de los lectores, aun más impactante.

Segundo. Que a connotados degustadores de vino, tanto chilenos como extranjeros, les costase identificar vinos de orígenes tan diversos, no tiene nada de extraño. ¿Cuántas veces he presenciado en una cata a ciegas, cómo un enólogo no es capaz de diferen-

ciar su propio vino?

Nuevamente se trata de un problema de marketing, pero en este caso profesional. Un enólogo, un periodista del vino o un sommelier trata de crear frente al público una imagen propia que lo transforme a él en el referente de los vinos que comenta, cuando en realidad sólo está capacitado para orientar, subjetivamente, al consumidor en relación a un vino correcto. Es perfectamente posible que el vino comentado por el "experto" no le cause al consumidor el mismo placer que se debería desprender de lo que escucha o lee sobre un vino. Podría aun ser más polémico, en ocasiones el comentario no es objetivo, puede haber diversos intereses detrás de lo que se dice. Pero seamos bien pensados, el hombre es la criatura más juguetona de la creación y la cata a ciegas y los diferentes tipos de marketing no son más que algunos de los juegos inventados y, en consecuencia, lo que vale es la persona, incluso si se equivoca.

Sin embargo, hay personas a las que les duele más perder un juego, o incluso no se atreven a jugarlo. En el caso de los vinos, hay países o regiones, y renombrados vinos dentro de ellas, que no quieren jugar. Por ejemplo, en los concursos internacionales donde justamente se cata a ciegas,

estos vinos no se presentan. Han creado, con un extraordinario marketing, una imagen y someterla a un jurado internacional independiente, donde la subjetividad propia del degustador está minimizada por la suma de la de cada uno de sus integrantes, les resulta demasiado riesgoso, se puede desmoronar todo fácilmente. Por el contrario, un vino de un país con menor imagen, o desconocido en el mundo, que obtiene un gran premio, tiene mucho que ganar.

El más clásico de estos ejemplos es el de Burdeos, Francia. Siempre se argumenta que tienen siglos de historia y por sólo eso sus vinos tienen que ser buenos.

Que una cata a ciegas llegue al resultado expuesto, no tiene nada de extraño, lo único que demuestra es que los vinos actualmente producidos en Francia, Italia, Chile u otros países con alta tecnología vitivinícola son correctos y no corresponden al producto "vino" de antaño.

Comenzó un nuevo tiempo en el juego, los países del "Nuevo Mundo" han remontado el marcador y los poderosos equipos llenos de estrellas del "Viejo Mundo" están desconcertados y acorralados en el área chica, es posible derrotarlos, el público grita, el consumidor gana. Salud.



Chile

Revista del Campo,
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Philippo Pszczółkowski

(Translation)

Wine Tasted Blind

Philippo Pszczółkowski

Agricultural Engineer, P. Catholic University



A careful reading of the article, "El vino a ciegas" (Wine Tasted Blind), which describes what happened in the blind tasting of the renowned wines of the world and Chile, two French (Château Lafite 2000 and Château Margaux 2001) two Italians from Tuscany (Sassicaia 2000 and Solaia 2000), and three Chileans, all from Viña Errázuriz (Don Maximiano Founder's Reserve 2001, Sena 2001, and Viñedo Chadwick 2000), provokes different readings and feelings.

First, I want to congratulate Eduardo Chadwick for his ability to market his wines. For better or for worse, the two central pages of the Revista del Campo spoke about his wines and, with this commentary, we continue speaking of them. However, if his intention had really been to compare Chilean wines with French and Italians, it would have been interesting if he had included *motu proprio* some of his national competitors in the tasting. I suspect that the result would have been similar, and, in the eyes of the readers, even more impressive.

Second, the fact that well-respected wine tasters, whether from Chile or elsewhere, were unable to identify wines of such diverse origins is not at all unusual. How many times have I witnessed blind tastings in which a winemaker was unable to identify his or her own wine?

Once again, this is a matter of marketing, but this time professional. A winemaker, wine writer, or sommelier tries to create a public image that makes him the expert on the wines he is commenting on, when in reality he is only trained to provide a subjective orientation for the consumer in relation to a correct wine. It is perfectly possible that the expert's comments do not create the degree of pleasure that the consumer expects after hearing or reading about a wine. It could be even more polemical; sometimes the commentary is not objective—there could be a number of "interests" behind what he is saying. But let's set all that aside. Humans are the most playful creatures on Earth, and blind tastings and the different types of marketing are no more than some of the games invented, so finally it is the person who matters, even when mistaken.

However, there are people who can't bear to lose a game, as well as those who refuse to even play. In the case of wine, there are countries or regions with renowned wines that do not want to play. For example, these wines never appear in international competitions where blind tastings take place. They have used extraordinary marketing measures to create an image, and the idea of subjecting it to an independent international jury, where the taster's subjectivity is minimized by the sum of that of all of the participants, is too risky; it could destroy everything very easily. On the other hand, a wine from a lesser known country with a smaller image has much to gain by winning a major prize.

The most classic of these examples is that of Bordeaux, France, whose constant argument is that centuries of history is reason enough to prove the wine must be good.

There is nothing unusual about a blind tasting reaching the conclusion that this one did. It simply shows that the wines currently produced in France, Italy, Chile, or other countries with advanced vitivicultural technology are correct and no longer correspond to the "wine" of yore.

A new round of the game has begun, and the New World countries have turned the tables. The powerful teams full of Old World stars are disconcerted and on the defence. "We can beat them," the crowd cries, and the consumer wins. Cheers.



EDUARDO CHADWICK Y LA CRÍTICA DE LOS CHATEAUX

"Se creen los poseedores de un vino único en el mundo"

El dueño de la Viña Errázuriz señala que su triunfo sobre los íconos franceses prueba que los vinos chilenos están a la misma altura en calidad. Algo que comienza a reconocerse, aunque a algunos no les guste.

SABINE DRYSDALE

Como queriendo dejar un testimonio que perdure, Eduardo Chadwick —dueño de Viña Errázuriz— recopiló en un documento de 60 páginas tamaño carta, todos los artículos que han salido en la prensa mundial sobre la llamada "Cata de Berlín", esa polémica degustación a ciegas donde los vinos de su viña derrotaron a íconos bordeleses como Chateau Lafite y Margaux y a los top de La Toscana, y que dejó a los críticos internacionales perplejos, Chadwick incluido.

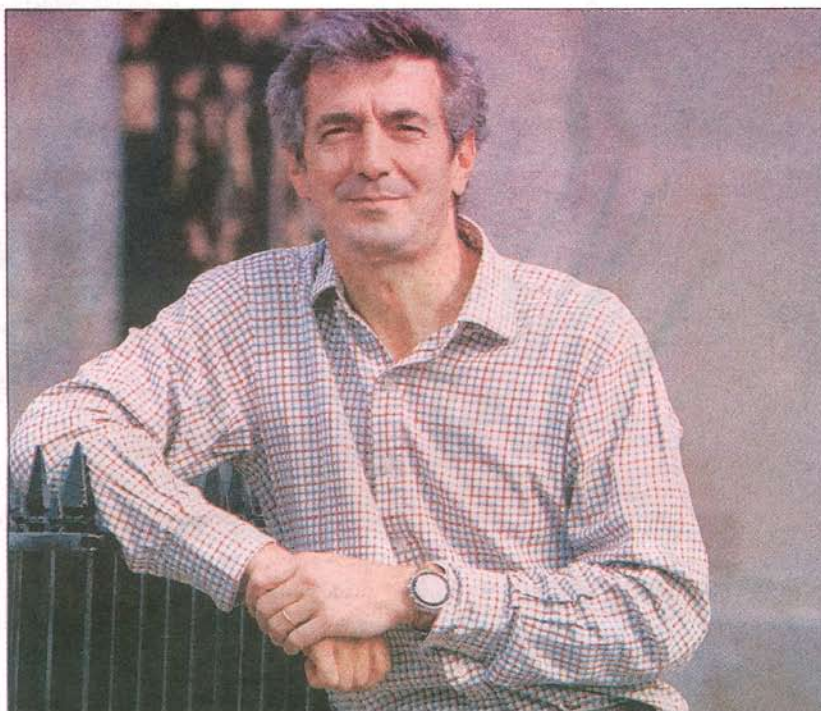
Cobertura periodística que se quisiera cualquier viña chilena, o del mundo, por un solo evento.

"Fue un hecho histórico. Éstos son los eventos que nos hacen marca", dice un orgulloso Chadwick desde Pucón, tras interrumpir por un momento sus vacaciones para conversar con la Revista del Campo.

"Haberle ganado a lo mejor del mundo fue lo que generó tanta noticia. Fue un golpe a la cátedra", agrega.

Plumas tan reconocidas como la del crítico de la Revista Decanter, Steven Spurrier o de la Master of wine, Jancis Robinson, que escribe para el Financial Times, plasmaron sólo elogios para los vinos del empresario chileno.

Y vaya que tuvieron efecto. A un mes de la degustación (que se realizó en Berlín, en enero del año pasado) se agotó el stock de Viñedo Chadwick, justamente el vino elegido como el mejor por los expertos. Los que arrasaron con las reservas no



fueron solamente consumidores sofisticados, sino que también un público mucho más difícil de conquistar y que hasta ahora ha sido fiel a los grandes vinos europeos: los coleccionistas y brokers, esos curiosos personajes que compran vino como inversión a futuro.

En diciembre pasado, Chadwick repitió la experiencia en Chile con la prensa especializada nacional. Quería que se convencieran de la calidad de los vinos chilenos en el contexto de los mejores del mundo. Y lo logró. El resultado de la degustación tuvo el mismo efecto que en Berlín y llovieron los artículos llenos de

elogios para los vinos de Chadwick. Pero no todos fueron flores.

Consultados por Revista del Campo, los viñateros franceses manifestaron su molestia. Para ellos, sus grandes vinos no son comparables con los del Nuevo Mundo. No, al menos en las condiciones que los expuso Chadwick: todos eran de las cosechas 2000 y 2001, en el caso de los franceses, demasiado nuevas para que el vino esté tomable.

Personajes como el crítico de la Revista Wine Spectator, Robert Parker, pone frases como "tómese en 15 años más" cuando critican cosechas muy nuevas de Burde-

os, demasiado tánicas y ácidas para beberse tan rápido. Lo contrario de lo que pasa con los vinos chilenos que, gracias a mayores horas de sol y a la concentración de la fruta, están listos para tomarse al poco tiempo de ser embotellados.

Pero Chadwick no se inmuta con las críticas y defiende a brazo partido su acción de marketing. Aquí da sus fundamentos.

—La Cata de Berlín fue bien polémica...

—Polémica para los que no les gustó. Pero para los que estuvieron en la degustación no lo fue. Si lees los artículos que han salido en Financial Times, Decanter, Wine, etcé-



tera, te das cuenta que los que escriben tienen las cosas muy claras: que hay que reconocer la calidad que han alcanzado nuestros vinos.

—**Algunos enemigos se habrá forjado en la industria internacional.**

—Yo diría que no. La opinión de los expertos comprueba que realmente estamos produciendo vinos de esa altura y necesitamos de este tipo de reconocimientos para vender, para darnos a conocer a los coleccionistas. Eso no quiere decir que van a dejar de comprar vinos franceses que tienen cientos de años de tradición. Pero para entrar al baile debemos probar que podemos competir con los consagrados.

—**Pero las declaraciones de Christophe Salin, presidente de Domaines Barons de Rothschild (Lafite), a la Revista del Campo no fueron suaves.**

—Es indudable que los franceses van a decir que esto es comparar peras con manzanas. Ellos creen ser los dueños de un vino único en el mundo y que nadie puede competir con ellos. Ése es su marketing, son las barreras que quieren imponerle al mundo. Pero eso no impide que uno lo haga y demuestre que en Chile, y en otras partes del mundo, hay vinos de una calidad igual o similar a la de ellos.

—**¿No hubiera sido más justo competir contra cosechas francesas que estuvieran listas para ser bebidas?**

—Más "justo". Esa palabra la encuentro especial. Uno degusta lo que se está produciendo hoy; los mejores exponentes del vino chileno con los mejores bordoleses y

toscanos. De hecho, la cosecha 2000 ha sido considerada histórica dentro de Francia, mucho mejor que la de 1990 y 1980. Sin duda. El vino francés ha mejorado significativamente, hace 30 años no tenía la calidad que tiene hoy. La enología ha cambiado muchísimo.

—**O sea, el resultado pudo haber sido aún peor para ellos.**

—Lo que pasa es que hubiera sido un resultado muy poco interesante para el público. Nosotros estamos haciendo algo que puede ser interesante para el consumidor. Qué saco con poner vinos que no están disponibles en el mercado. Sería un ejercicio teórico.

—**Pero qué pasa con el envejecimiento, porque los grandes vinos chilenos llevan apenas 10 años en el mercado. Es decir, cómo saber si Viñedo Chadwick va a ser tan top en 20 años.**

—Indudablemente que cómo va a envejecer el vino chileno es un punto sobre el cual se puede debatir. Si envejeceré mejor que uno francés lo sabremos en 20 años, pero no hay por qué presuponer que va a ser inferior.

—**¿Cree entonces que los grandes vinos chilenos son mejores que los franceses?**

—No diría que son mejores, diría que estamos a la altura en calidad y que ofrecemos una tipicidad, un



carácter chileno, que empiece a ser reconocido.

—**Aún nos falta la marca**

—Nos falta la marca, pero éstos son los eventos que nos hacen marca. Porque vas penetrando en la mente de los líderes de opinión, mostrándoles que ofrecemos un gran vino a un precio conveniente.

—**Muchísimo más barato que los franceses.**

—Lo que pasa es que son marcas conocidas y nosotros somos los que tenemos que demostrar la calidad y por eso estas degustaciones son muy válidas. Claro, al que ya es reconocido no le gusta ser expuesto y menos entre un público de tan alto nivel. Pero ése es el desafío, y la reacción de Christophe Salin y de los productores europeos es comprensible. A nadie le gusta que lo pongan en una cata a ciegas y no salir de acuerdo a

su precio, historia o pedigrí.

—**¿Cree que la tendencia es a que Chile va a aumentar sus precios o que Francia va a tener que disminuirlos?**

—En el mundo hay consumidores, coleccionistas para los cuales Burdeos es un clásico o, como se dice con las acciones, un bluechip, y esta degustación no los daña. Lo que hace es traer beneficios a nuestros vinos.

—**¿Por qué no incluyeron otros vinos chilenos en la cata?**

—Porque cuando se hacen catas a ciegas el número máximo de vinos, para que los críticos puedan concentrarse, es entre 16 y 20. Consideré interesante mostrar dos cosechas de cada vino, entonces había 6 franceses, 6 chilenos y 4 italianos.

—**¿Qué viene después de Berlín?**

—Catas verticales, ir viendo cómo van evolucionando los vinos y mostrarlos. También demostrar que podemos producir grandes Shiraz y compararlos con los mejores del mundo.





Chile
Revista del Campo,
El Mercurio
January 10, 2005
(Translation)

Eduardo Chadwick and the criticism of the French chateaux towards the “Berlin Tasting”:

“They consider themselves the owners of a unique wine in the world”

Monday, January 10th 2005

The owner of Viña Errázuriz says that his victory over the top French wines demonstrates that Chilean wines are at the same quality level. This is something that is beginning to be recognised, despite some people don't like it.

SABINE DRYSDALE

As a manner of leaving a lasting evidence, Eduardo Chadwick, owner of Errázuriz winery, compiled all the articles released by the world press about the so-called “Berlin Tasting” in a document of 60 letter-size pages. It was a controversial blind tasting where Errázuriz wines beat icons from Bordeaux, like Château Lafite and Margaux, and the top wines from Tuscany, which puzzled the international critic, even Chadwick. Any Chilean vineyard –or any vineyard in the world– would like to have such a big press coverage.

“It was an historical fact. These are the events which help us obtain brand recognition”, says Chadwick proudly from Pucón, where he interrupted his holidays to be interviewed by Revista del Campo. “The victory over the best wines of the world was the fact that originated such a stir. It was a blow to the masters of enology”, he added.

Well-known critics like Steven Spurrier, from Decanter Magazine, or Master of Wine, Jancis Robinson, who writes for the Financial Times, only wrote praises for the Errázuriz wines.

And they really had effect. One month after the tasting, (which took place at Berlin in January 2004) Viñedo Chadwick stocks –precisely the best wine according to the experts– were sold out. And those stocks were not only bought by sophisticated consumers, but also by a public much more difficult to be seduced and that has been devoted to the great European wines so far: wine collectors and brokers; strange characters who buy wine as a future-orientated investment.

Last December, Chadwick carried out a similar tasting in Chile with the presence of the specialised national press. He wanted to convince everyone that the high quality of the Chilean wines was able to compete against the best of the world. And he did it. The outcome of this tasting had the same effect of the event organised in Berlin. Lots of articles full of praises towards Chadwick wines were written again. However, not all of them were praises.

French wine producers, who were interviewed by Revista del Campo, showed upset. They think their top wines cannot be compared with those of the New World. At least not in the conditions in which Chadwick exposed the French samples; all of them were from 2000 and 2001 harvests; too young to get drinkable wines. People like Robert Parker, critic of the magazine Wine Spectator, wrote things like “Drink it within 15 years” when criticising too young harvests from Bordeaux, also too tannic and acid to be drunk so early. The opposite happens in Chile, where wines with more exposure to sun and fruit concentration are ready to drink just after bottling.



But Chadwick does not worry about the criticisms and he strongly defends his way of doing marketing. Through the following words he gives his arguments.

- The Berlin Tasting was very controversial...

- It was controversial to those who didn't like it. But not for those who were present in the tasting. If you read the articles that have been published in the Financial Times, Decanter, Wine, etc., you will realise that the people who write them are clear: it is necessary to recognise the quality reached by our wines.

- You made some enemies in the international industry, didn't you?

- I don't think so. Opinions from the wine experts confirm that we are producing high quality wines too and that we need this kind of acknowledgements to commercialise our wines and make us known by wine collectors. This does not mean they are going to stop buying French wines, which have centuries of tradition. However, to get really involved in this business, we have to demonstrate that we are able to compete against the best ones.

- But the declarations given by Christophe Salin, president of Domaines Barons of Rothschild (Lafite), to Revista del Campo, were not mild.

- Undoubtedly, the French will say that this is like comparing apples with pears. They consider themselves the owners of a unique wine in the world and that no one else can compete against them. That's the way they do marketing, those are the barriers they want to impose to the world. However, this does not impede us to do marketing and demonstrate that in Chile, as well as in other places of the world, there are wines with an equal or similar quality.

- Wouldn't have been fairer competing against French harvests ready to be drunk?

- "Fairer"... I think that word is special. You taste which is being produced now; the best exponents of Chilean wine along with the best wines from Bordeaux and Tuscany. In fact, the 2000 harvest has been considered as historical in France; undoubtedly much better than the 1990 and 1980 harvests. French wine has improved significantly. Thirty years ago it did not have the quality it has today. Enology has really changed.

- That is to say, the result may have been even worse for them.

- The thing is that the result wouldn't have been interesting for the public. We are doing something that in fact is interesting for the buyer. I don't gain anything by exposing wines which are not available in the market. It would be a theoretical exercise.

- But what about ageing? Great Chilean wines have only been 10 years in the market. I mean, how can we know if Viñedo Chadwick is going to be equally good within 20 years?

- The way in which Chilean wine is going to age is an interesting point to talk about. In 20 years we'll know if a Chilean wine ages better than a French one, but there is no reason to think it will be inferior.

- So, do you think that the best Chilean wines are better than the French ones?

I wouldn't say they are better; I would say they are equally good in terms of quality and that we offer a typical wine, a Chilean character that has begun to be recognised.

- But we still need a brand...

We still need a brand, but these are the events that contribute to make a brand since we get into the minds of the opinion leaders and show them that we offer a great wine at a convenient price.

- Far cheaper than French wines.

- The thing is that they are known brands and we have to demonstrate our quality. That's why our tastings are so valid. Of course, those who are already recognised don't like being exposed, specially in front of such an important public. But this is our challenge and Christophe Salin and the European producers reaction is



comprehensible. Nobody wants to be exposed in a blind tasting and get an outcome that doesn't agree with its price, history or pedigree.

- What do you think will be the trend? Is Chile going to rise the prices or is France going to reduce them?

- In the world there are buyers and collectors who think that a Bordeaux wine is a classic, or a "blue chip" and that this tasting is not harmful to them. On the contrary, it benefits our wines.

- Why didn't you include other Chilean wines in this tasting?

- Because when a blind tasting is organised, the number of wines to be presented goes from 16 to 20, in order to the experts get focused. I thought it was interesting showing two harvests for each wine, so there were 6 French, 6 Chilean and 4 Italian samples.

- What comes after Berlin?

- Vertical tastings. Also evaluating how wines develop and show them afterwards. In addition, we have to demonstrate that we are able to produce great Shiraz and compare them with the best of the world.



PRESS COVERAGE REST OF THE WORLD



Denmark
Vinbladet
April 1, 2004



Smagningen foregik under meget luksuøse rammer. Midt i en krisetid i Tyskland med et Berlin på falllittens rand, har koncernen Ritz-Carlton opført et luksushotel i ingenmandsland, på Postdamer Platz. 400 millioner euro eller 3 milliarder kroner koster hele herligheden i sten, marmor og de ædleste træsorter. Beløbet bliver mere »menneskeligt«, når man tager værelse for værelse. Prisen for et standardværelse er »kun« 7,5 millioner kroner. For omkring 3.000 kr per nat får man en seng, hvor selv prinsessen ville have svært ved at fornemme den berømte ærte, og hvor gæsten både har badekar med frottébøvedpuder og bord i midten, separat bruser og toilet, lille holder til diamantringene og separat telefon til bestilling af champagnen. Værelserne indbyder til bestilling af te, iført frottébadekåbe og de obligatoriske tofler. Bliver kroppen for varm er der svømmepøl i kælderen med tilhørende massage- og fitnessrum. Udenfor hotellet ligger nogle af Berlins mest luksuøse forretninger med det ekstravagante Sony Center i midten. Det er i øvrigt ved at tabe pusten, der er nu planer om at samle hele Sonykoncernen i firmaets europæiske hovedsæde i London. I smagningen deltog også Lars Bo Henriksen fra H.J. Hansen Vinhandel. En mand, der strålede som en sol, efter resultatet var blevet afsløret.

TOPVINE FRA BORDEAUX, ITALIEN OG CHILE

– OG EN OVERRASKENDE VINDER

Pludselig blev man en lille del af vinhistorien, men man opdagede det først, da man kom hjem og læste om det. En historie, der handler om Stag's Leap Cabernet Sauvignon 1973 fra Californien, der i 1976 i en blindsmagning i Paris vandt over de bedste vine fra Bordeaux, og den berømte årgang 1970 Torres Grand Coronas Black Label, der i det franske gastronomiske tidsskrift Gault-Millau i 1979 blev kåret som den bedste Cabernet Sauvignon. Nu er den der så igen, »Chile triumphs at Judgement of Berlin«, som der stod skrevet i det engelske vintidsskrift Harpers. Årgang 2000, Viñedo Chadwick fra Chile slog benene væk under det, der skulle være århundredets årgang fra vinens mekka, Bordeaux. Vinbladets redaktør var med i det internationale smagepanel i Berlin – i en flertalsbeslutning – og var langt fra enig.

Her er den så, duellen hvor 3 lande fremviser det bedste, de kan præsentere, i kvalitet og i pris. Bordeaux er med 1. cru'erne stadig de dyreste, men Italien kan med Sassicaia, Tignanello og Solaia også være med. »The dark horse« i smagningen var Chile, der

med prestigevine til en fjerdedel af den dyreste Bordeaux, havde alt at vinde og intet at tabe. Rammerne kunne ikke være bedre, verdens mest luksuøse produkt blev serveret i den flotteste indpakning på Berlins nye »smykkeskrin«, hotellet Ritz-Carlton på Postdammer Plats. Her, i det,

Fortættets næste side



Denmark
Vinbladet
April 1, 2004

Smagning
22. og 23. januar 2004, Berlin

Smage orden	Vine	Plac.
13	2000 Viñedo Chadwick Viña Errázuriz, Valle del Maipo	1
11	2001 Señal Viña Errázuriz & Robert Mondavi, Valle del Aconcagua	2
14	2000 Château Lafite Premier Grand Cru Classé, Pauillac	3
7	2001 Château Margaux Premier Grand Cru Classé, Margaux	4
9	2000 Señal Viña Errázuriz & Robert Mondavi, Valle del Aconcagua	4
1	2000 Château Margaux Premier Grand Cru Classé, Margaux	6
5	2000 Château Latour Premier Grand Cru Classé, Pauillac	6
16	2001 Viñedo Chadwick Viña Errázuriz, Valle del Maipo	6
6	2001 Don Maximiano Viña Errázuriz, Valle del Aconcagua	9
10	2001 Château Latour Premier Grand Cru Classé, Pauillac	10
15	2000 Solaia Marchesi Antinori, Toscana IGT	10
8	2000 Guado Al Tasso Marchesi Antinori, Bolgheri DOC	12
2	2001 Château Lafite Premier Grand Cru Classé, Pauillac	13
3	2000 Tignanello Marchesi Antinori, Toscana IGT	14
12	2000 Sassicaia Tenuta San Guido, Bolgheri DOC	15
4	2000 Don Maximiano Viña Errázuriz, Valle del Aconcagua	16

der før var ingenmandsland – grænsezonen mellem det gamle øst og vest, mødtes tre lande, hver med deres topvine, i en duel om duft og smag.

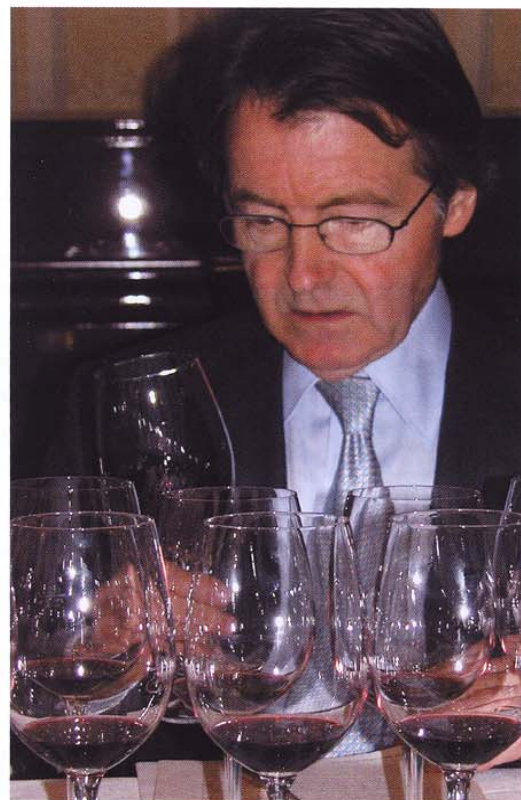
VINENE
FOR LUKKEDE?

En næsten lignende smagning havde været holdt et år tidligere, men dengang var det årgang 1999 Bordeaux, der med Château Margaux og Latour løb af med sejren. I år mistede Bordeaux terræn med årgang 2000. »Vinene var for lukkede«, sagde man, og her er jeg enig. Årgang 1999 fra Bordeaux er derimod skabt til at blive blindsmagt sammen med topvine fra den nye verden. Blød og

koncentreret med masser af ny eg. Det er langt vanskeligere med Bordeaux årgang 2000, der for de største, klassiske vine virkelig er en årgang, ikke blot for vinkendere, men helt specielt for Bordeauxkendere. Her ser man gennem en matteret rude, her skal man fornemme et potentiale – først om 10-15 år bliver ruden klar. Et typisk eksempel var vin nummer ét som én af lederne af smagningen fandt som den dårligste af alle vinene, og jeg som den bedste. Vinen var Château Margaux 2000 – kan man være mere uenig?

ITALIEN
DEN STORE TABER

Alle var derimod enige om, at den store taber i de store vines kamp var Italien. Solaia 2000 fra Marchesi Antinori var den italienske vin, som smagerne fandt bedst – også min bedste italiener. Tignanello 2000 og Guado al Tasso 2000, også fra Marchesi Antinori skuffede derimod, den sidste var min dårligst placerede. Sassicaia 2000 delte derimod igen selskabet. En meget elegant vin, luftig og mineralisk med lille, ren kirsebærduft og en herlig syre og et fast tanninbid i smagen sammen med en lige nu spinkel krop. Måske var der forskel på de to flasker, der blev serveret, måske var det igen det feminine, det elegante kontra det mere maskuline, der delte lejrene. Vinene fra Chile var lette at genkende, Don Maximiano 2000 og 2001 fra Viña Errázuriz havnede helt i bund,



Englænderen Steven Spurrier var leder af smagningen i Paris i 1976 og igen i Berlin i 2004. Han er blevet som en stor Bordeaux – en klassiker.



**Denmark
Vinbladet
April 1, 2004**



»Margaux 2000 er som en Ferrari. Hård, kontant, støjende, primitiv og sofistikeret med en vidunderlig kontakt til vejbanen. Ikke ligefrem behagelig, men sanselig, ubehagelig nærværende med en arrogant distance. Ikke en bil man nyder at køre i hver dag, men en bil man længes efter – hver eneste dag.«

»Viñedo Chadwick 2000 er som en Toyota Lexus. Kraftfuld, disciplineret og dyb med en utrolig affjedring, der opsletter og dæmper selv de værste ujævnheder. Utrolig behagelig, koncentreret og lækker med en fornem balance og et lydniveau så lavt, at man først opdager det, når flasken er tom. En bil man gerne ville køre i, hver eneste dag.«



Eduardo Chadwick – en af verdens helt store vinambassadører.

Seña 2000 og 2001 i midten, mens Viñedo Chadwick 2000 og 2001 var mine to chilenske favoritter med 92-94 point til den sidste, men stadig et stykke fra de berømte/bergtede 98-100 point, som jeg gav Château Margaux, Lafite og Latour i årgang 2000 og et par point lavere i årgang 2001.

**FLERTALLET
BESTEMMER**

»Smaken ärr som baken – delad« (smagen er som enden – delt i to), hørte jeg en svensk servitrice sige til en ældre gæst, der beklagede sig over hendes mundering. Vi var også meget delte i Berlin. De fleste smagere var mere til de frugtagtige, umiddelbare vine, og de havde mindst lige så meget ret som smagere af den mere klassiske skole såsom Steven Spurrier og undertegnede.

Problemet i Berlin er ikke, at vi har forskellige meninger, men at vi skal fatte en flertalsbeslutning. Her ser vi demokratiets svaghed, alt ender i en grødet masse, hvor ingen hverken er utilfredse eller tilfredse. »En duel mellem Bordeaux, den nye verden og italienske topvine kunne være interessant«, sagde Politikens kyndige vinskribent, Jørgen Mønster, til mig under en smagning i Stockholm. Her var den så. For mig producerer Bordeaux i Cabernet-kategorien stadig de allerstørste vine i verden. Fra Italien har jeg i flere smagninger de seneste år været skuffet over topvinene. I kvalitet står Chilevinene sig og er blevet langt bedre de seneste år.

Peter Winding



Denmark
Vinbladet
April 1, 2004

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Number of readers: 15.000
(Translation)

Translation of Article in "Vinbladet" - April 1, 2004.

Text below picture at page 17:

The tasting took place in a very luxurious setting. In time of depression in Germany and with Berlin on the verge of bankruptcy, the group of Ritz-Carlton has built a luxury hotel in "no man's land" at Potsdammer Platz.

The whole lot in stone, marble and the most precious kinds of wood costs 400 million euros or 3 billion DKK. The amount is more "decent" if you calculate the costs per room. The costs for a standard room is "only" 7,5 million DKK. For the amount of approx. 3.000 DKK per night, you will have a bed in which even the Princess would have difficulties in feeling the famous Pea. The guest will have both bar, bath tub with pillows and a table in the middle, a separate shower and toilet, a special place designed to place your diamond ring and a separate telephone for ordering champagne. An invitation to order tea while relaxing in the bath robe.

If the temperature gets too hot, you will find the swimmingpool in the basement together with massage- and fitnessroom. Outside the hotel, you find some of the luxury shops of Berlin and the extravagant "Sony Center" - This center is by the way getting out of breath - The plan is to unite the total Sony Group in its European headquarter in London.

Mr. Lars Bo Henriksen from H.J. Hansen Vinhandel participated in the tasting - A man who shined like the sun when the result of the tasting was released.

Top wines from Bordeaux, Italy and Chile

- And a surprising winner.

Suddenly you become a small part of the winehistory, but I did not know until I was back home and read about it. A story about Stag's Leap Cabernet Sauvignon 1973 from California, which in 1976 won a blindtasting in Paris over the best wines from Bordeaux and the famous vintage 1970 of Torres Grand Coronas Black Label which in 1979 was elected best Cabernet Sauvignon by the French magazine "Gault Millau". Now they are back again - "Chile triumphs at judgement of Berlin" was the headline of the British winemagazine "Harpers". Vintage 2000 of Vinedo Chadwick from Chile won over what was supposed to be the vintage of the century from Bordeaux.

The editor of Vinbladet participated in the international tasting in Berlin - a majority vote - and he does not agree - On the contrary!

This is it! A duel where 3 countries show the best they can do in quality and price. The Premier Crus of Bordeaux are still the most expensive wines, but Italy also takes part in the duel with Sassicaia, Tignanello and Solaia."The dark horse" in the tasting was Chile. With Topwines at prices of 25% of the most expensive



Bordeaux wines Chile had nothing to lose. The settings could not be better - The world's most luxury product was served at the beautiful new "jewelbox" in Berlin, the Ritz-Carlton Hotel at Potsdamer Platz. At this place - a former "no man's land" - the border between the old east and the old west - 3 countries met in a duel on bouquet and taste.

The wines too "shut down"?

An almost similar tasting was held one year ago. At that time, Bordeaux vintage 1999 - Chateaux Margaux and Latour won the duel. This year Bordeaux lost with vintage 2000.

"The wines were too shut down" was the argument and I agree on that. Vintage 1999 from Bordeaux is however perfect for a blindtasting with topwines from the new world. Soft and concentrated with a lot of new oak. It is much more difficult with Bordeaux vintage 2000 which for the greatest classic wines is a vintage not just for connoisseurs of wine but especially for connoisseurs of Bordeaux wines. It is like looking through a frosted window. You sense the potential - not until in 10 or 15 years the window will be clear.

A typical example was the first wine which one of the leaders of the tasting listed as the poorest of the wines, while I listed the same wine as the winner. The wine was Chateau Margaux 2000 - Could anybody disagree more?

Italy - the great loser

However, everybody agreed that Italy was the great loser in the duel. Solaia 2000 from Marchesi Antinori was the most popular Italian wine - also my favourite. Tignanello 2000 and Guado al Tasso 2000 also from Marchesi Antinori were disappointing. However, opinions differed about Sassicaia 2000. A very elegant wine - light and mineral with some cherry and a lovely acid and firm tannins together with the present thin body. Perhaps there was a difference in the 2 bottles served - Perhaps it was again the feminine and neat versus the more masculine making opinions differ.

The wines from Chile were easy to recognize. Don Maximiano 2000 and 2001 from Vina Errazuriz ended up at the bottom of the list, Sena 2000 and 2001 were placed in the middle while Vinedo Chadwick 2000 and 2001 were my 2 Chilean favourites with 92-94 points to the last one - But still far away from the famous 98-100 points I gave to Chateau Margaux, Lafite and Latour in vintage 2000 (a few points less to vintage 2001).

Majority decides

It was very much a matter of opinion in Berlin. Most of the tasters liked fruity and uncomplicated wines the most - And their opinion was just as correct as the opinion of the ones favourizing the more classical style like for instance Mr. Steven Spurrier and myself. The problem in Berlin is not that our opinions differ, but that we have to make a majority decision. We see the weakness of democracy - Everything ends up as a thick mass with nobody being neither unsatisfied nor satisfied.

"A duel between topwines from Bordeaux, the new world and Italy would be interesting" the wine expert of Politiken, Jørgen Mønster (Danish winejournalist) told me once during a tasting in Stockholm. This was such a tasting.

In my opinion, Bordeaux still produces the world's best cabernet wines. I have been disappointed with the topwines from Italy during the last years. The quality of Chilean wine is much better and has improved very much during the last years.



Signed by Peter Winding (editor)

Text below the picture with bottles:

“Margaux 2000 is like a Ferrari - Tough, hard, noisy, primitive and sophisticated with a wonderful hold on the road. Not exactly pleasant, but sensuous, extremely present with an arrogant distance. Not a car you enjoy to drive every day but the car you long for every single day”.

“Vindeo Chadwick 2000 is like a Toyota Lexus - Powerful, disciplined and deep with an incredible suspension which catches and moderates even the toughest roughness. Extremely comfortable, concentrated and delicious with a distinguished balance and a sound level so low that you do not notice it before the bottle is empty. A car you would love to drive every day”.



Austria

Kurier Freizeit

March 20, 2004

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Number of readers: 666.000

Delikat
MARTINA MALLE

Gourmet
NEUE GEGEN
ALTE WELT
GUIDE

Terroir ist das Zauberwort für die spezielle Charakteristik, die der Boden dem Wein gibt, inklusive kleinklimatischer Einflüsse. Nun traten die teuersten Weine aus Bordeaux und der Toskana gegen Top-Produkte der Viña Errazuriz aus Chile in der Blindverkostung *Three Terroirs* an. Mutig, aber letztendlich waren selbst die Juroren überrascht: Die Neue Welt stellte Größen wie Latour, Lafite und Sassicaia in den Schatten. Der Gewinner: Viñedo Chadwick 2000. Platz zwei: Seña 2001. Das Ergebnis ist mit Vorsicht zu genießen, denn so eine Verkostung ist eine Momentaufnahme von Weinen in verschiedenen Entwicklungsstadien. Mein Fazit: Chilenische Weine sind früher trinkreif, der Vergleich ist schwierig, sie können sich aber definitiv mit europäischen Topweinen messen. **Viñedo Chadwick: € 84,60, Gottardi, ☎ 0512/587 13 20, Seña 2001: ab Herbst erhältlich, € 50 bis 60,-, Schlumberger, 01/36 86 89 20**



Austria
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March 20, 2004
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(Translation)

Delikat

Martina Malle

The New vs. the Old World

Terroir is the magical word for the characteristics given to the wine by the soil, including the influences of the local climate.

The most expensive wine from the Bordeaux and the Toscana faced Chilean top products from Viña Errázuriz in the blind tasting Three Terroirs. Courageous, but at the end even the members of the jury were surprised. The New World overshadowed established names like Latour, Lafite and Sassicaia. The winner: Viñedo Chadwick 2000. Second place: Seña 2001. The result must be taken with caution, because a tasting is a snapshot of wine in different development stages. My conclusion: Chilean wine is drinkable in its younger years, so the comparison is difficult, nevertheless the Southamerican bottles can measure up to their European counterparts.

Viñedo Chadwick: 84,60 Euro, Gottardi, phone: 0512/587 13 20

Seña 2001: available this fall , 50-60 Euro, Schlumberger, phone: 01/36 86 89 20



Autria
Falstaff*
March 1, 2004

ERRÁZURIZ, SEÑA & CO • CHILE GEGEN DEN REST DER WELT

FALSTAFF-TASTING **ERRÁZURIZ, SEÑA & CO**

Eine Vergleichsprobe mit erstaunlichem Ausgang

TOSKANA. Im Jänner dieses Jahres lud Errázuriz-Chef Eduardo Chadwick rund 50 Weinfachleute aus halb Europa nach Berlin ein, um im neu eröffneten Ritz-CarltonHotel seine aktuellen Weine zu präsentieren. Das chilenische Spitzenweingut, das auch mit Robert Mondavi durch zwei Joint-Ventures in Chile, Seña und Arboleda, verbunden ist, hat mit dem Topwein Viñedo Chadwick seit dem Jahrgang 1999 eine neue Luxus-Cuvée am Markt, die von einer kleinen Einzellage in Maipo stammt. In einer Blindverkostung wurden Don Maximiano, Seña und Viñedo Chadwick aus dem Jahrgang 2000 und 2001 die Weine von den Châteaux Lafite-Rothschild, Latour, Margaux aus denselben Jahren sowie noch die toskanischen Größen Sassicaia, Tignanello, Guado al Tasso und Solaia aus 2000 gegenübergestellt. Das Ergebnis der Blindprobe – jeder Verkoster nannte am Ende seine drei erstplatzierten Weine – sah Viñedo Chadwick 2000 vorne, Platz 2 ging an Seña 2001 und die Bronzemedaille an Lafite-Rothschild 2000, Château Margaux 2000 und Seña 2000 belegten ex aequo den vierten Rang – aus Sicht der Chilenen ein unglaublicher Erfolg. So unglaublich, dass mancher Teilnehmer der Verkostung meinte, dass man ein solches Ergebnis besser erst gar nicht veröffentlichen sollte. Ich glaube eher, dass man es richtig interpretieren sollte. Man erinnert sich noch an den Begeisterungsturm, den die Spitzenbordeaux 2000 allseits auslösten – verbunden mit einer nie da gewesenen Preis-Hausse. Heute muss man etwa 400 Euro für die Erstgewächse hinlegen,



Viñedo Chadwick – der opulent-saftige Luxus-Chilene konnte das große Panel überzeugen.

und dann werden ebendiese von einem fünfzig Personen umfassenden Panel hinter die Chilenen gereiht. Warum? Antwort eins: Die chilenischen Spitzenweine sind einfach exzellent. Allerdings verfügen die chilenischen Weine auch über 1% bis 1,5% mehr Alkohol als die Konkurrenz aus Bordeaux, ein Faktum, das in einer Blindprobe immer eine nicht zu unterschätzende Rolle spielt. Weine aus wärmeren Regionen wie Chile oder der Toskana sind nicht nur kraftvoller, sondern auch süßer und in der Jugend bereits recht bald antrinkbar. Ein späterer Klassiker vom linken Ufer in Bordeaux kann nach zwei, drei Jahren recht unansehnlich daherkommen. Das spielt keine Rolle, denn wer, bitte, öffnet seine Premiers Grands Crus schon im präpubertären Alter. Man hätte schon zu den modernen Kraftlackeln wie jenen von Gerard Perse, Graf Neipperg oder eines Stephan Derenancourt greifen müssen, denn gegen Weine wie Pavie, La Mondotte & Co hätten vermutlich auch die sonnigen Chilenen weniger zu feiern. Aber das ist wieder eine andere Geschichte. Was die Weine der Toskana anbelangt, so zeigen sie gerne eine gewisse Rustikalität, die von einem robusten Säurebogen unterstrichen wird. Bei einer »Äpfel und Birnen«-Verkostung zählt nur der Moment, und in dieser Probe hatten die Topchilenen die Nase vorne. Es wäre überaus interessant, die identischen Weine in zehn Jahre noch einmal blind zu vergleichen, aber dann sind die Chilenen wahrscheinlich längst und mit Genuss ausge-trunken. Für Falstaff dabei war Peter Moser.



**Austria
Falstaff***

March 1, 2004

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Number of readers: 52.500

(Translation)

Errázuriz, Seña & Co / Chile versus the rest of the world

FALLSTAFF - TASTING

Errázuriz, Seña & Co

A blind tasting with an astonishing outcome

In January of this year Errázuriz-boss Eduardo Chadwick invited around 50 wine experts from parts of Europe to Berlin to introduce his current wine in the recently reopened Ritz-Carlton-Hotel. The Chilean top winery, linked with Robert Mondavi through two joint ventures, Seña and Arboleda, has conquered a new luxury market niche with Viñedo Chadwick since the vintage of 1999, which comes from a single enclave in Maipo. In a blind tasting the Chileans Don Maximiano, Seña and Viñedo Chadwick vintage 1999 faced wines from Châteaux Lafite-Rothschild, Latour and Margaux from around the same years as well as big names from the Toscana like Sassicaia, Tignanello, Guado al Tasso and Solaia. The results from the blind tasting -each juror listing his three favourites- ranked Viñedo Chadwick 2000 with gold, Seña 2001 with silver and Lafite-Rothschild 2000 with bronze, from the Chilean point of view an incredible success. So incredible, that according to the opinion of some jurors, the results should better not be made public.

Instead I believe that the outcome should be interpreted accordingly. The storm of enthusiasm caused by the top Bordeaux vintage 2000 coupled with a never before seen price increase should be remembered and serve as a lesson. Nowadays you have to pay over 400 Euro for these wines, and then a panel consisting of 50 people will rank them behind the Chileans.

Why? Answer number one: the Chilean top wine is simply excellent. Nevertheless, it must be remembered that Chilean wine contains 1% to 1.5% more alcohol than the competition from Bordeaux, a fact which is often forgotten during a blindtasting and should not be underestimated because of the important role it plays. Wine from warmer regions like Chile or the Toscana is not only more vigorous, but also sweeter and drinkable during its younger years. A yet to be classic from the left riverside of the Bordeaux doesn't look very impressive after two, three years. It doesn't play a significant role though; because who, please, opens a Premiers Grands Crus during his prepubescent years?

Modern, more vigorous names like Gerard Perse, Graf Neipperg or a Stephan Derencourt should have been chosen to compete against the Chileans, which would have little to laugh compared to such wine as Pavié, La Mondotte and company. But that is a different story...

Regarding the wine of the Toscana, it tends to show some rusticity, marked by a sour arch. In an apple and pear contest, only the moment counts, and in this trial the Chileans left their competitors behind. It would be extremely interesting to compare the same wine in ten years, but by then there will be no Chilean bottles left, already drunk out with pleasure. For Falstaff Peter Moser.

Germany
Allgemeine Hotel-
u. Gaststätten-
Zeitung
February 1, 2004

Chilenische Spitzenweine ganz vorn

Spektakulärer Erfolg bei Blindverkostung im Ritz Carlton

BERLIN (ahgz). Große Namen laden dazu ein, sich mit ihnen zu messen. Das wird auch in der Weinszene immer wieder gerne praktiziert. Jüngstes Beispiel ist eine Verkostung im brandneuen Ritz Carlton in Berlin, wo eine internationale Jury von renommierten Weinjournalisten und Weinexperten wie Steven Spurrier, René Gabriel, Peter Moser und Jens Priewe eine Reihe der besten Weine aus Frankreich, Italien und Chile degustierten. Das Ergebnis überraschte die Juroren selbst: Zwei Chilenen landeten auf den ersten beiden Plätzen und verwiesen altehrwürdige Namen wie Château Margaux,

Château Latour und Sassicaia auf die Plätze. „Ein Meilenstein in der Geschichte des chilenischen Weinbaues!“ meinte Eduardo Chadwick und zieht Parallelen zur historischen Weinprobe im Jahr 1976, als der britische Journalist Steven Spurrier kalifornische Newcomer in einer Blinddegustation gegen die großen Bordelaiser antreten ließ. Das Ergebnis brachte damals den internationalen Durchbruch für die kalifornischen Weine.

Ein Polofeld als Weinberg

Die höchste Punktzahl in der Berliner „Three-Terroirs-Degustation“ errang der 2000er Viñedo Chadwick, ein Wein, der auf dem Boden eines einstigen Polofeldes wächst. Eduardo Chadwick, Präsident von Viña Errázuriz, bepflanzte das frühere Trainingsgelände seines Vaters im Maipo-Tal südlich von Santiago im Jahr 1992 mit Cabernet Sauvignon, Cabernet Franc und Carmenère. 1999 vinifizierte man den ersten Wein daraus, der in Chile sofort zum Kultwein avancierte. In der internationalen Blinddegustation beeindruckte der Jahrgang 2000 von Viñedo Chadwick die Juroren offenbar so, dass sie ihn höher bewerteten als die renommierten Bordelaiser Châteaux. Auf Platz zwei folgte ein Wein mit ebenfalls spannender Geschichte: Als Robert Mondavi zum ersten Mal Chile besuchte, war er von den Möglichkeiten dieses „Weinbauparadieses“ so begeistert, dass er Eduardo Chadwick anbot, gemeinsam ein Joint



Die drei Erstplatzierten: 2000 Viñedo Chadwick (1), 2001 Señá (2) und 2000 Château Lafite (3).

Berlin / Beste Bordeaux auf den Plätzen drei und vier



Der erfolgreiche Winzer Eduardo Chadwick (Viña Errázuriz) umrahmt von zwei der Degustatoren: René Gabriel (l.) vom „Weinwisser“ (Schweiz) und Steven Spurrier (r.) vom „Decanter“ (GB).
Fotos: Lengemann

Venture nach dem Vorbild von „Opus One“ zu initiieren. Das Ergebnis heißt „Señá“ und trägt die Unterschriften von Robert Mondavi und Eduardo Chadwick auf dem Etikett.

Auf dem Weg nach oben

„Jedes Mal wenn ich die besten chilenischen Weine degustiere, stelle ich fest, dass diese immer näher zur Weltklasse aufrücken – bei wesentlich attraktiveren Preisen gegenüber etablierten Ikonen“, so „Weinwisser“ René Gabriel.

Die Blindverkostung ergab im einzelnen diese Rangfolge:

1. Platz: 2000 Viñedo Chadwick, Viña Errázuriz, Valle del Maipo
2. Platz: 2001 Señá, Viña Errázuriz & Robert Mondavi, Valle del Aconcagua
3. Platz: 2000 Château Lafite, Premier Grand Cru Classé, Pauillac
4. Platz: 2001 Château Margaux, Premier Grand Cru Classé, Margaux

5. Platz: 2000 Señá, Viña Errázuriz & Robert Mondavi, Valle del Aconcagua

6. Platz: 2000 Château Margaux, Premier Grand Cru Classé, Margaux

7. Platz: 2000 Château Latour, Premier Grand Cru Classé, Pauillac

8. Platz: 2001 Viñedo Chadwick, Viña Errázuriz, Valle del Maipo

9. Platz: 2001 Don Maximiano, Viña Errázuriz, Valle del Aconcagua

10. Platz: 2001 Château Latour, Premier Grand Cru Classé, Pauillac

11. Platz: 2000 Solaia, Marchesi Antinori, Toscana IGT

12. Platz: 2000 Guado Al Tasso, Marchesi Antinori, Bolgheri DOC

13. Platz: 2001 Château Lafite, Premier Grand Cru Classé, Pauillac

14. Platz: 2000 Tignanello, Marchesi Antinori, Toscana IGT

15. Platz: 2000 Sassicaia, Tenuta San Guido, Bolgheri DOC

16. Platz: 2000 Don Maximiano, Viña Errázuriz, Valle del Aconcagua



Chilean top wine in the lead

Spectacular success during the Blind Tasting in the Ritz Carlton

Best Bordeaux ranked on places three and four

Berlin (Allgemeine Hotel-und Gaststätten-Zeitung)
(newspaper for Hotels)

Big names are likely to be challenged. This is specially true for the winescene. The most recent example comes from the blindtasting held in the brand new Ritz Carlton in Berlin, where an international jury consisting of renowned wine journalists and wine experts like Steven Spurrier, René Gabriel, Peter Moser and Jens Priewe reviewed the best wines from France, Italy and Chile. The results surprised even the jurors: two Chileans landed on the the first and second place surpassing honorable names like Château Margaux, Château Latour and Sassicaia. "A milestone in the history of Chilean winegrowing!" thinks Eduardo Chadwick and sees parallels with the historic winetasting in 1976, where the british journalist Steven Spurrier confronted in a blind tasting Californian newcomers against big name Bordeauxs. The result brought the international breakthrough for Californian wine.

A polofield as a vineyard

The highest score in the Berlin "Three-Terroir-Tasting" was achieved by the 2000er Viñedo Chadwick, a wine which grows on a former polofield. Eduardo Chadwick, President of Viña Errázuriz, planted the former training terrain from his father in the Maipo valley south from Santiago in the year 1992 with Cabernet Sauvignon, Cabernet Franc and Carmenère. In 1999 the first wine was made, which immediately became a cultwine in Chile. During the blind tasting the 2000 vintage from Chadwick impressed the jurors so much, that they ranked the wine higher than the renowned Bordelaiser Château. The second place was taken by a wine with a similar thrilling story: when Robert Mondavi first visited Chile, he was so fascinated and impressed by the possibilities of this wineparadise, that he offered Eduardo Chadwick a joint venture, serving as a prototype the "Opus One". The result is called "Seña" and bears the signatures of Robert Mondavi and Eduardo Chadwick on the label.

Germany
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- u. Gaststätten-
Zeitung
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(Translation)



On the way up

"Every time I taste the best Chilean wine, I notice that they are getting closer to the world's best, having considerably more attractive prices compared to the established icons", thinks famous wineexpert René Gabriel.

The results from the blind tasting are presented in the following ranking:

- 1st place: 2000 Viñedo Chadwick, Viña Errázuriz, Valle del Maipo
- 2nd place: 2001 Seña, Viña Errázuriz & Robert Mondavi, Valle del Aconcagua
- 3rd place: 2000 Château Lafite, Premier Grand Cru Classé, Pauillac
- 4th place: 2001 Château Margaux, Premier Grand Cru Classé, Margaux
- 5th place: 2000 Seña, Viña Errázuriz & Robert Mondavi, Valle del Aconcagua
- 6th place: 2000 Château Margaux, Premier Grand Cru Classé, Margaux
- 7th place: 2000 Châteaux Latour, Premeir Grand Cru Classé Pauillac
- 8th place: 2001 Viñedo Chadwick, Viña Errázuriz, Valle del Maipo
- 9th place: 2001 Don Maximiniano, Viña Errázuriz, Valle del Aconcagua
- 10th place: 2001 Château Latour, Premier Grand Cru Classé, Pauillac
- 11th place: 2000 Solaia, Marchesi Antinori, Toscana IGT
- 12th place: 2000 Guado Al Tasso, Marchesi Antinori, Bolgheri DOC
- 13th place: 2001 Château Lafite, Premier Grand Cru Classé, Pauillac
- 14th place: 2000 Tignanello, Marchesi Antinori, Toscana IGT
- 15th place: 2000 Sassicaia, Tenuta San Guido, Bolgheri DOC
- 16th place: 2000 Don Maximiniano, Viña Errázuriz, Valle del Aconcagua

Mijlpaal voor Chileense Wijn



Eind januari kwam in Berlijn een aantal internationaal gewaardeerde, Europese wijnschrijvers bij elkaar voor een bijzondere proeverij. De als deskundig en kritisch bekend staande deskundigen proefden blind een reeks rode wijnen, waaronder de fijnste uit Bordeaux en Italië. De wijn met de hoogste score bleek echter een Chileen, namelijk de Viñedo Chadwick 2000 van Viña Errázuriz uit de Valle del Maipo

In het Ritz Carlton Hotel in Berlijn zijn op 23 januari jl. in een blindproeverij 16 wijnen de revue gepasseerd. Het betrof zes Franse toppers uit de Médoc, te weten Château Lafite 2000 en 2001, Château Margaux 2000 en 2001 en Château Latour 2000 en 2001, vier Toscaanse toppers, namelijk Solaia 2000, Tignanello

2000, Sassicaia 2000 en Guado al Tasso 2000 en zes Chilenen – alle van Viña Errázuriz. Hiermee is meteen duidelijk, maar het is goed om het hier toch ook expliciet te vermelden, dat de proeverij was georganiseerd op initiatief van Viña Errázuriz.

De jury bestond uit een internationaal gezelschap van 36 personen. De wijnen werden blind geproefd in een absoluut willekeurige volgorde. Bij het démasqué bleek dat de Italianen het in dit gezelschap er slecht vanaf hadden gebracht en dat de grands crus classés uit Bordeaux alle in de middenmoot waren beland, maar dat Chili de eerste twee plaatsen bezette. De hoogste score was voor Viñedo Chadwick 2000 van Viña Errázuriz uit de Valle del Maipo. Deze relatief nieuwe icon-wijn werd als 13 e ingeschonken. Nummer twee was een al iets bekendere, want langer op de markt zijnde Chileense icon-wijn: Señal 2001 van de joint venture van Viña Errázuriz en Robert Mondavi uit de Valle del Aconcagua. Deze wijn zat in glas 11. Derde was Château Lafite-Rothschild 2000 uit Pauillac, glas 14, vierde was Château Margaux 2001 uit Margaux, glas 7 en vijfde was Señal 2000, glas 9.

Ik wil hierbij opmerken dat in dergelijke proeverijen wijnen uit de nieuwe wereld meestal als beste uit de bus komen. Het zijn door hun voluptueuze, rijke elegantie, hun fruit en hun fijn getunedede toasting bijna altijd meteen al in hun jeugd verrukkelijke wijnen. Grote bordeaux's, met een klassiekere structuur, presenteren zich terughoudender en hoekiger in zo'n jeugdig stadium. Ze laten zich niet zo gemakkelijk “nemen”.





Netherlands
wijnplezier online
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(Translation)

Milestone for Chilean wine

End of January a number of international respected, European wine-writers came together for an exceptional tasting. The –as experts and critical known– professionals tasted blind a number of red wines, of which the finest from Bordeaux and Italy. The wine with the highest score was however a Chilean wine, namely the Viñedo Chadwick 2000 of Viña Errázuriz from Valle del Maipo.

On 23 January, 16 wines were presented during a blind tasting in the Ritz Carlton Hotel in Berlin. It concerned six French top-wines from the Médoc, Château Lafite 2000 and 2001, Château Margaux 2000 and 2001 and Château Latour 2000 and 2001, four Italian top-wines, namely Solaia 2000, Tignanello 2000, Sassicaia 2000 and Guado al Tasso 2000 and six Chilean wines, all from Viña Errázuriz. In this connection it is clear, but good to mention it explicitly, that the tasting was organised on the initiative of Viña Errázuriz.

The jury consisted of an international audience of 36 persons. The wines were tasted blindly in an absolutely random sequence.

At the unmasking it appeared that the Italian did not do well in this standing and that all Grand Crus Classés from Bordeaux were in the middle group, but that Chile had the first two places. The highest score was for Viñedo Chadwick 2000 from Viña Errázuriz from the Valle del Maipo. This relatively new Icon-wine was pored in as number 13. Number two was the a bit more known, already longer on the market, Chilean Icon-wine: Seña 2001 from the joint venture between Viña Errázuriz and Robert Mondavi from the Valle del Aconcagua. This wine was in glass no. 11. The third was Château Lafite-Rothschild 2000 from Pauillac, glass no. 14, and fourth became Château Margaux 2001 from Margaux, glass 7, and fifth was Seña 2000, glass no. 9.

I want to remark that in these kind of comparison wines from the New World mostly turn up as the best. It are because of their voluptuous, rich elegance, their fruit and fine-tuned toasting almost directly in their youth splendid wines. The large Bordeaux-wines, with their more classical structure, present themselves a bit more reserved and stiff in such a youthful stage. They are not so easy to 'take'.



Weinausflug nach Chile News aus einem Land am Ende der Welt

Weinperle entlang der Anden

Casasiva, Lengemann (7)



Weites Land mit viel Potenzial: In Chile herrschen klimatisch paradisiische Zustände für Weinmacher

Paradiesische Zustände – so knapp, dennoch präzise, beschreiben internationale Weinmacher und Investoren die Situation, wenn sie von Chile reden. Das heiße, gleich bleibende Klima lässt keine Jahrgangsschwankungen zu, wie wir das in Europa kennen. Wasserknappheit ist im Andenstaat auch kein wirkliches Thema.

Und Chile hat von seiner Abgeschiedenheit zwischen dem stürmischen Pazifik und den zerklüfteten Anden profitiert: Während die ganze Welt von der Reblaus heimgesucht wurde, blieb Chile als einziges Weinland davor verschont.

Heute ist Chile mit seinen gut 100.000 Hektar Weinbergen (das sind zweieinhalb Mal so viel wie in Österreich) weinmässig gut erschlossen. Und mit immer mehr ausländischer Unterstützung drängen Weingüter der Neuen Welt auf den Alten Kontinent.

Und auch in Österreich ist der Boom der roten chileni-

schen Kraftprotzen noch lange nicht vorbei. So ist Vina Casa Silva aus dem Colchagua Valley einer der jüngeren Neuankömmlinge in Österreich (vertrieben durch die Wine Company).

Die bekannten Wein-Stars aus den Anden, in dessen Sog die chilenische Weinwirtschaft die vergangenen zehn Jahre gross geworden ist, setzen sich immer stärker im internationalen Wein-Olymp fest – wie ein Tasting vor zwei Wochen in Berlin zeigte. Hier forderten die Top-Weine von Eduardo Chadwick – Vinedo Chadwick, Don Maximiano (Errazuriz) und Sena (der Joint Venture-Wein mit Mondavi) –, Jahrgang 2000 und 2001, Granaten aus dem Bordeaux (Lafite, Margaux und Latour) und der Toskana (Solaia, Sassiaia, Guado al Tassi).

Der Siegerwein hiess Vinedo Chadwick 2000 vor Sena 2001. Erst an dritter Stelle folgte mit Château Lafite 2000 der erste Europäer vor Margaux und

Sena 2000 als Fünfter der Blindprobe von Berlin.

Mit Vinedo Chadwick, einem Wein aus dem Maipo-Tal, den es erst seit dem Jahrgang 1999 gibt, wandert ein neuer Star in die Chile-Kultwein-Liga. Dort finden sich ja auch die beiden Weine Don Melchor und Almaviva vom bekanntesten und grössten chilenischen Weinproduzenten: Concha y Toro. Glücklicher Kattus, Rack & Mack. Die Wiener Vertriebsfirma hat seit Jahresanfang den Vertrieb aller Conch-Weine von Mounier übernommen.

Das Schlumberger-Unternehmen Mounier kann sich trösten: Mit Chadwick, Errazuriz und Sena hat es weiter hochkarätige und heiße chilenische Produkte im Verkauf. Wermutstropfen: Preislich haben die top chilenischen Weingüter schnell gelemt, europäisch zu denken. (hp)





Austria
Wirtschafts Blatt
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(Translation)

Winemaking Excursion to Chile, news from a country located at the end of the world.

Icon wines beyond the Andes

Extensive country with a great potential: Chile's weather conditions are paradisiacal for viticulturists.

Paradisiacal Conditions : In a very brief but concise way, international wine producers and investors describe Chile's situation. An unchanging and warm weather does not allow fluctuations among harvest as the ones we know in Europe. Lack of water is neither in this Andean country an important issue.

Furthermore, Chile has taken advantage of its isolation between the turbulent Pacific Ocean and rough Andes Mountains. While vineyards all over the world were attacked by the grape bug (phylloxera), Chile was the only winegrowing country in the world that was not affected.

Today, Chile with around 100.000 hectares of vineyards (two and a half times more than Austrian vineyards), is very well developed in wine making. And each time with greater foreign support, wines from the New World make their way into the Old Continent.

In Austria we are far from ending with the boom of red Chilean champions. In this manner, Viña Casa Silva from the Colchagua Valley is one of the youngest among the newcomers, distributed by Wine Company.

And it was well proved at the Berlin Tasting two weeks ago, the distinguished wine stars of the Andes, from where Chilean wine economy has increased amazingly in the last ten years, imposing with more strength in the international Olympo of wine.

Eduardo Chadwick's top wines applied – Viñedo Chadwick, Don Maximiano (Errázuriz) and Señal (from the joint venture with Mondavi)- vintages 2000 and 2001, the garnets from Bordeaux (Lafite, Margaux and Latour) and from Toscana (Solaia, Sassiaia, Guado al Tassi).

The winner of the blind tasting at Berlin was called Viñedo Chadwick 2000, followed by Señal 2001. Only in a third place we can see a European wine with Chateau Lafite 2000 on top of Margaux and in a fifth place Señal 2000.

With Viñedo Chadwick, a wine from the Maipo Valley which first release was only in 1999, a new star begins for Chilean alliance of cult wines. We also can find among these icons Don Melchor and Almaviva from the biggest and most known Chilean wine producer Concha y Toro.

Luchy Kattus, Rack & Mack. The Viennese distributor was in charge of Concha y Toro wines that used to be distributed by Mounier. There is a comfort for Mounier de Schlumberger company: with Chadwick, Errázuriz and Señal they still have Chilean products of very high quality for sale.

The bitter side: with respect to prices, the top Chilean winemakers quickly learned to think like Europeans.



HAFALOG



Aus der Weinwelt

VON KURT BRACHARZ
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Der größte Weinverkäufer in Deutschland ist der Discounter Aldi, mit einem Durchschnittspreis von 1,74 Euro pro 0,75-l-Flasche. So las man es im „Feinschmecker“ 2/04, und noch eine Zahl war dort angegeben: die Deutschen geben nur für 13,4 Prozent der Weine, die sie einkaufen, mehr als 2,99 Euro aus. Das Sprichwort „Das Leben ist zu kurz, um schlechten Wein zu trinken“ kann also nicht deutscher Provenienz sein, denn wie bei wohl allem gilt auch beim Wein, dass zwar keineswegs alles Teure gut ist, aber das Gute auch nicht ganz billig sein kann. Zum Vergleich: der billigste Jungwein 2003 beim Vinarium in Bregenz („Wein zu Winzerpreisen“) kostet derzeit 3,67 Euro, ist also für den deutschen Durchschnittsweintrinker schon im oberen Preissegment.

Der große Hoffungsmarkt aller Weinhändler ist übrigens, wie bei anderen Konsumgütern auch, China. Dort entsteht eine Mittelklasse, für die das Trinken von ausländischen Weinen (es gibt auch chinesische, aber die spielen keine Rolle) im Restaurant

zum Statussymbol wird. Einer der ersten amerikanischen Weinhändler in Beijing erzählt, dass er 1995 chinesischen Geschäftsleuten 12 Flaschen Château Lafite Rothschild à 200 Dollar in eine Karaoke-Bar lieferte, wo diese den Wein mit Sprite mischten und Melonen- und Orangenschnitze hineinwarfen. Das ist übrigens nichts, worüber wir ganz laut lachen müssten, denn es ist noch gar nicht so lange her, dass der Bürgermeister einer größeren Vorarlberger Gemeinde eine Kiste Wein von ähnlicher Qualität, den er von einem französischen Amtskollegen geschenkt bekommen hatte, als Glühwein ausschenkte. Außer dem Preis spricht ja auch nichts dagegen, ein Glühwein aus einem alten Bordeaux schmeckt sicher besser als einer aus einem jungen deutschen Lemberger. Bei einer Blindverkostung im Januar in Berlin haben übrigens zwei Chilenen Konkurrenten wie Margaux, Latour oder Sassicaia überflügelt: der 2000er „Viñedo Chadwick“ wurde Nummer 1, auf Platz zwei folgte der „Sena“ von Mondavi und Chadwick. Eduardo Chadwick erinnerte gleich an Steven Spurriers berühmte Weinprobe von 1976, bei der kalifornische Newcomer die großen Bordelaiser übertrafen.

Die größte Auswahl zum Verkosten wird wieder die „Pro-Wein“ in Düsseldorf vom 29. Februar bis 2. März bieten. Wer sich besonders für Mouton Rothschild interessiert, sollte am 5. März an der von Jan Eric Paulson präsentierten Weltraritäten-Weingala im Kronenschlösschen in 65347 Eltville-Hattenheim teilnehmen, wo die besten Jahrgänge der letzten 80 Jahre, Rheingauer Raritäten aus drei Jahrhunderten (!) und ein 6-Gang-Menü von Patrick Kimpel gereicht werden. Man sollte allerdings 1400 Euro mitbringen. Günstiger ist da schon die Degustation „Rare & Big Bottles“ am 20. Februar, um 15 Uhr in den Kasematten des Palais Coburg in Wien (120 Euro, Anmeldung bei brigitte.achs@palaiscoburg.com), wo Serena Suthcliffe von Sotheby's fünfzehn große Weine der letzten 30 Jahre aus Kalifornien, der Côte du Rhône und Bordeaux, teilweise aus Jeroboams, kommentiert, u. a. einen Cabernet Sauvignon Reserve 1978 von Robert Mondavi, einen 1983er Cornas von Jaboulet Ainé und einen Château Malescot St. Exupéry 1976. Die Weine stammen aus der Robert Paul Collection, die vom Palais Coburg fast vollständig ersteigert wurde.



**Austria
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Nachrichten**

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(Translation)

From the wineworld

By Kurt Bracharz
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The biggest wine distributor in Germany is the discounter Aldi (similar to Walmart), where the average price for a 0.75 liter bottle is 1,74 Euro. So it was stated in the German magazine "Feinschmecker", which contains a lot of interesting information regarding delicacies. Germans spend only on 13,4 percent of wine they buy more than 2'99 Euro. So the proverb "life is too short to be drinking bad wine" can not have German origin. Like most things in life, not every expensive wine is good, but on the other hand a good wine simply can't be too cheap. For the sake of comparison: the cheapest juvenile wine vintage 2003 in the Vinarium in Bregenz ("Wein zu Winzerpreisen", wine at prices for wholesale) costs 3,67 Euro, which means that for the average German wineconsumer this wine is already in the upper price category.

By the way, the market with the greatest promise, like with other consumer goods, is China. For a rising middleclass the consumption of foreign wines in a restaurant has become a status symbol (albeit there is locally produced wine which plays no significant role). One of the first American winemercants in Beijing tells that in 1995 he delivered to a group of Chinese business man in a karaoke bar twelve bottles of Château Lafite Rothschild, costing 200 dollars a piece. In the karaoke bar the wine was mixed with Sprite, melon- and orangejuice. Nevertheless, we shouldn't laugh to loud, because it hasn't been too long that a major from a community in Vorarlberger converted a box of French wine from a similar quality into mulled claret (also known as brandwine). Only the price discourages the usage of Bordeaux to make mullet claret, which probably tastes better than the mulled claret made out of a young German Lemberger. Regarding this topic I should mention that during the blind tasting held in Berlin this january two Chilean competitors overtook Margaux, Latour or Sassicaia. The 2000er "Viñedo Chadwick" took the first spot, followed by "Seña" on the second spot from Mondavi and Chadwick. Eduardo Chadwick stated to his audience the parallels between the "Berlin Tasting" and the world famous 1976 blind tasting organized by Steven Spurrier, during which the Californian newcomers beat the French Bordelaiser, setting a milestone for their rise into the top leagues.

The biggest variety and selection in wine tasting will be offered by the "ProWein" fair hold in Düsseldorf from the 29th of february to the 2nd of march. Anyone specially interested in Mouton Rothschild should participate in the "Weltraritäten-Weingala" from Jan Eric Paulson during the 5th of march, held in the Kronenschlösschen in

65347 Eltville-Hattenheim, where the best vintages from the last eighty years will be present, for example rarities like Rheingauers from the last three centuries and a six course meal from Patrick Kimpel. However, everybody should bring at least 1400 Euro. The wine tasting "Rare & Big" on february 20th is much more affordable, 3 pm in the Kasematten of the Palais Coburg in Berlin (120 Euro, inscriptions with brigitte.achs@palais-coburg.com), where Serena Suthcliffe from Sotheby's will present fifteen great wines from the past ten years from California, Côte du Rhône and Bordeaux.

Special mention for Cabernet Savignon vintage 1978 from Robert Mondavi, a 1983er Cornas from Jaboulet Ainé and a Château Malescot St. Exupéry vintage 1976. The wine come froms the Robert Paul Collection; almost all of them were acquired by Palais Coburg in an auction.



NZZ am Sonntag • 1. Februar 2004



Château-Margaux-Besitzerin Corinne Mentzelopoulos und ihr Onkel Paul Portierler sowie Vina Errázuriz-Senator Eduardo Chadwick. (Diana Löffler)

Genuss

Chile gegen Bordeaux

Vergleiche von Spitzenweinen aus der Alten und Neuen Welt vermitteln ein verzerrtes Bild

Zurzeit geistert ein Wort durch die Weinwelt und die Internet-Foren: Terroir. Die einen halten den Ausdruck für eine Fiktion, ein Hirnspinnst. Die anderen sprechen von einem Zauberwort. Was hat sich wohl jener Verfasser gedacht, der den Wein mit Kies-Terroir-Würze beschreibt? Wahrscheinlich nichts. Eine exakte Definition oder Übersetzung des Begriffs, der dem französischen System der Appellations contrôlées zugrunde liegt, ist nicht möglich. Gemäss dem «Oxford Weinlexikon» von Jancis Robinson sind verschiedene Faktoren für das Terroir bestimmend, im Wesentlichen die Zusammensetzung des Bodens, die Höhenlage und Hangneigung, das Klima (Temperatur, Niederschlag), die Sonneneinstrahlung je Flächeneinheit sowie die Bodenfeuchtigkeit.

In der Alten Welt spielte die Unterlage, auf der die Reben stehen, seit je eine bedeutende Rolle. Die Neue Welt, also etwa Australien oder Chile, will nicht mehr hinter den traditionsreichen Anbauländern Europas nachhinken und berücksichtigt inzwischen die Bodenbeschaffenheit bei der Planung eines Weinberges viel häufiger als in der Vergangenheit. Angesichts des inflationär verwendeten Ausdrucks «Terroir» überrascht es nicht, dass der chilenische Produzent Vina Errázuriz eine kürzlich in Berlin durchgeführte Veranstaltung unter das Motto «Three Terroirs» gestellt hat.

Besitzer Eduardo Chadwick versuchte aufzuzeigen, dass das südamerikanische Land mit einem «einzigartigen» Terroir brillieren kann. Seine drei Spitzenweine stammen aus zwei verschiedenen Gebieten: Die Reben für den Don Maximiano und den Sena (wird zusammen mit Robert Mondavi produziert) sind im Aconcagua Valley zu finden, die für den erst vor wenigen Jahren lancierten Viñedo Chadwick im Maipo Valley. Im letzteren dominieren Lehmböden mit einer Kiesschicht, Aconcagua ist ein Flussbett mit viel Steinen, in tieferen Lagen ist eine Granit-Lehm-Schicht zu finden. Niederschläge fallen wenig und meistens nur im Winter. Der jährliche Durchschnitt beträgt 238 re-

spektive 484 Millimeter. Zum Vergleich: In der Toskana sind es 796 mm, im Bordelais 914 mm.

Wo steht Chile heute? Können die besten Provenienzen gegen die europäische Elite bestehen? Chadwick wollte es genau wissen und liess seine drei auf Cabernet Sauvignon basierenden Premiumweine gegen die Stars aus dem Bordelais und der Toskana antreten. Das Resultat war eigentlich so erwartet worden: Eine internationale, 40-köpfige Jury hievte gerade zwei Chilene an die Spitze des Klassements (siehe Artikel nebenan). Erst auf Platz 3 folgte der erste der hochkarätigen Bordeaux. Andere Prioritäten setzte die «NZZ am Sonntag».

Das Ergebnis der Degustation ist mit Vorsicht zu geniessen. Zahlreiche chilenische Weine haben in der Tat ein beachtliches Niveau erreicht. Der Sieger besticht – im Gegensatz zu anderen Produkten – nicht nur durch viel süsse Frucht und Konzentration, sondern auch durch Eleganz. Allerdings präsentieren sich Gewächse aus Ländern wie Chile gerade in jungen Jahren in einer wesentlich zugänglicheren, charmanteren Art als die Konkurrenz aus der Alten Welt und blenden damit die Verkoster. Das südamerikanische Land muss erst den Beweis erbringen, dass seine Top-Vertreter das Potenzial für eine mehrjährige Lagerung besitzen. Ein Sena aus dem Jahr 1995 zum Beispiel wirkte in einer anderen Verkostung bereits altersschwach und bot keinerlei Genuss mehr. Die Wette gilt: In zehn Jahren würde die Degustation mit den gleichen Weinen ein völlig verändertes Bild zeigen.

Die Bordeaux-Vertreter sind – einmal mehr bei solchen, prinzipiell problematischen, wenig aussagekräftigen Vergleichstests – klar unter ihrem Wert geschlagen worden. Die mächtigen 2000er brauchen wohl noch einige Jährchen, bis sie ihre wahre Grösse zeigen. Wer einen Château Margaux oder einen Château Lafite-Rothschild aus diesem Jahrgang in seinem Keller lagert, hat mit Sicherheit eine kluge, wenn auch kostspielige Investition getätigt. Von den qualitativ schlechteren 2001ern schnitt ebenfalls der finessenreiche Château Margaux am besten ab. Einen schweren Stand hatten die Italiener. Es mag durchaus sein, dass die hochgelobten «Super-Toskaner» generell etwas überbewertet werden. Bleibt die nüchterne Feststellung, dass bei dem nach der Degustation erfolgten Mittagessen mit den noch nicht geleerten Flaschen die Bordeauxweine als erste ausgetrunken waren... Peter Keller

16 Weine im Test

Die Ausgangslage: Der Cabernet Sauvignon gilt als König unter den Rebsorten. Dementsprechend hochkarätig präsentierte sich die Verkostung (mit verdeckter Etikette): Total wurden 16 Spitzenweine aus dem Bordeaux, der Toskana sowie aus Chile miteinander verglichen. Nur ein Gewächs war nicht Cabernet-betont, der Tignanello 2000 von Marchesi Antinori (80% Sangiovese, 20% Cabernet). Aus Italien waren zudem der Sassicaia 2000 der Tenuta San Guido, der Solaia 2000 und der Guado Al Tasso 2000, beide von Marchesi Antinori, am Start. Bordeaux schickte drei Premiers Grands Crus classés ins Rennen: die Châteaux Margaux, Latour und Lafite-Rothschild, jeweils mit den hochgelobten 2000ern und den 2001ern. Chile versuchte sein Glück mit Don Maximiano 2000 und 2001, Viñedo Chadwick 2000 und 2001, beide von Vina Errázuriz, sowie Sena 2000 und 2001.

So bewertete die Jury:

1. Viñedo Chadwick 2000, Errázuriz, Preis 78 Fr., erhältlich bei Mövenpick, Zug, Tel. 041 766 81 81
2. Sena 2001, Errázuriz & Mondavi, rund 80 Fr., Mövenpick
3. Château Lafite-Rothschild 2000, Preis 450 bis 500 Fr., auf Auktionen

So bewertete die «NZZ am Sonntag»:

1. Château Margaux 2000, Preis 450 bis 500 Fr., auf Auktionen
2. Château Lafite-Rothschild 2000
3. Viñedo Chadwick 2000, Errázuriz (kep.)





Switzerland
NZZ am Sonntag
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(Translation)

Châteaux-Margaux-owner Corin Mentzelopoulos and her enologist Paul Pontarlier as well as Viña Errázuriz owner Eduardo Chadwick.

(Claes Löfgren)

Chile versus Bordeaux

Comparisons of topwines from the Old and New World transmit a distorted image.

Right now a ghost wanders through the wineworld and the internet: Terroir. Some consider this term a man made fiction, even an illusion. For others the word Terroir invokes magic. What was the author thinking when describing wine as gravel-terroir-condiment? Probably nothing. An exact definition or translation of "Terroir", which refers to the French system of Appellations contrôlées, doesn't exist. According to the Oxford Winelexicon from Jancis Robinson different factors are responsible for the Terroir, among them are the composition of the soils, the altitude, the slope of the soil and the angle of the sunrays, the climate (temperature and rain downpour), as well as the humidity of the soil. In the old world, the composition of the soil has always played a decisive role. Countries of the new world however, like Australia or Chile, don't want to continue to trail behind Europe and are paying increasing attention to the characteristics of the soil, at least much more than in the past. Considering the ever increasing popularity of the word "Terroir" and its inflationary use, it comes as no surprise that the producer Viña Errázuriz recently organized a blindtasting in Berlin under the name "Three Terroirs". Owner Eduardo Chadwick tried to prove that the Southamerican country can shine with a unique Terroir. His three topwines came from two different regions: The grapes for the Don Maximiano Founder's Reserve and the Señal (which is produced in a joint venture with Robert Mondavi) can be found in the Aconcagua Valley, the ones responsible for the recently launched Viñedo Chadwick are from the Maipo Valley. The former is dominated by gravel and a layer of clay, while the Aconcagua region is a river valley with a lot of stones, in deeper parts of it a granit-clay layer can be found. It seldom rains and usually only in winter. The average downpour is 238 milimeters for the Aconcagua valley milimeters and 484 for the Aconcagua valley. For the sake of comparison: the Toskana has 796 milimeters of rain, the Bordelais has 914 milimeters.

¿Where does Chile stand today? Can the best Chileans face the European elite? Chadwick wanted to get the answers and put his three Cabernet Sauvignon based wines against the stars from Bordeaux and the Toskana. The results were as follows:

An international jury consisting of 40 members positioned the Chilean wines in the first and second places. The highly taunted Bordeaux only achieved the third place. However, the NZZ has a different approach on the matter. The outcome must be considered carefully. Chilean wine has indeed achieved a considerable level of quality. The winner charms not only with sweet fruit and concentration, but also through its elegance. It should be pointed out that products from countries like Chile enjoy in their younger years are much more likeable and approachable taste than the wines from the old world and hence seduce the taster. But the Southamerican country must still prove that his top representatives have the potential for years of storage. A Señal from the year 1995 was perceived as weak and didn't provide much pleasure. Here goes my challenge: in ten more years the outcome of the blindtasting would be very different. The Bordeaux were -as it usually happens in these unreliable blind tastings- clearly undervalued. The mighty 2000ers still require a few



years to show their true greatness. Everyone who stores a Château Margaux or a Château Lafite-Rothschild from this vintage in his cellar, has made a costly, but smart and worthwhile investment. From the lower quality 2001 vintage the fine Château Lafite Rothschild ranked the best. The worst ratings were for the Italians: it is quit possible, that the higy praised Super-Toscans are generally somewhat overrated. Finally, I would like to point out the fact that during lunch the bottles which were fist emptied were the Bordeauxs...

Peter Keller

16 wines tested

The premise: the Cabernet Sauvignon is considered to be the king among the different wines. This explains the high profile of the blindtasting: a total of 16 wines from the Bordeaux, the Toskana and Chile were ranked. Only one sort wasn't Cabernet, the Tignanello vintage 2000 from Marchesi Antinori (80% Sangiovese, 20% Cabernet). Italy's cards consisted of the Sassicaia 2000, the Tenuta San Guido, the Solaia 2000 and the Guado Al Tasso, both from Marchesi Antinori. Bordeaux sent three Grands Crus classés into the race: Châteaux Margaux, Latour and Lafite-Rothschild from the renowned vintages 2000 and 2001. Chile tried his luck with Don Maximiniano 2000 and 2001, Viñedo Chadwick 2000 and 2001, both from "Viña Errázuriz", as well as Señal vintage 2000 and 2001.

The results from the jury are as follows:

1. Viñedo Chadwick 2000 Errázuriz, price 78 Fr., distributed by Mövenpick; phone: 041 766 81 81
2. Señal 2001. Errázuriz & Mondavi, price about 80 Fr., distributed by Mövenpick
3. Château Lafite-Rothschild 2000. Price around 450-500Fr., on auctions

NZZ own ranking

1. Château Margaux 2000, price around 450-500 Fr., on auctions
2. Château Lafite-Rothschild 2000. Price around 450-500Fr., on auctions
3. Viñedo Chadwick 2000, Errázuriz



Berlin Tasting quotes

"The Three Terroir Tasting was impressive and showed the high level of quality that Chilean wines have reached. Specially thrilling for me was the fact that during the blind tasting there was a clear and sensoric distinction between Italy, France and Chile, and it made me very glad that the Chilean wines had a recognizable and individual character as well as an outspoken high level of quality. It shows that Chilean's Terroirs are able to accomplish greatness".

Markus del Monego, Master of Wine and Sommelier World Champion 1998

"Each time I open the best Chilean wines I realize that they are each time getting closer to the world class-also with very attractive prices in front of established icons"

Renè Gabriel from Weinwisser, Switzerland

"Comparisons between New World wines and Old World Wines always resultfascinating. All though we shouldn't superestimate the results, the Three Terroir Tasting at Berlin showed us that Cabernet Sauvignons such as Sena, Viñedo Chadwick and Don Maximiano are at the same level of the most important wines of Bordeaux".

Jens Priewe, Weingourmet, Germany