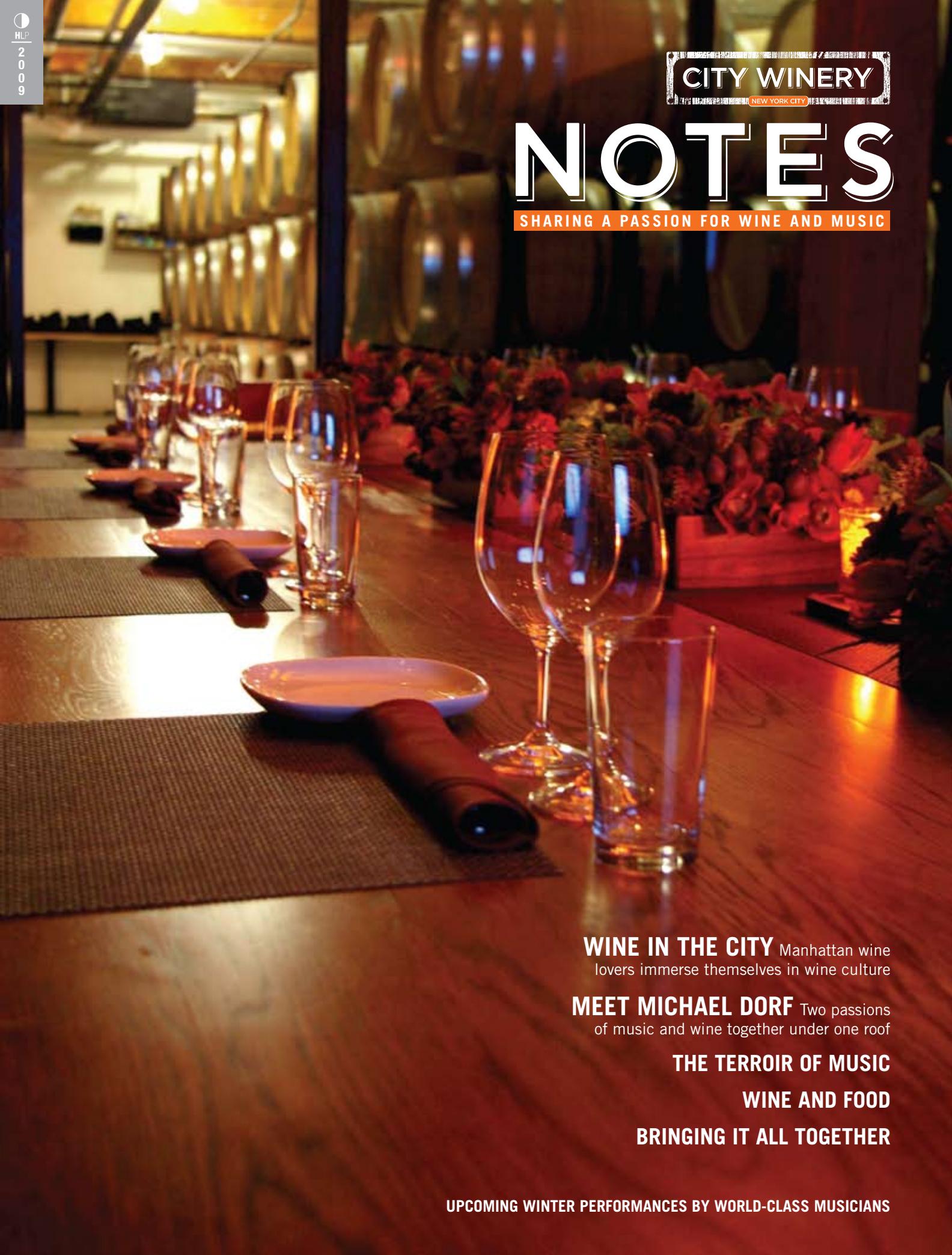


CITY WINERY
NEW YORK CITY

NOTES

SHARING A PASSION FOR WINE AND MUSIC



WINE IN THE CITY Manhattan wine
lovers immerse themselves in wine culture

MEET MICHAEL DORF Two passions
of music and wine together under one roof

**THE TERROIR OF MUSIC
WINE AND FOOD
BRINGING IT ALL TOGETHER**

UPCOMING WINTER PERFORMANCES BY WORLD-CLASS MUSICIANS



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Welcome to City Winery and our first issue of *Notes*—a publication that will try to capture and articulate some of the various flavors of our unique business. New York City's first fully operational winery is suffused with both the aromatic notes from fermenting grapes and the vibrancy of live music in our intimate concert space. We are a place where one can sit and enjoy great wine from a handblown Riedel glass, immersed in the ambience of a beautiful 300-capacity room, enjoying some of the greatest musicians in the world. Already in less than a year, we have hosted artists as diverse as Philip Glass, Patti Smith, Rufus Wainwright, David Byrne, Suzanne Vega, and Ingrid Michaelson. We are the first serious music venue built inside a real winery smack-dab in the middle of Manhattan.

We are also bringing the rock stars of the wine world together in a way not previously seen in New York. We have had public dinners and classes with Christian Moueix, esteemed winemaker of Dominus and Chateau Petrus; classes taught by Kevin Zraly of Windows on the World; and dinners with Daniel Jonas of Daniel, Jean Luc Le Dû, and many others. Our biweekly cheese classes with our partner, Murray's Cheese, are almost always sold out, every time. Our facility has hosted private wine tastings, large trade-association events with producers from Argentina to Napa, and individual distributor meetings and luminaries in food and wine publishing. We are a wonderful facility for private corporate parties, weddings, bar or bat mitzvahs, and special events. From a Tribeca Film Festival awards night with Robert De Niro to a gala fundraiser for Mayor Bloomberg, we have hosted some very cool events.

But beyond the music and events, we also make world-class wine, handcrafted to perfectly express both the urban terroir of New York City and the terroir of California, Oregon, New York State, and wherever we find the best grapes. There is so much activity going on at City Winery, you really do need *Notes* to take it all in. And visit us online at www.citywinery.com, always the best place to get the most up-to-date information.

Thank you for reading this far, enjoy the guide, and we'll see you soon.

Michael Dorf
Founder & CEO



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DUNHAM CELLARS
2006 CABERNET SAUVIGNON XII



THERE IS
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THING
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INSTANT
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Urban Winemaking in **MANHATTAN**

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Participation at All Steps of the Winemaking Process

Grapes—Selected vineyards are contracted to supply grapes. Members consult with the winemaking team prior to harvest to determine the varietal and the vineyard. At harvest, the grapes are picked early in the day, chilled overnight, then express shipped to City Winery.

Crush & Maceration—Upon arrival at the winery, the grapes are inspected and, when deemed ready, destemmed and sorted. This is a great opportunity for members to host a “crush” party and experience the satisfaction of hands-on urban winemaking in Manhattan.

Aging—After fermentation is finished in our state-of-the-art facility, the wine is barreled down to the cellar to begin aging per the winemakers’ and members’ design. Typical aging is six to nine months, but options exist for aging up to 24 months. Members are encouraged to visit the winery often to track the development of their wine and to consult with the winemaking team.

Blending—After the wine has aged to its optimum condition, the members and winemakers discuss options for blending, if considering it. Members can draw on house stocks to further refine their wine as needed. In many cases, no further blending is necessary.

Bottling & Labeling—The finished wine is hand-bottled and labeled right in the winery. Members can choose from a variety of options, from cork to capsule, bottle style, and label design. This final step is the culmination of a unique and fully personalized winemaking experience.

The Result—More than 250 bottles of superb wine made to the individual’s specification and design. A first-class, personalized vintage to enjoy for many years to come. Your wine, your way.



Q&A with **MICHAEL DORF** FOUNDER & CEO OF CITY WINERY

What do you remember being the first great wine you tasted, and where?

It would have to be a grand cru Montrachet in the town of Puligny in Burgundy, France. There is one small hotel and restaurant in this charming town, and I still remember the metaphorical fireworks going off when tasting the sublime depth of a 12-year-old white wine paired with the local food—it was a game changer for me. I looked at the vines in the vineyards the next day much differently.

When did the vision for City Winery really crystallize for you? I had a lucky opportunity in 2004 to make a couple of barrels of wine with David Tate, who was then the assistant to Paul Draper at Ridge Vineyards. They had a surplus of cabernet grapes that were not needed in their Monte Bello, so my brother and I jumped in. Tasting the grape as it developed through the fermentation process, to the bottling, and then evolving every month in the bottle was eye-opening and a learning process that beat all the classes and tastings I had been doing. I loved having “Produced by Michael Dorf” on all the bottles I gave away. After many friends had said, “Wow, that’s cool—I want to make a barrel of wine too,” I realized there was something here.

You have 20-plus years in music production, why not just another venue? This is a selfish project. I wanted a place where I could sit down, drink wine off of an extensive wine list in real Riedel stemware, have small plates of food that complemented the wine I ordered, and be with my friends in an intimate place, seeing my favorite musicians. But my instinct was that other New Yorkers would also be into this, and raising the bar on a music venue was necessary to having it be a success in a crowded marketplace.

What has been the perfect wine and music pairing, in your experience? I think, in general, I remember sitting on a lawn at Ravinia in Chicago, or the Great Lawn in Central Park, having snuck in a bottle or two of wine, with cheese and bread, and hanging out with friends, listening to music. It is not a specific memory but a collage of that experience that always feels perfect. We play with the music and wine pairings here, and I am always trying to get to that place on a grassy field.

What has been the greatest challenges and highlights in your first year of operation? Getting open! We opened last New Year’s Eve with Joan Osborne and have Los Lobos playing this year. Damn, a whole year! Certainly, powering through and adjusting to the new economic realities of our time is the challenge, but there have been more highlights. Jeff Buckley played the Knitting Factory a lot before his breakthrough record, and we were friends. His rendition of Leonard Cohen’s “Hallelujah” is certainly one of the most beautiful and haunting songs ever recorded. The only other version that comes close is Rufus Wainwright’s. When Rufus performed it here this year—his backup singers including David Byrne, Freddie Thompson, and others—it was just amazing. It felt like a circle had closed.



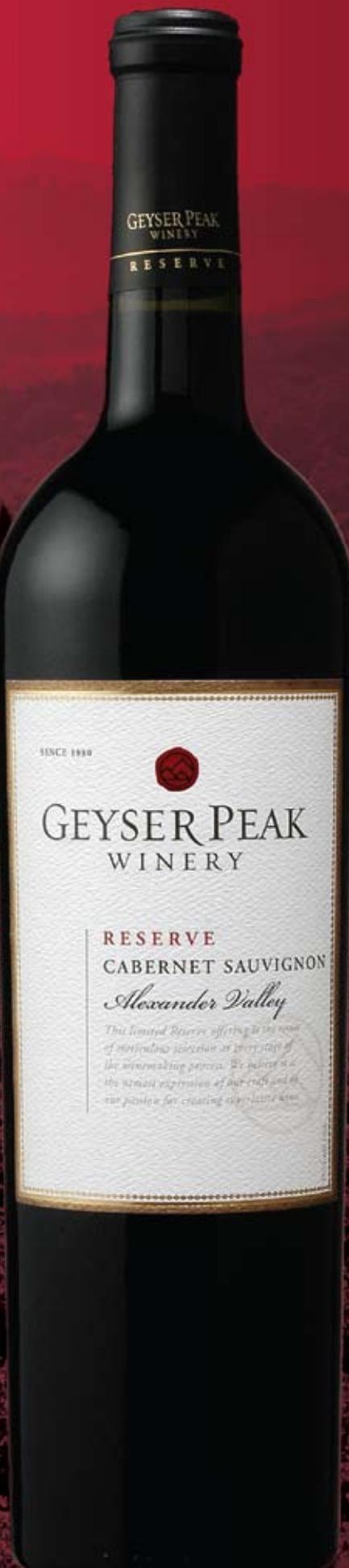
Where do you want to go with this? Wine really is for sharing, and I hope to share this model in other cosmopolitan markets, such as Chicago, London, Shanghai, Miami, Paris, etc. I am certain that in New York we have just scratched the surface of people who want to learn more about wine and the process around it. So whatever we can do to facilitate that, I want us to be there for them. Wine is in our blood—it sings to us, and I want to share that song.





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- WINE & SPIRITS MAGAZINE, OCTOBER 2007

2006 WINERY OF THE YEAR

8 Wine & Spirits
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Ascentia Vineyard, which sits on rolling hillsides of diverse soil types and sun exposures, and Walking Tree Vineyard, on an East-facing slope just above the winery, are cultivated year-round by a dedicated team and form the core of the winery's Cabernet program. The vines yield grapes of intense berry fruit aromas and flavors and richly textured palate structures.

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THE TERROIR OF MUSIC

Pairing music and wine is one of the most unique and intriguing elements of City Winery.

While sommeliers invariably devote time to discussing the ideal pairings of wine with certain foods and cheeses, the enhancement of wine with different music is an area not well explored, at least not until recently.

Psychologists at Heriot-Watt University in Edinburgh, Scotland, have conducted studies demonstrating that the style of music listened to while drinking wine can dramatically affect an opinion of how the wine tastes. Inversely, the perception of a song can be influenced by the style of wine being consumed. Led by Professor Adrian North, the research team rated wine with various styles of music being played and made strong correlations between certain wines and music. For instance, a wine described as subtle and refined in the presence of a Tchaikovsky waltz was deemed zingy and refreshing when sipped to the beat of a Depeche Mode song.

At City Winery, we have created various “pairing” concerts with this in mind. A typical pairing will feature, for instance, 20 songs of Stevie Wonder or Joni Mitchell and 20 different wines, each matched to a specific

song. In the case of a Led Zeppelin pairing we hosted, restaurateur—and Mario Batali partner—Joe Bastianich and sommelier David Lynch discussed the synergy of a highly acidic and lean chardonnay with Zep’s “Going to California.” This was in stark contrast to the heady tones and deep power of a big cabernet and why it pairs perfectly with “Whole Lotta Love.” While not a scientific confirmation, witnessing 300 people sipping and moving their heads and glasses in a syncopated rhythm of agreement certainly seemed to support the Heriot-Watt group’s conclusions.

Many winemakers have a special affinity with music. In the barrel room at Dominus Estate or Chateau Petrus, famed winemaker Christian Moueix sees connections between various composers and varieties; Bonny Doon’s Randall Grahm pumps music through loudspeakers into his barrel room to put

the sound waves’ vibrations into his wines. Great songwriting, like great winemaking, is a product of an individual’s sense of place, tradition, and philosophy. Whether wine or song, the truest expression of terroir occurs when an artist fully embraces and exploits their environment and talents. The musical culture that pervades any generation is a sure mark of varied influences from specific times and places. Dylan would not have been Dylan if not for the East Village as it was in the 1960s. Similarly, the great vintages of Pomerol would not have been possible were it not for the Romans’ love and understanding of the vine.



The following selections of wine and songs are paired with this theory in mind. They are definitively emotive, layered with nuance in some cases and simple expressions of pure character in others. As with all music and wine, opinions are subjective and personal. Our responses to music and wine are profoundly personal and vary with the moment and mood. Pour a glass, put on some music, and drink it all in.



Volnay Joseph Voillot 1er Cru Les Frémets 2006



Vivaldi's *The Four Seasons*

Classical music inherently embraces a storied tradition—a tradition that spans time and encompasses the past, present, and future, emphasizing an essential timelessness. *The Four Seasons* by Vivaldi is both a study on seasonality as well as a study of life. This 1er cru wine embraces tradition, distinction, and sheer joy, in the same way that Vivaldi embraced them. The initial attack, full of verve and intensity, yields to an ethereal lightness, but remains framed by a persistent undercurrent of restrained power. The senses are entranced from the first sip to the last note.



Pax Alder Springs 2006



Eric Clapton's "Rollin' and Tumblin'" from *Unplugged*

A Muddy Waters song originally, Clapton's interpretation and virtuoso rendition imbue the song with a richness made of pure emotional expression—an upbeat, rounded performance that indicates a grounded musician at one with the song. Likewise, this powerful syrah is something special, with a generous expression of character and brio. Unctuous and loaded with dark fruit, winemaker Pax Mahle has created a truly vibrant wine, dark in body but a celebration of the earth. Lashings of tobacco, briar, and fig, equally at home on the railroad or the vineyard.



Claredon Hills Romas 2004



Steely Dan's "Aja" from *Aja*

Aja is a modern pop classic, and one of the coolest fusion records to have ever been included under that title. Jazz inflected and sinuous, the song "Aja" carries the added integrity of being a sophisticated model of musicianship. The playing is brilliant, bright, and darkly enticing all at once, just like this rich old-vine grenache. Planted on ironstone soils, Romas is produced from a parcel of vines located in the highest corner of Australia's Blewitt Springs vineyard. At an average age of 80, these vines produce a supremely focused juice. The wine is deep ruby, purple hued, scented with floral aromatics of roses, violets, spice box, and kirsch liqueur. Intense and full bodied in the mouth, with layers of black fruits, licorice, and black truffles.



Sancerre Domaine Vacheron 2007



John Mayer's "Your Body is a Wonderland" from *Room for Squares*

This Grammy Award-winning song is a love poem to playful sensuousness. Mayer's playing and lyrical freedom are entwined with a secret longing to be at once forward and restrained. This organic wine from a biodynamic domaine is redolent with lime blossoms blended with notes of chalk dust on an aromatic, lively nose. Suggestions of freshly squeezed lemonade and crisp green-apple slices are evident on the abundantly juicy and delectable mouth. A spray of sea foam and dried flowers on the finish set up the palate for another (and another) sip. Like Mayer's song, this is an invigorating, beautifully romantic Sancerre that playfully dances with the senses.



Ogier Côte-Rôtie 2004



Radiohead's "Street Spirit (Fade Out)" from *The Bends*

This tiny estate, located in the village of Ampuis, consists of six hectares (2.5 hectares are within the Côte Rôtie appellation). As with all of Ogier's wines, this is a beautifully balanced syrah loaded with rich, black fruits and a smoky, spicy pallet. The texture is smooth and silky with a very long finish. Thom Yorke has said that this is his band's saddest song, a darkly bleak emotional homage to loss. It is also one that fans most strongly resonate with. The darkness of the fruit from Ogier is as deep, almost impenetrable, as the lyrics are. And while Yorke claims the song is a study of hopelessness, there is solace in the glass.



Craggy Range Te Muna Vineyards 2008



Bob Marley's "Three Little Birds" from *Exodus*

One of Bob Marley's most popular songs, and an upbeat, poppy one that shows Marley at his most playful. A breath of fresh air, with a lively beat and hook, it lifts the spirits on every listen. This classic New Zealand sauvignon blanc practically jumps out of the glass. Crisp, snappy, and with a fine, dry finish, the wine is a true expression of vivacity and boldly joyous—just as Marley was when he composed this song on his back stoop.



Dalla Valle 1997



Eric Dolphy's "On Green Dolphin Street" from *Outward Bound*

While a 1959 Miles Davis version of this 1947 staple, from the film of the same name, is considered technically superior, Dolphy's take is more nuanced and relinquishes some control to pure emotion. The playing is focused without being constrained, a darkly muscular expression of Dolphy's iconoclastic temperament. The Dalla Valle is a flawless expression of Napa cabernet sauvignon: explosively rich aromas of blackberry, black cherry, bitter chocolate, camphor, black licorice, and violet. Inky dense without being heavy, it has superb flavor intensity and depth. The thoroughly ripe tannins coat the entire palate. The slow-mounting, extremely long finish offers wonderful grip and vibrancy. Paired with Dolphy's playing, these two are opposite sides of the same mirror.



On the Edge Zinfandel Frediani 2002



Carlos Santana's "Evil Ways" from *Woodstock*

Zinfandel, like this classic Santana song, offers us excitement, pleasure, and spice. This full-bodied wine, with its peppery flavors, spicy aromas, and full-on complexity, pairs perfectly with Santana's smooth and melodic rhythms meant for moving to. Nose of oriental spices over blackberries, with some earthiness thrown in. Full-bodied mouthfeel with spices, dark berries, and a hint of leather. Beautifully balanced—Carlos in a nutshell.



Krug 1996



Andrea Bocelli's "Petite Messe Solenelle-Gloria-Domine Deu" from *Sacred Arias*

Rich, toasty, and decadent on the nose, this Champagne is concentrated and vivacious on the palate. A complex mélange of toasty hazelnuts, cream, and crisp citrus zip. This wine is expansive, with a fan of flavors that evolve well after the wine has been swallowed—a persistent reminder of the perfection of a great vintage, and a perfect pairing for the passion and romance of Bocelli's soaring rendition of this acclaimed aria from Rossini. Champagne expresses French passion, and the Italian tenor's power, tempered with restraint, evokes the complexity of this often-overlooked piece.



Riesling Rebholz Im Sonnenschein Grosses Gewach 2005



Norah Jones's "Don't Know Why" from *Come Away With Me*

A sleek and silky Pfalz riesling, it is creamy, ripe, and elegant, with lovely stony minerality and a wonderful mouthfeel. Grosses Gewach translates to "everywhere else" and departs from the single vineyard model of some typically refined Pfalz wines. This assemblage is bright and focused without surrendering to a linear palate. Jones's song is a plaintive yet firm question to a lover, and one that brooks no argument. From a hugely popular album, the emotion is uplifted, and the jazz-inflected, bluesy musical score is held in dynamic tension with Jones's sultry delivery. A beautifully balanced song, it artfully evolves with a duality of female and male tensions echoed in a great riesling.



Château Trotanoy 2003



The Beatles' "Come Together" from *Abbey Road*

Probably the Beatles' most fully formed single release, and the lead track from a landmark album, this song is an expression of a band fully in control of its identity, and it has been covered more times than we care to think about. The intensely powerful Pomerol is likely to be one of the longest lived of this vintage. It has hugely rich fruit, great density, and a layer of brooding tannins that, with time, will mellow without diminishing the wine. It will evolve as the Beatles did after this highpoint, but will remain a vibrant and powerful touchstone as the years pass.

WINE AND FOOD: *BALANCE AND CHARACTER*

An Interview with Wine Director Stephanie Johnson
and Executive Chef Andres Barrera

What is your favorite wine or food memory?

Stephanie Johnson: There are two. The first was an incredible eight-course dinner that I had at Enoteca Pinchiorri, in Florence; they paired a different wine with every single course. The other was sitting in the living room of a family in Brunello di Montalcino. They were making wine in their backyard, as they had for generations. It was a very personal experience, something that is at the heart of all great winemaking.

Andres Barerra: Cooking tamales in my grandmother's kitchen, pulling the meat off the pig's head that had just come out of the oven. I was about six years old. It remains a definitive moment for me, a very specific feeling of rightness.



What guides your design of the wine and food menus?

SJ: Michael (Dorf) and I discussed it at length, and we both felt that it would be a broad list—it wouldn't be too regionally focused in any one area, and it would represent both Old and New World. More important, it should have a significant educational component. People are coming to the winery to learn firsthand how to make wine; they are getting deep into the process, and so the wine list should also reflect that educational element.

AB: I want to give everyone a dining experience that they find both enjoyable and surprising, and show how simply good, pleasurable food can be executed without relying on overly complicated cooking. I want people to be inspired to try and recreate a dish at home—to realize that they can experience that joy in the preparation, the cooking, and the eating. Cooking is a simple art; doing it well is what matters.

How do you approach the food menu and wine pairing?

SJ: Andres and I speak frequently about both the wine and food menus. His influences are broad, a strong Mediterranean influence coupled with modern American. We have a lot of Italian, Spanish and French, even some Greek, and those wines pair well with dishes that have a basis in the same regions.

AB: Sometimes it's great to have a harmonious marriage where the food and wine complement each other to become one. But I also like to find a way for the food and the wine to emphasize each other's elements. Sometimes the spice of a big red is perfectly in sync with the spice of a dish. Together, they build on a theme.

Within the wine and food worlds, who is an inspiration to you?

SJ: I'm inspired by certain female winemakers, and by women who are pioneers in other aspects of the field. Lisa Granik is a Master of Wine here in New York, and she has been of tremendous help. Anne-Claude Leflaive is another woman doing amazing work, in her case producing some of the best white Burgundy in the world, all biodynamically.

AB: Like a lot of people my age, TV was my babysitter. We would watch Martin Yan on "Yan Can Cook," Jeff Smith on "The Frugal Gourmet," Julia Child. They all seemed to be really enjoying what they were doing. It was from that age—10, 11, 12—that I really knew I was going to be a chef. I saw that food could make people happy, and who doesn't want to make people happy?



What is your favorite wine region?

SJ: It's constantly evolving, whether it's a grape you didn't know about or a familiar region that has started doing interesting things. My personal cellar is predominantly French and Italian, but I'm always adding little pockets of interesting wines from a variety of regions as I discover them.

What is your favorite regional cuisine?

AB: Anything "southern." The south of France, South America, southern Italy, the "stars and bars" of the American South—Southern-style food has always been associated with being poor or rural. Poverty and necessity have always bred creativity. Need to make something out of nothing and make it delicious? "Rural" cooking is the greatest food in the world. It's born out of need, and it comforts and satisfies.

If you had to imagine the perfect pairing, what would it be?

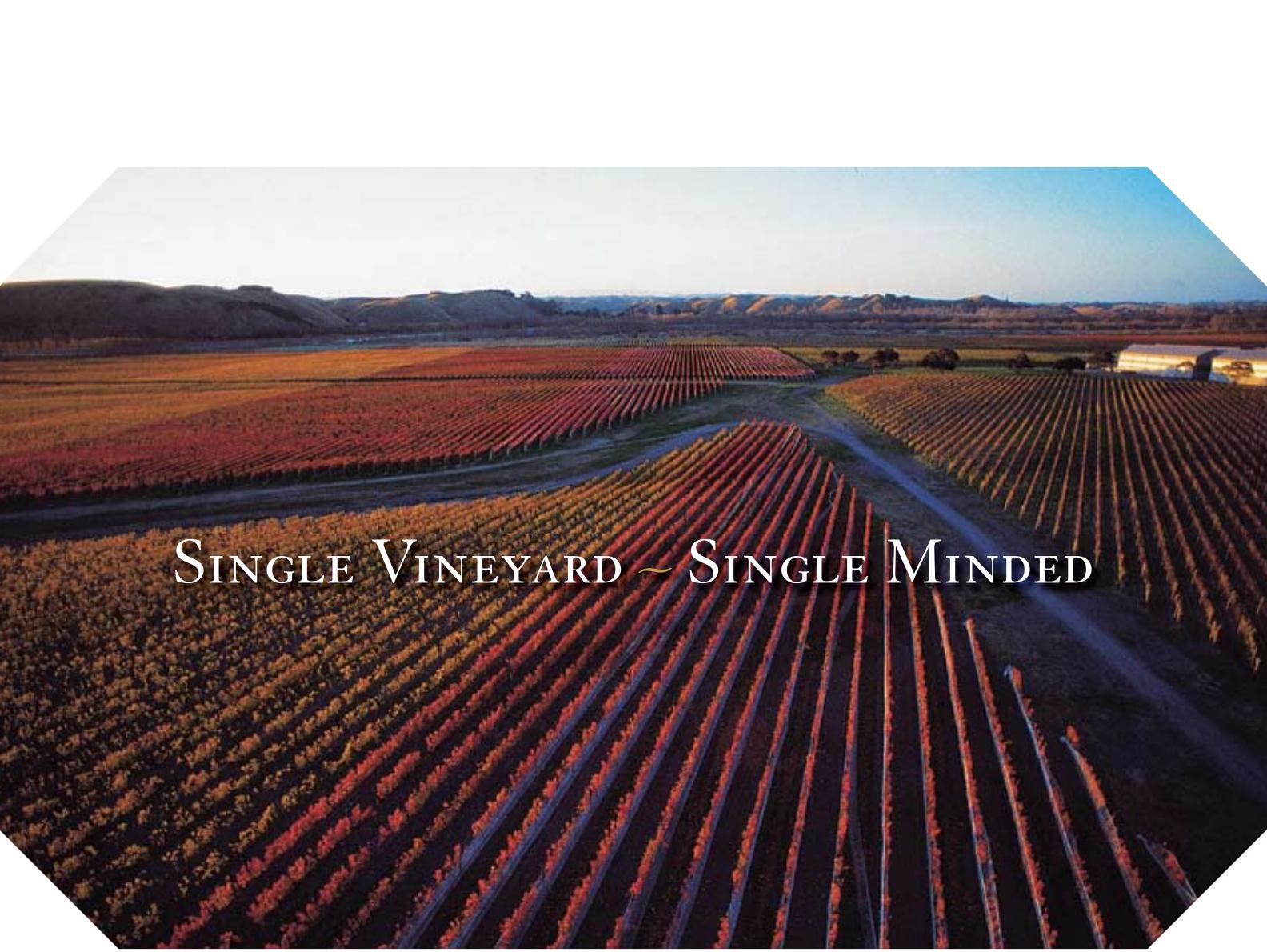
SJ: It would probably have to be a dish my husband makes, a beautiful clam dish, with one of my favorite grand cru Chablis. A perfect pairing isn't just the food and wine, it's also the place and the people. Those things are the basis of any great food and wine memory.

AB: A bowl of homemade posole soup, a spicy hominy and pork stew—I like mine red, with loads of ancho chiles, smoky and rich. To drink, I'd want a big, rich, fruit-forward red, a big cabernet, petite syrah or shiraz—something with meat on its bones. The two would fire all of my senses, and that is the perfect meal for me.

When people leave City Winery, what do you want them to take away with them?

SJ: The best thing in the world is to have someone walk away excited that they tried a wine they had never heard of before, and it was great, and that in doing so they learned something new, discovered somewhere unknown, took with them the pleasure that we have in helping that happen.

AB: I like to imagine people leaving and thinking "I could do this at home," but also asking "How did they do that? How did they make this simple plate of pea shoots taste so good?" I want them to know there is some mystery, but that they are capable of penetrating that, to see beyond the dish and realize that it's not as hard as they may think to make great meals.



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NEW ZEALAND





Intimate spaces. Superstar winemakers. *Perfection in a glass.*

City Winery Private Cellar Dining Room

Our Private Cellar Dining Room is perfectly configured to host up to 18 people for a private dinner. Artfully decorated and adjacent to our Lower Barrel Cellar, the PDR offers the ideal setting for a truly memorable evening. Working closely with the private-events team, you can design a range of customized menus, with food and wine paired flawlessly by the executive chef and wine director. If your needs are more corporate, the PDR also doubles as a fully equipped meeting room for up to 24 people. With a 50-inch plasma screen, T1 Internet service, and telephone connections, the Private Dining Room is perfect for your next meeting, presentation, or strategy session.

Whether a formal wine tasting, private dinner, or meeting, City Winery's most intimate space is available for you to repurpose and reimagine. From private winemaker dinners with the likes of Luca D'Attoma, Kermit Lynch, or Fred Smith, to hosting Riedel and its development team, to a sophisticated dinner party for your closest friends, City Winery's Private Dining Room is the place to host your next small-scale event. Contact the team today to begin planning your next perfect event.

Luca D'Attoma, Superstar Winemaker

The 42-year-old Tuscan has always been a bit of a hell-raiser, whether on the rugby field or in the cellars and vineyards of his clients. But he gets results. In the past decade, Luca D'Attoma has helped make some of Tuscany's greatest wines, including Tua Rita's **Redigaffi** and Le Macchiole's **Messorio**, two incredible Tuscan merlots that Robert Parker consistently rates in the mid to high 90s and that fetch upward of \$300 a bottle—if you're lucky enough to find them.

After 18 years as a consulting oenologist to some of Italy's most prestigious wineries, Luca and his partner, Elena, decided to strike out on their own. The result is Duemani, Italian for "two hands." The hillside vineyards are densely planted and farmed biodynamically. At Duemani, Luca focuses on just three wines: **Altrovino**, a merlot-cabernet franc blend; **Duemani**, which is 100 percent cabernet franc; and **Suisassi**, made from syrah. Given Luca's golden touch, and the press surrounding Duemani, these wines are sure to reach stratospheric prices alongside Tua Rita and Le Macchiole.

Riedel, A Perfect Pairing with City Winery

For more than 250 years, Riedel has been synonymous with the art of handcrafted glassware. From the first generation's Johann Christoph to the 11th generation's Maximilian, the Riedel family story has been one of both innovation and utmost respect for tradition. Claus Riedel was the first person in the long history of the wineglass to design its shape according to the character of the wine. He is rightly considered the inventor of the functional wineglass.

We use Riedel glassware exclusively throughout the winery. This decision is a result of wanting to provide visitors with the absolute best tools to fully experience wine. Riedel is second to none in designing and creating glassware attuned to the specific characters of individual wines. Robert Parker has described Riedel glassware as "The finest glasses for both technical and hedonistic purposes. . . . The effect of these glasses on fine wine is profound. I cannot emphasize enough what a difference they make." We agree, and we invite you to experience the perfect pairing of Riedel and City Winery.

~

It Spent

12 YEARS IN A BARREL.

THE LAST THING IT WANTS TO SEE IS
THE INSIDE OF A BLENDER.



Winter HIGHLIGHTS



Keren Ann



Lucy Roche



Ingrid Michaelson

DECEMBER

12/13

Keren Ann

Keren Ann Zeidel is a skilled multi-instrumentalist and songwriter equally at home playing guitar, piano, and clarinet. Her eclectic lineage, paternally Russian Jewish and maternally Javanese Dutch, has informed and molded her musical development to become the singer-songwriter she is today.

12/20

Lucy Roche Holiday Bash with Friends and Family

Lucy Roche is the daughter of Suzy Roche and Loudon Wainwright III. Her paternal half-siblings are the singer-songwriters Martha Wainwright and Rufus Wainwright. Roche was a teacher in New York City for several years but went into music full-time in 2007, touring with her father, her half-brother, and many others.

12/21

Ingrid Michaelson

Third Annual Holiday Hop with special guest Greg Laswell

With a warm, relatable sound that has captured the hearts of countless fans, Ingrid Michaelson's compelling story as an unsigned artist garnered national attention. With the release of her new album, "Everybody," Ingrid brings a newfound wisdom and maturity to her music, gleaned from touring the world with musicians like Dave Matthews and Jason Mraz.

NEW YEAR'S EVE



12/31

Los Lobos

Over the past 35 years, the East L.A. five-piece Los Lobos has assembled a body of work diverse enough to cripple most bands and captivate fans worldwide. Along the way, they've redefined how a rock band—and rock music—can sound. Many musical groups are eclectic, but few are both as unpredictable and successful as Los Lobos.



War

JANUARY

1/13 and 1/14

War "Why Can't We Be Friends"

One of the most popular funk groups of the '70s, War was also one of the most eclectic, freely melding soul, Latin, jazz, blues, reggae, and rock influences into an effortlessly funky whole. Although War's lyrics were sometimes political in nature (in keeping with their racially integrated lineup), their music almost always had a sunny, laid-back vibe emblematic of their Southern California roots.

1/08

Carmen Consoli

The Sicilian-born Carmen Consoli is the most successful female singer-songwriter Italy has ever produced. At 35 years old, she is known for her unflinching, emotional live performances of songs that examine broad themes of love, illness, solitude, and friendship from a feminine—and feminist—perspective. Her innovative mixture of Italian song with indie-rock influences, bossa nova rhythms, and jazz- and blues-inspired riffs has engendered a sound unique on the Italian music scene.

1/16

David Wilcox

David Wilcox loves music for how it has tuned up his life. More than just entertainment, music has been a compass to navigate a life worth singing about. With really good singer-songwriters, these three elements become almost akin to the three dimensions of the physical world—a well-written song performed by someone who is really feeling it becomes a real "thing."

1/22 and 1/23

Bob Mould

Bob Mould is arguably one of the most influential musicians of the alternative-rock era—first for his early work with post-punk rabble-rousers Hüsker Dü, then followed by the college rock-defining pop of Sugar, and finally for his solo albums. His first, *Workbook*, quieted Mould's previous ire to reveal his fine songwriting in a new light, and allowed an introspective glimpse into the inner workings of an evolving artist.



155 VARICK STREET, NEW YORK, NY 10013 TEL. 212.608.0555
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HAUTENOTES

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HAUTEBOOKS

THE JAZZ LOFT PROJECT: Photographs and Tapes of W. Eugene Smith from 821 Sixth Avenue, 1957–1965

by Sam Stephenson

Published by Knopf, November 2009.

From 1957 to 1965, legendary photographer W. Eugene Smith made approximately 4,000 hours of recordings on 1,741 reel-to-reel tapes and nearly 40,000 photographs in a loft building in Manhattan's wholesale flower district, where major jazz musicians of the day gathered and played their music. 821 Sixth Avenue was a late-night haunt of musicians, including some of the biggest names in jazz—Charles Mingus, Zoot Sims, Bill Evans, and Thelonious Monk among them—and countless fascinating, underground characters. Smith photographed the nocturnal jazz scene as well as life on the streets of the flower district. He also wired the building like a surreptitious recording studio, capturing more than 300 musicians, among them Roy Haynes, Sonny Rollins, Bill Evans, Roland Kirk, Alice Coltrane, Don Cherry, and Paul Bley. He recorded, as well, legends such as pianists Eddie Costa and Sonny Clark, drummers Ronnie Free and Edgar

Bateman, saxophonist Lin Halliday, bassist Henry Grimes, and multi-instrumentalist Eddie Listengart.

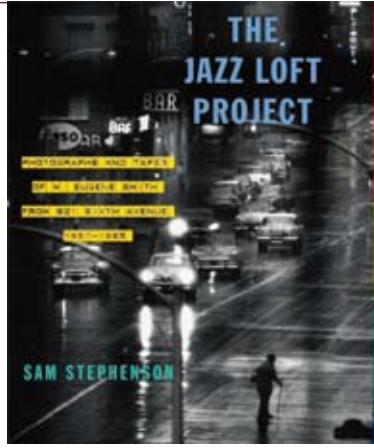
Sam Stephenson discovered Smith's jazz loft photographs and tapes 11 years ago and has spent the last seven years cataloging, archiving, selecting, and editing Smith's materials for this book, as well as writing its introduction and the text interwoven throughout.

"It brings a moment in jazz to life as perhaps no work in any other medium, including documentary cinema, ever has. Absolutely magnificent."

—Booklist

[A] landmark book... an essential book for jazz fans, photography lovers, and those interested in the history of New York."

—Publishers Weekly's Pick of the Week



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The area of Irpinia in the Campania region of southern Italy is well known for its local grape varieties, such as aglianico, greco, and fiano. The wines are produced from hillside vineyards and from ancient vines, many planted literally into the sides of dormant volcanoes. This assures that the aromas of the grape are not burned away during the hot summer days. They are cool-climate wines in a hot-climate region. A good example of a wine from this region is the Terredora Greco di Tufo, which shows pale gold reflections with a rich and powerfully aromatic nose of apricot, apple, peach, and citrus fruits. On the palate, it is full-bodied, soft, and well balanced, with excellent acidity.



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Publisher
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Editor-in-Chief
PAMELA JOUAN

Design Director
JANA POTASHNIK
BAIRDesign, Inc.

Managing Editor
CHRISTIAN KAPPNER

Assistant Editor
STEPHANE HENRION

Copy Editor
KELLY SUZAN WAGGONER

Contributing Editor
ALEX BALDWIN

Photography
ALEX BALDWIN
COLLEEN MCCLAY
KFIR ZIV

Advertising
advertising@hautelifepress.com

Marketing Director
KATHERINE PAYNE

HauteLife Press
a division of C-BON MEDIA, LLC.
321 Dean Street
Suite 1
Brooklyn, NY 11217

www.hautelifepress.com
info@hautelifepress.com

Subscription Inquiries
718.858.1187
subscriptions@hautelifepress.com
or visit www.hautelifepress.com

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