

Here's a price guide for sparkling wines

Probably no other style of wine in-duces buying "labels" rather than wine than the sparkling stuff, or "champers" as the British used to call it. And be-cause we are entering the holiday sea-son when 75 percent of our annual sparkling-wine consumption occurs, it's

son when 75 percent of our amounts sparkling-wine consumptino occurs, it's time to play consumer advocate. First, the broad relative classifications of dryness. 'Sec' and 'Demi-Sec' are the sweetest (this would include the Spumantes), Extra Dry is next, Brut is very dry (usually around 0.0° o.0 § percent sugar residue) and finally (and there is no universal term for total dryness) 'Natural' or some other escriber amounts of the status of the label, the kinds of grapes in the bottle and, increasingly, the degree of dryness of the wine. Swith many other kinds of wine, people advocate dry but drink sweet. When bullying sparkling wine it is well to recall that only a select few have the experience and palate to enjoy the

to recall that only a select few have the experience and palate to enjoy the beautiful, yeasty, delicate dryness that comes from a Taitinger or a Pol Roy. If you have guests who do, by all means buy it for them. They are valuable friends worth courting. Taxed as it is (about double over still wines) and hard to make well, sparkling wine is expensive. And while we all feel a sense of largesse at this time of year, gear your purchases toward the sophistication of your audiences. Here are some recommendations:

UNDER \$5: Andre and Cribari in the \$3 range, with Le Domaine at \$4.50, are acceptable. All are Californian. For

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New York State Pol d'Argent is a reasonable and somewhat tangier selection.

IN THE \$5-7 RANGE: Three Spanish entrees dominate here. Flexidente is probably best (they offer Cordon Negro, Brut and Extra Dry). Delapierre and Codornul also are fine wines. All are best buys.

In the domestic group, Almaden, Masson and Christian Brothers offer good value from Callorina. From New York, Gold Seal and Great Western are preferred over Taylor. Chateau St. Julian Vidal Blanc from Paw Paw is an excellent wine, crisp and yeastly. UNDER \$10. Korbell and Hans Kneel of Callorinal represent good value and from France Gratier & Meyer Brut is truly excellent and Kritter is worth the money.

UNDER \$20: Moet et Chandon White

is truly excellent and Kritter is worth the money, UNDER \$20: Moet et Chandon White Star remain a favorite and Ferrari is most dependable. Pol Roger Brut 1971 and the issue from Gosset are sound values and the Perrier-Fouet and Co. write, while a bit sweet, is decent. Domestically, Domaine Chandon is the sparkling wine of California, either its great Brut or its elegant Blanc de Noir. ABOVE \$25: Vou're en your own. To serve sparkling wine, chili thoroughly by plunging the bottle in a snowdrift (preferred), placing it in the refrigerator for three hours or the freezer for one-half, or using an ice bucket for \$6 minutes.

freezer for one-half, or using an ice bucket for 45 minutes. Please, please don't use those awful saucer-shaped glasses. Use flutes or tu-lips for the bubbles can climb long and slowly. "Champers" of all kinds deserve the

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I Musici falls below listener's expectations

The Chamber Music Society of Detroit recently hosted I Musici, that legendary Italian ensemble that is so well-recorded and critically acclaimed. As completely agreeable as it might have been, the concert at Orchestra Hall failed to live un to expectations.

Orchestra Hall falled to live up to expectations. Despite program notes stating the contrary, I Musici hasn't kept in touch with modern schol-arship, especially regard-ing embellishments to be ing embellishments to be employed in the perform-ance of Baroque-era mu-sic. Apparently, they have been quite caught resting on their laurels and in a word, their ap-proach is now quite old-rephoned.

proach is now quite old-fashloned.
The D Major Concerto Grosso of Corolli, which opened the concert, was given a restrained and even performance, pro-jecting a surprisingly soli-ering that there were only 12 players on stage. This was followed by the Four-Violin Concerto in B-flat Major by Vival-

ing than she was.
Following intermission, I Musici's leader,
Pina Carmirelli, was the

given a splendid, humorous performance by solosist Pasquale Pellegriben and Lucio Buccarella.
I is revealing to note stir.
It is revealing to note stir.
I thank Perima or
that the work wasn't Baroque, but linte classical
era music.



di. The soloists, culled from the ensemble, complimented one another complemented one complemented one complemented one concert. Soloist Maria Teresa Garatti was undelievably bland, her rendition coming nowhere near any of the many spirited recordings now available of the work.

Her playing was reminiscent of Wanda Landowska, the earlier pioneer responsible for the modern-day resurgence of the harpschord. Like Landowska, Garatti used retards frequently, which, with Bach, only tend to foul up the flow.

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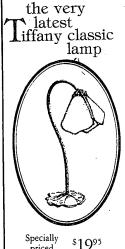
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