

il tridente

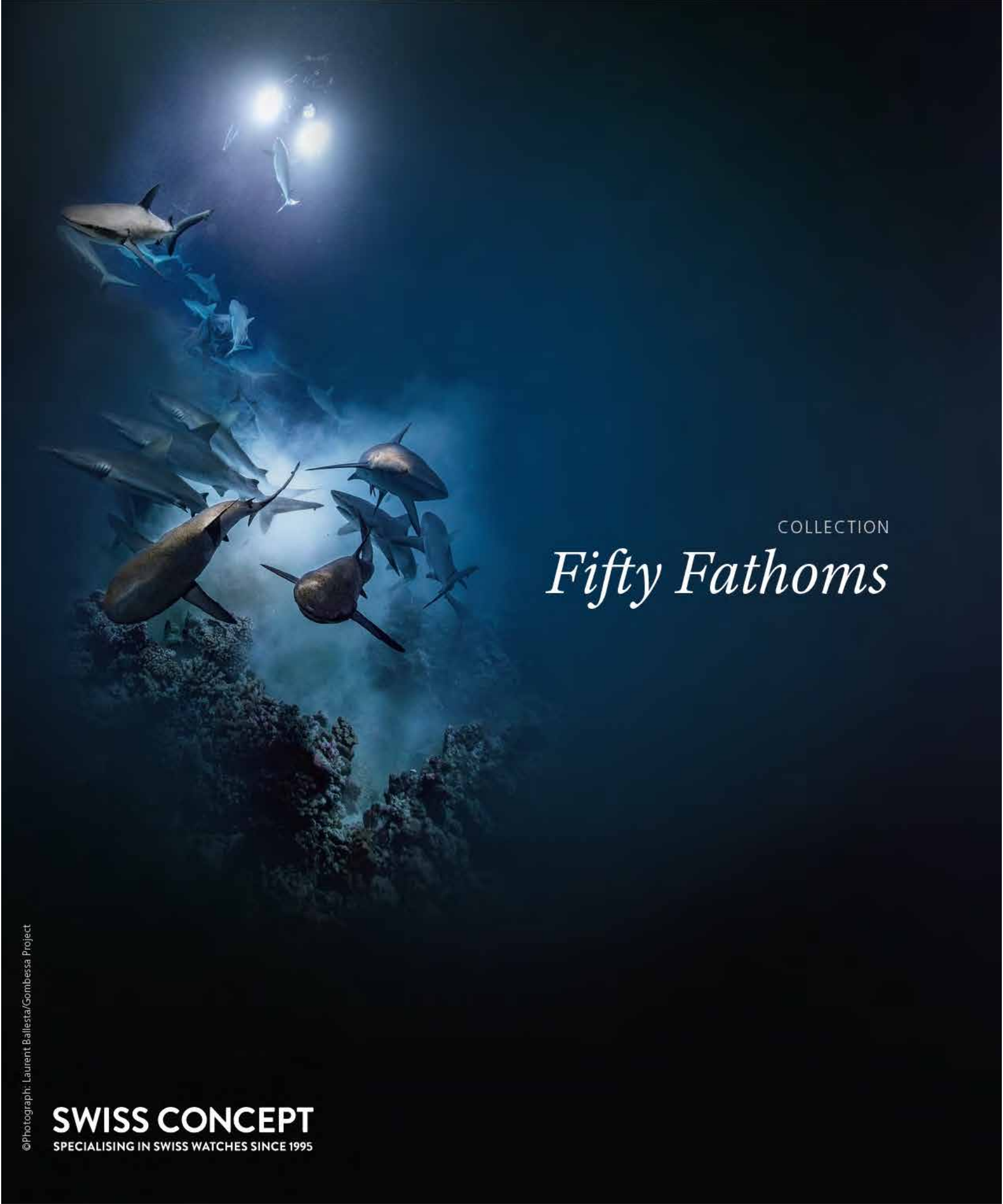
ISSUE #24 SUMMER

Maserati Australia & New Zealand

THE HERITAGE ISSUE



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WELCOME

WE ADVANCE, AS WE LOOK BACK

HERITAGE IS SOMETHING money can't buy. It allows a brand to be strong, consistent and authentic. Maserati, with its 105-year history, has a wonderfully rich heritage. It's the past that shapes our future.

Maserati began as a small company making race cars – cars that won. By the 1950s Maserati applied its lessons learnt on the track to the road, pioneering the GranTurismo concept, whereby a racing engine is placed into a road-going vehicle to transport four people and luggage, swiftly and in style. This is something that remains close to our hearts.

Maserati has always produced fast coupes with beautiful designs, wonderful craftsmanship and room for luggage, from the 1950s right up to today with GranTurismo and GranCabrio. And of course Maserati has always been a sociable brand – so the experience can be shared, in a car with room for four!

In 1963, the idea of putting a race engine into a four-door saloon was pioneered by Maserati with the Quattroporte – simply translated as 'four-door car'. This is a tradition that carries on today, not only in the Quattroporte but its smaller cousin, the Ghibli.

It made perfect sense for Maserati to design an SUV, that can also take four (with luggage) in style and into places where a Maserati has never been before. At its heart is a racing engine. Levante Trofeo arrives in January 2020, with its V8 engine producing 590 horsepower, and a strong nod to its racing heritage. It can conquer the road even when the road runs out.

Maserati would not have survived 105 years without its customers and for that we are eternally grateful. I'd like to thank you for allowing Maserati to be part of your heritage and life experience. Our history shapes our future. Maserati will remain Italian, exclusive with beautiful designs and unrivalled craftsmanship. Our drive trains may change as we embrace hybrid technology and electrification, but our hearts will always be powerful and passionate.

We look forward to an exciting next century.



GLEN SEALEY
*Chief Operating Officer
Maserati Australia, New Zealand
and South Africa*

STREETNOISE



our cover
The trident of the
1953 Maserati A6
GCS Berlinetta.

issue 24 SUMMER

- 07 *welcome from the coo*
- 10 *editor's letter*
- 12 *news and views*
- 82 *dealer directory*
- 83 *reader survey*

FEATURES

24 **ITALIANS DO IT BETTER**
How rich traditions from ancient Rome, made their impact on Australian life

34 **CAVIAR OF THE SOUTH**
Sardinia's signature bottarga now has a strong, local culinary connection

40 **SPARKLING MINDS**
Meet the winemakers igniting our zeal for 'Aussie' prosecco

46 **MOUNTAIN KING**
The Snowy Mountains provide a fitting farewell to the GranTurismo



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FEATURES *(continued)*

54 SILVER SERVICE
A delectable three-course summer menu, rooted in Italian tradition

64 THE FAMILY WAY
Dr Adolfo Orsi Jr talks Maserati history and great classic cars of the world

68 POWER TRIP
A thrilling trip around Modena demonstrates the power of the new Levante

76 FIELD OF DREAMS
Nostalgia rules all round at this year's legendary Goodwood Revival festival



EDITOR'S LETTER



AS THE WORLD around us becomes more congested with non-stop information and stimulation, more than ever we seek meaningful stories which resonate with us on a deep level.

As humans, we need stories with connection and integrity. Our own heritage, as part of families and the wider fabric of community, is becoming more important, as is the provenance of the objects and even experiences around us.

In this issue of *Il Tridente*, we celebrate the concept of heritage, both as a mark of respect of achievements past, but also as necessary impulse to continually strive for better.

A company like Maserati has a rich, complex heritage. One of my favourite tasks for this issue was poring over archival shots, featuring both the beautiful, classic cars as well as the company's impressive feats on race tracks.

In this issue we look both forward and back. We bid farewell to the magnificent naturally-

aspirated V8 engine of the GranTurismo, and say hello to the incredibly powered new-generation Levante Trofeo.

We take you to Goodwood Revival Festival, and relive some of the marque's greatest hits, and we also speak to automotive royalty that is Dr Adolfo Orsi Jnr, the grandson of Adolfo Orsi, who in 1937 bought a small, successful racing team off the Maserati brothers.

To complete your enjoyment of the upcoming warmer months, we say cheers to some of the best new proseccos on the market, we road-test pasta machines, and present a truly achievable, truly delicious three-course summer menu.

I hope you enjoy the issue.

KATARINA KROSLAKOVA
editor in chief



From the 1953
archives comes this
Maserati A6 GCS.

F.P. JOURNE

Invenit et Fecit

"I invented and made it"



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end of an era

THE FINAL SEND-OFF FOR AN AWARD-WINNING
V8 ENGINE DESERVES A VERY SPECIAL CAR



IT'S NOT OFTEN an internal combustion engine gets a send-off – but then this is no ordinary engine. In fact, it's one of the last naturally-aspirated V8 engines in the segment today.

This state-of-the-art 4.7-litre powerhouse has been developed and hand-built jointly by Maserati and Ferrari engineers – and the limited-edition GranTurismo Sport Edizione V8 Aspirato will be its final home.

Based on the latest GranTurismo, just 23 Edizione V8 Aspirato models will be arriving in Australia and New Zealand.

GranTurismo is an Italian car concept pioneered by Maserati. Originally designed by Pininfarina, it has evolved into one of the



The new, limited edition GranTurismo Sport Edizione V8 Aspirato (above, far right) is destined to be an instant classic, just like the 1968 Ghibli Spyder (blue, below) and the 1959 3500GT Spyder (silver, far left).

most iconic GT cars since its launch in 2007. The 4-seater coupé is considered the ultimate expression of Maserati's passion, technology and craftsmanship and remains unique in the supercar segment thanks to its elegant design and luxurious interior.

Maserati has produced more than 37,000 GranTurismo and GranCabrio models in the historic factory, Viale Ciro Menotti in Modena. The Edizione V8 Aspirato signs-off this iconic model by offering five heritage paint colours: Blu Corse, Blue Sera, Argento Auteuil, Verde Britannia and Celeste Chiaro (in addition to the existing Nero Carbonio and Rosso Italiano).

Orders are being taken now. •





TRANS-TASMAN TORQUE

NEW ZEALAND'S MASERATI
ENTHUSIASTS GOT THEIR FIRST TASTE
OF THE NEW LEVANTES ON OFFER

Recently, the Levante Trofeo and GTS had their grand New Zealand reveal during a lavish party in Auckland. The intimate gathering saw the likes of Gary Langsford and Newstalk presenter Mike Hosking join in to hear all things tech and innovation.

Held at the Winger's Maserati showroom in Epsom, the event was a celebration of the brand's investment and expertise. Which, if these two cars are anything to go by, is seriously exciting. Guests were treated to

nibbles from the iconic Toto's team to warm up the palette, followed by a Grana Padano cheese wheel pasta. Peroni was also on-site, serving ice-cold beers alongside some of New Zealand's favourite drops. The ever-energetic Zeisha was on the decks, and guests mingled and got a first look at the two V8-powered Levantes.

These are cars you want to own; range-topping tuned-up SUV's that exist in a league of their own. Both sporting Ferrari V8

powered drivetrains, these are stylish cars with power, echoing the brand's ethos of never sacrificing luxury for performance. They're pretty, too, sporting compelling interior fit-outs with all the bells and whistles you could ever realistically need, and so much more.

A lucky few were whisked away to Hampton Downs for the Maserati Track Experience, to be amongst the first in New Zealand to experience the 3.8-litre twin-



Winger Maserati launches the new Levante Trofeo and GTS at a stylish cocktail party.



turbo V8 Trofeo engines on the track, under the expert supervision of the Maserati team.

In addition to experiencing the latest models on one of the country's best racetracks, they also had the opportunity to test the Levante's capabilities during an off-road exercise. In a paddock behind the track was another 'track' that looked placed to give any true 4x4 a hard time. Drivers went straight into 45-degree gravel hill climbs, through to segments that were blind on approach. With plenty of rugged and deeply potholed terrain where only two opposing wheels were grounded, the Levante navigated all with ease and style thanks to down-facing front-mounted cameras, massive ground clearance, and some cleave work from Levante's differential and gearbox.

A clear illustration of this performance SUV's dependable 'UV' side. The 'S' was never really in doubt, with that Ferrari V8. ●





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the pasta makers

GEOFF QUATTROMANI TESTS THE BEST SPAGHETTI-MAKERS ON THE MARKET, FROM THE NONNA-APPROVED TO THE ONE-BUTTON WONDER.

SOME BELIEVE PASTA was invented by the great Marco Polo, who bestowed it on his native Italy in 1292, having spent almost two decades eating noodles in China. Whether he knew how widespread it would become is anyone's guess. While most of us now resort to commercial products, there's nothing better than pasta made from scratch. And today's pasta makers make the process a whole lot easier than it was 727 years ago.

Ideal for a summer gathering, pasta is inexpensive, fun to make and very social. Use fresh ingredients for a slow-cooked sauce and have your dough ready to go, then get set to watch your guests get a little flour everywhere while sipping wine and preparing the hero ingredient for lunch or dinner. Here, we test five of the best pasta makers, from the old-fashioned to the automated...

PHILIPS PREMIUM COLLECTION PASTA MAKER RRP \$429



The Philips Premium Collection Pasta Maker automates the process, offering one of the easiest solutions on the market. This machine can produce 600 grams of pasta in just 15 minutes and makes a variety of shapes, from penne and spaghetti to lasagne sheets. You simply feed the ingredients into the top of the machine, press start and wait for your pasta to appear before cutting it to your desired length. The quality isn't quite as good as you get from more traditional methods but it's a vast improvement on the supermarket stuff.



IMPERIA PASTA MACHINE RRP \$110

If you want to do it the old-school way and you haven't inherited your nonna's set-up, the Imperia Pasta Machine is the way to go – chances are, this is the machine she uses. This chrome-plated all-in-one manual gadget makes you work for your meal. With a bit of elbow grease, it will roll your pasta to six different thicknesses and you can expand your options with a ravioli attachment. It's generally sold with a five-year warranty but you're unlikely to need it – this is a reliable gadget, destined to watch other appliances come and go.

***Ideal for a summer gathering,
pasta is inexpensive, fun to
make and very social.***



KITCHENAID RRP \$289 (KitchenAid not included)

If you have a KitchenAid stand mixer, you're only an attachment away from a pasta machine. KitchenAid's three-piece pasta set helps you roll and cut spaghetti and fettuccine using the power of your mixer. The attachments are easy to fit and are made from stainless steel. From pantry ingredients to a finished product, the KitchenAid gets the job done faster than it takes to cook packet pasta.



MARCATO ATLAS ELECTRIC PASTA MACHINE RRP \$259

Italians who tire of winding pasta through a manual machine turn to the Marcato Atlas Electric Pasta Machine. The design is similar to the traditional product but has a small motor in place of the manual lever. Balancing old-world style and quality with modern-day ease of use, the Marcato Atlas makes it easy to get children involved and is ideal for older cooks.



BIGOLARO RRP \$570

For a classic that predates even the manual winding version, there's the Bigolaro. With the machine mounted to the edge of a bench and a bowl placed underneath, you sit down and use the handles to twist the dough through the device. The Bigolaro was invented in 1875 and is used to make bigoli, a thick pasta that carries sauce better than thin spaghetti. Set it up ahead of a dinner party – your guests will love taking turns to twist and extrude the pasta before you cook up a feast.

on the move

A GLIMPSE INTO OUR EXCLUSIVE MASERATI EVENTS



TARTAN TOUR

Maserati enthusiasts from across the globe descended on the Scottish Highlands in September for the landmark 40th edition of the marque's annual global rally.

The Maserati International Rally (MIR) is hosted in a different country each year and is an exclusive opportunity for fans and collectors of the House of Trident to meet, compete and showcase their own special Maserati cars. The Maserati Club UK – the oldest Maserati club, founded in 1972 – organised this year's event, based at the iconic Gleneagles Hotel in Auchterarder. A total of 120 stunning Maserati models took part, from 14 different countries, including 55 cars from the UK and even five from Australia.

Among the cars taking part in this year's MIR were a host of classics including the oldest vehicle taking part, a 1957 Maserati 3500GT, a Vignale Spider as well as a stunning Sebring. Alongside these beautiful classics were more recent vehicles, including several Maserati GranTurismos and the latest Levante SUV. Overall, the collection of participating vehicles illustrated the strength of Maserati's DNA, which could be seen clearly in modern day cars as well as the classics. Next year's MIR will be hosted by the Maserati Club in Sweden.



from paris, with pedal

The 6th edition of the Paris-Modena tour recently finished, with customers, friends of Maserati, sportspersons and lovers of two and four wheels raised money for charity. This year the participants travelled across 1926km in five stages. Sportiness and performance are intrinsic elements of Maserati's DNA: in this event they are put to the service of Rêves (reves.fr), a charity which helps seriously ill children make dreams come true.

Departing from Paris, the cyclists moved to Aix-en-Provence, with their final destination being Modena. Participants included Paul Belmondo, former French racing driver and actor, Davide Cassani, Italian national cycling team coach, cyclists Alessandro Ballan, Marco Velo, and Niccolò Bonifazio. The group of 25 was escorted along the route by a fleet of Maserati Levante, Ghibli and Quattroporte, allowing them to combine challenging bike routes with exhilarating driving pleasure, alternating physical effort with the pure gran turismo driving experience only a Maserati can offer.





A CHINA MILESTONE

Earlier this year, Maserati completed its nearly 10,000km A Tribute to China Grand Tour.

The Tour was held to mark Maserati's 15th anniversary in the Chinese market and pay tribute to the traditions and cultural heritage that China and Italy share. Starting in Shanghai, a city famed for its blend of Chinese and Western culture, the Grand Tour lasted about 40 days and welcomed around 380 Maserati customers and journalists (including the kick-off event).

It travelled 4 routes, climbed 16 mountains and crossed 70 cities in 10 provinces, creating an M-shaped journey across the country. China's stunning landscapes provided the ideal backdrop and manifested the power, luxury and comfort of the Maserati Quattroporte, Levante and Ghibli.

The distinct Chinese culture and ancient craftsmanship echoed Maserati's long history and endless pursuit of Italian excellence.





in good spirits

A very special whisky tasting evening took place recently at Starward Whiskey Distillery in Port Melbourne. Hosted by Maserati Richmond, Maserati owners and their guests enjoyed an intimate dinner experience, before commencing the distillery tour.

Guests were given an in-depth tour of the distillery and around the history of wine barrels and how they are used for whisky-making. But of course, the proof was in the pudding and of course whisky tasting was the key highlight of the night. After the private tour, the 15 guests took their places at the tasting table to sample five different whiskies, with the ambers accompanied by stories and tasting notes around each one.

At the conclusion, guests were then able to fill their own 200ml bottle, seal it and label it to take home as a memory of the event.



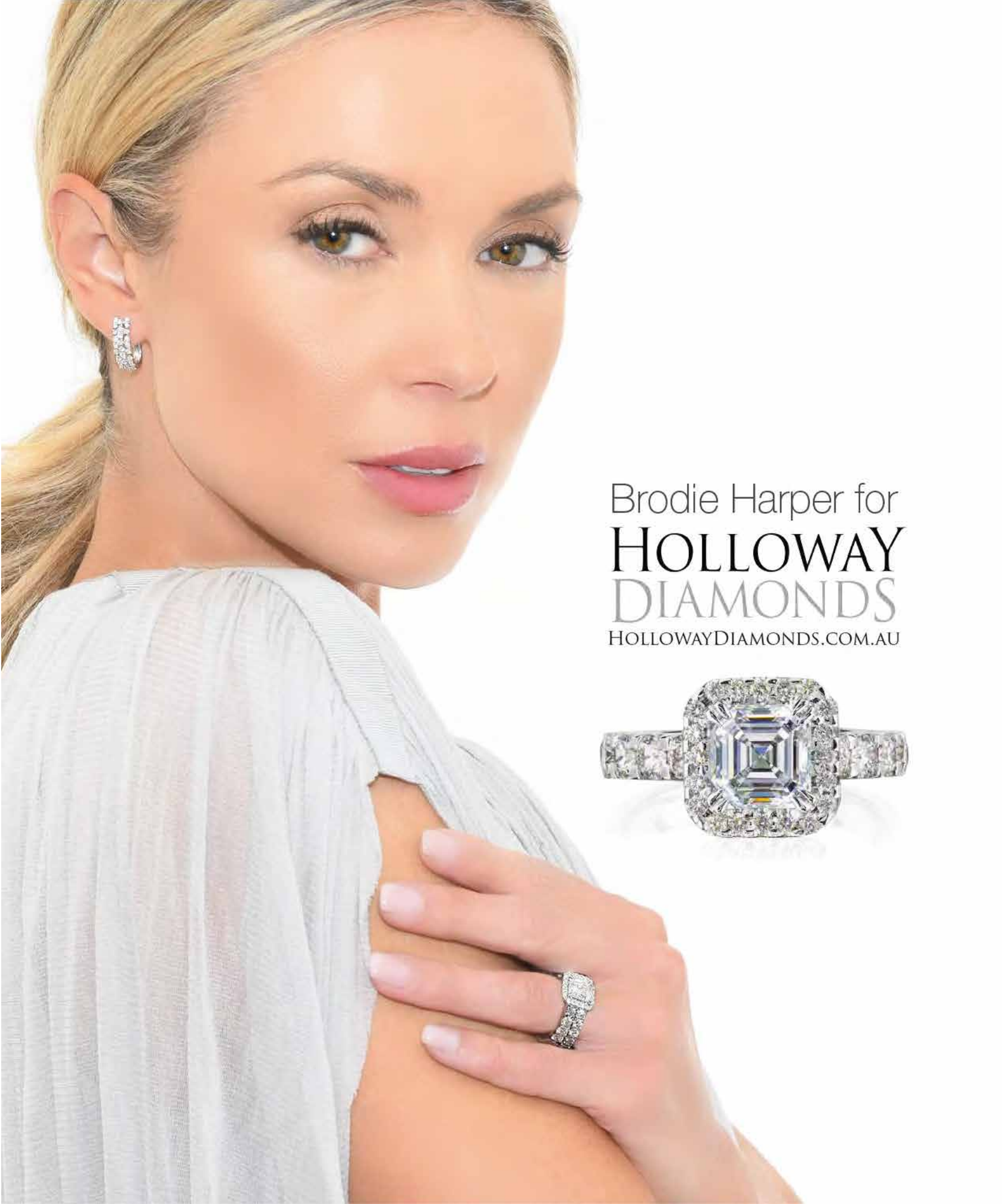
DRIVE DAYS

The Maserati range of vehicles has been spending a lot of time on the tarmac lately with some significant drive experiences offered to owners and clients. Earlier this year, the Crown Group Drive Day, hosted by McCarrolls Maserati saw a group of 17 drivers take in the magnificent route from the northern suburbs of Sydney to Royal National Park and the West Head Lookout. Showcasing the entire Maserati range, the one-day event was topped off with a private lunch at Pilu at Freshwater.



More recently, the new variants of the Maserati Levante were showcased for the very first time over a two-day event. Some guests even travelled from interstate to get their first driving experience of the new GTS and Trofeo, at Sydney Motorsport Park in Eastern Creek. A small group of clients, owners, and media were guided by driving instructors through track driving as well as off-road exercises in the new Levante models.





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ITALIANS DO IT BETTER

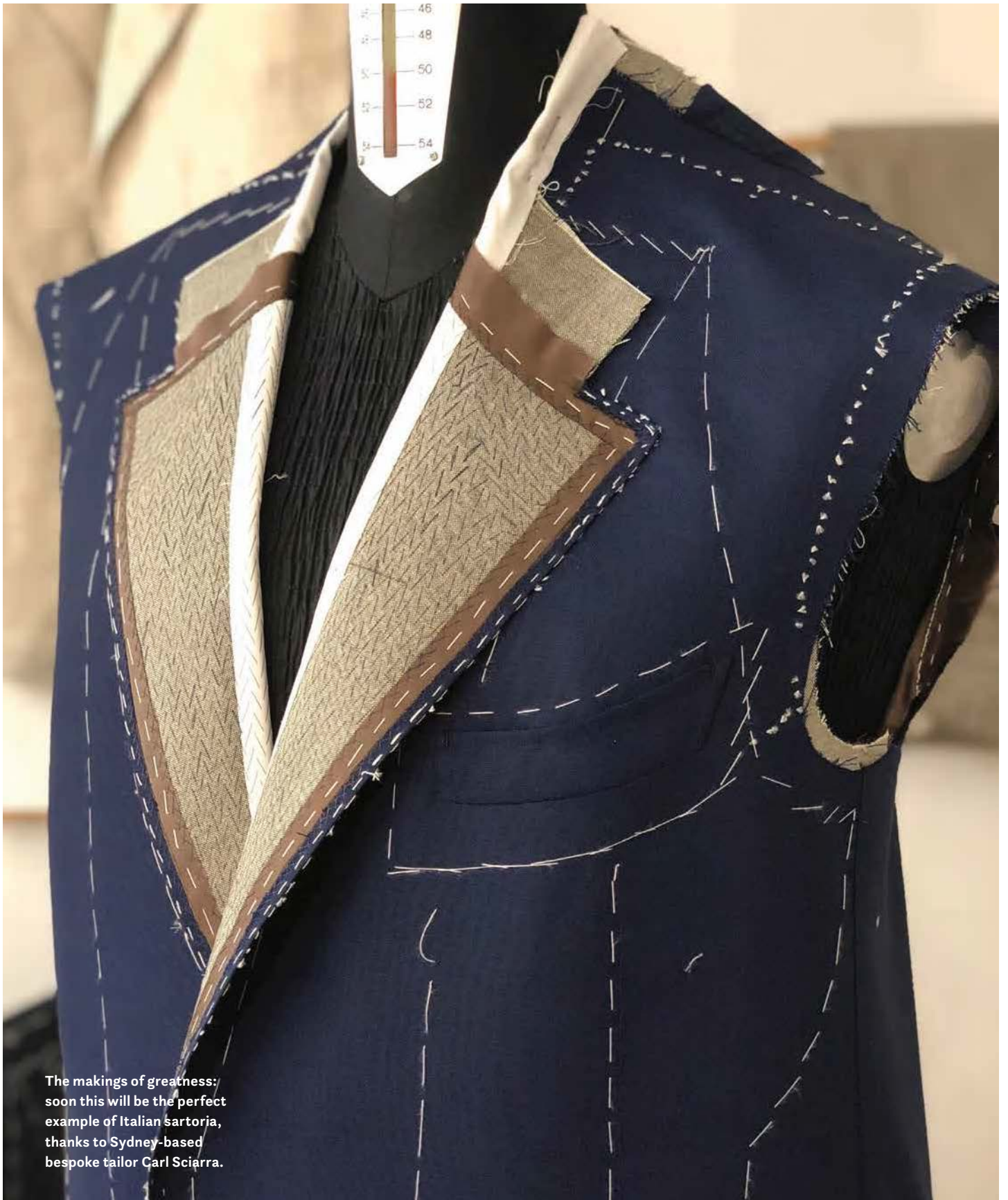
WHAT DO SPAGHETTI, BESPOKE SUITING AND SALAMI DAY HAVE IN COMMON? ALL ARE FOUNDED IN RICH TRADITIONS THAT CAN BE TRACED BACK TO ANCIENT ROME. FOR THIS SPECIAL HERITAGE ISSUE, MARK CALDERWOOD DIVES INTO AUSTRALIA'S PAST TO DISCOVER HOW A ONCE MALIGNED MIGRANT COMMUNITY WON OVER THE LOCALS.

SURROUNDED BY SOME of history's greatest art and architecture, in a country where the Renaissance seemed to happen last week, heritage is not just something Italians are aware of, it's the cornerstone of their identity.

And for Italian migrants beginning a new chapter in Australia, that heritage has helped them forge friendships and close-knit communities. Given that people of Italian descent now make up 4.6 per cent of the nation's population, it's also transformed their adopted home.

"Culture involves a whole way of life," says Sara Wills, associate professor of Historical and Philosophical Studies at The University of Melbourne. "It's not only tangible objects like art or buildings, it's also social behaviours such as dances, sports, habits and customs."

Heritage, on the other hand, is the distillation of culture. "It's those things that are passed down from



The makings of greatness:
soon this will be the perfect
example of Italian sartoria,
thanks to Sydney-based
bespoke tailor Carl Sciarra.



one generation to the next that give someone a sense of belonging," says Wills' colleague, John Hajek, professor of Italian Studies.

For migrants largely bereft of their material culture, heritage can be vitally important. "Identity, mindset and family influences are some of the strongest aspects of Italian heritage," says Wills. "These things have led to a greater appreciation of Italian culture and have had a remarkable effect on Australian culture."

There's no question that Italy has, for centuries, been a cultural superpower.

Even today all roads lead to Italy, with the Venice Biennale being the epicentre of the contemporary art world. But more than that, the country's art is welded to the very idea of civility.

As Dr Ted Gott, senior curator of International Art at the National Gallery of Victoria in Melbourne, explains: "The genius of the Renaissance is that it drew a

straight line from ancient Rome to Quattrocento Italy. Wealthy patrons and churchmen saturated Italian cities with art, not only to boast of their power but to edify the public and instruct them in virtue and civic pride. That art was read with complete understanding, even by illiterate audiences."

But in the 18th century, English aristocrats plundered this heroic heritage for themselves, taking 'souvenirs' as they made their customary travels around Italy. "Huge amounts of Italian artworks were taken back to England, as trophies fit for cultured gentlemen," rues Gott. And as Britannia came to rule the waves, Italian art became synonymous with English civilisation.

This British Italophilia was imported wholesale to Australia and, in the years before Federation, our fledgling art institutions

**IT TOOK THE GREAT
MARGARET FULTON TO
TEACH AUSTRALIANS
HOW TO EAT PASTA...
WITH HER 1968
FOOLPROOF RECIPE
FOR SPAGHETTI AND
MEATBALLS.**



OPPOSITE PAGE: The unmistakable design of the Maserati Saetta logo. RIGHT: Where would we be without a strong espresso in the morning?

were mandated to collect Italian works as a way to “improve culture” in the Antipodes.

“Australians at the time were familiar with Italian music and opera, and certainly the old masters,” says Gott. They responded enthusiastically to the new art, which ranged from haughty Bronzino portraits to Canaletto’s Venetian scenes, prized for their lucent, stained glass-like qualities.

And they flocked to see the crown jewel: Tiepolo’s magnificent Banquet of Cleopatra. The government had wanted the painting so much that, in 1932, it bought the work clandestinely from Soviet agents on the steps of London’s National Gallery, paying for it with a suitcase full of cash. The appeal, according to Gott, is that like many Italian works, though grand in scale, “it touches the human moment and makes you part of the story”.

Of course, along with fine art, the country is renowned for its bespoke and luxury goods, the product of centuries-old artisanal practices. For Italians, the allure of these wares is entwined with the history and traditions of Italy itself and they make subtle statements about the buyer.

Sydney-based bespoke tailor Carl Sciarra upholds this legacy, offering customers the exquisite craftsmanship and experience of an Italian sartoria. “In Italy, it was customary for a tailor to personally interact with his customers.

Over the years, he’d develop an intimate understanding of their needs,” says Sciarra. “Tailors developed distinctive

***WHEN SOMEONE WEARS
A TAILORED SUIT WITH
SUCH EASE AND
CONFIDENCE THAT IT
JUST LOOKS LIKE WHO
THEY ARE IS THE
ULTIMATE GOAL OF
ITALIAN CRAFTSMANSHIP.***





OPPOSITE PAGE: What could be more Italian than sharing good food and wine?
ABOVE: Beautiful design and jewellery is in the DNA of Italian brand Bulgari.

regional styles and created clothes suited to the local climate and way of life."

Sciarra seamlessly updates this tradition for the Australian mindset, with garments that are lighter and less structured. "A more relaxed fit is a given," he says, "with details like a slightly rippled sleeve head, styled pocket details and subtle asymmetries that animate a jacket."

A different look to built-up, Savile Row-style tailoring, Sciarra's suits are complex and nuanced, designed for the Australian climate.

He sources his fabrics from Italy and the UK, drawing inspiration from the local and Italian landscapes but toning it down for Australian tastes – the idea is always easy sophistication. "It's about extracting the character of Italian style, and doing it in a cleaner, up to date way for Australian modes."

This attitude is itself a venerable piece of Italian heritage, known as *sprezzatura*, coined by renaissance courtier Baldassar Castiglione in 1528. "*Sprezzatura* is presenting oneself impeccably, carefully, but in a way that seems effortless," Sciarra explains. "Italian craftsmanship is about creating and expressing that feeling."

Of course, many would argue that Italy's greatest influence has not been on the way Australians shop and dress, but on the way we eat. "Italians live in a romance with food," says food historian Dr Tania Cammarano.

"It's how we share our love for others and how we mark moments; it defines what it means to enjoy life."

Italian foodstuffs have been available in Australia for a surprisingly long time – pasta, once known as macaroni, was first imported in 1823. But it wasn't until the 1930s that a handful of Italian restaurants appeared in

Melbourne. Dubbed the "Spaghetti Mafia", the families that ran these eateries shared a love of food and wine, and they introduced the mainly Anglo-Celtic population to an exciting new way of eating and living.

While the earliest book of Italian recipes, the *First Australian Continental Cookery Book*, was published in 1937, it took the great Margaret Fulton to teach Australians how to eat pasta. In addition to a foolproof recipe for spaghetti and meatballs, her classic 1968 cookbook featured a step-by-step guide to eating pasta, complete with photographs.

"In the 1960s, Italy was seen as a source of glamour and excitement," says Cammarano. "Anything Italian was 'in'. Food naturally capitalised on the *La Dolce*

Vita film craze and the desirability of being Italian." Illustrating her point is a glorious page from a 1960 issue of *The Australian Women's Weekly* in which a stylish couple sips espresso in an advertisement for Max Factor's Café Espresso Lipcolors, which promises "real coffee aroma" in every lipstick. To think it was just six years earlier that Australia got its first mainstream café.

"Cooking is not only aspirational, it's about family," says Cammarano. "It's a vitally important part of Italian culture to cook and eat together. On one level, sharing food is about family bonding, but it's also a chance to perform our culture and ethnicity, and to pass on recipes and traditions. Every family will have their own way of cooking something, which is how their beloved nonna did it and their nonna before them."

Cammarano says Anglo-Celtic families have embraced such comfort cooking, taking their cue from the Italians. "This hunger for tradition and authenticity is a new thing in Australian food," she muses. "It's less glamorous and more akin to peasant cooking, but it's closely linked to ideas of forming genuine connections with family and personal stories as an anodyne to what's become a very disconnected society."

Immigration expert Daniela Grando argues that the intangible aspects of Italian heritage – the convivial community and appreciation for the good life – have influenced modern Australia even more than the country's cuisine. "Postwar émigrés were under enormous pressure to assimilate," she says, "but instead they held on tightly to familiar customs and their regional identity, and they established Italian clubs to support each other."

Today, many descendants are proud of their *italianità* (Italian spirit) and maintain strong connections to family in both countries. Customs from the old country, like *passata* day and the lesser-known *salami* day, have found a new home in Aussie backyards. While they may be becoming less common in Italy, Grando notes that *passata* day is stronger than ever here, with family members, neighbours and friends of all ages coming together to cook astonishing quantities of tomato sauce. "The really interesting thing," she says, "is that it's now spreading to non-Italian groups."

Another custom gathering momentum is the Italian habit of treating public spaces as social venues – a place to meet, eat and soak up the sun. "Italians did invent *al fresco*," Grando laughs. In Italy, she explains, the whole town turns out for the evening stroll, a genteel promenade that's both an opportunity to see and be seen. "No-one just pops out. You put on the nice shoes, you make *la passeggiata* [the walk], consider this or that restaurant, sip an espresso, meet some friends and gossip a little."

Having travelled widely and been exposed to Italian culture, Australians are embracing what Grando describes as "cosmo-multiculturalism" – that is, they're eager to indulge in the enjoyable aspects of Italian-ness. In fact, today it can be hard to differentiate what is Italian from that which is Australian. From eating out to shopping, cooking and catching up over coffee, there's hardly an aspect of day-to-day life that hasn't been influenced by Italian ways.

As Grando puts it, "Being Australian these days is a lot like being Italian." •

**FROM EATING OUT
TO SHOPPING,
COOKING AND
CATCHING UP OVER
COFFEE... BEING
AUSTRALIAN THESE
DAYS IS A LOT LIKE
BEING ITALIAN.**

**OPPOSITE PAGE: The Italians
brought them style, ethos,
values, and of course,
impeccable design.**

~ heritage ~



Leviante Trofeo: engine: V8 50° 3799 cm³ - max power: 590 CV at 6250 rpm - max torque: 730 Nm at 2500-5000 rpm - max speed: 304 km/h - 0 to 100 km/h acceleration: 3.9 s

Overseas model shown

Be the storm



Levante Trofeo



MASERATI

Levante

**ONCE KNOWN AS POOR MAN'S
PARMESAN, THE HERO OF SARDINIAN
CUISINE IS NOW A LUXURY FOOD.
ANTHONY HUCKSTEP DISCOVERS ONE
OF THE WORLD'S BEST PRODUCERS –
RIGHT UNDER HIS NOSE.**

CAVIAR_{OF} THE SOUTH

SOME SAY AUSTRALIA is the 21st region of Italy, such is the country's culinary influence Down Under. Countless surveys point to spaghetti Bolognese (ragù alla Bolognese) as our most popular dish and then there's the maturity of our coffee industry (about one in three Australian households have an espresso machine). This can be linked to the Italians who turned up in droves in the 1950s with a coffee machine under one arm and a pasta maker under the other.

And now a Sardinian specialty that goes back 3,000 years has finally found its way to our shores, delivering one of the biggest food trends of 2019.

Food trends might be as fickle as a reality-TV star's fame but those that boast a long history are rarer than rocking-horse poo. Bottarga (bottarga di muggine), the roe sac of grey mullet that is salted, pressed and air dried, is one of the most distinctive foods on the planet and the renewed interest can be linked to Australia.

Usually made from mullet roe, bottarga can also be made with tuna roe (bottarga di tonno) and ranges in colour from deep red to yellowy orange. Once described as 'poor man's Parmesan', it's now known as 'the caviar of the south'. It's commonly used as a kind of exclamation point – an ingredient that brings out the umami in pasta and salads – though it's just as alluring sliced and served on its own or as part of a salumi platter.

Sold flattened and shaped like a teardrop, bottarga has a special place in the hearts of Sardinians. The island to the left of the ladies boot might well be surrounded by water but the inhabitants are inland dwellers. As such, much of the seafood they caught was traditionally preserved, not only so it would last for long periods but also to make it easy to transport.



Saffron cured mullet,
Bottarga and citrus by
Giovanni Pilu. Bottarga is
a true taste of summer.



LEFT: Sydney-based Chef Giovanni Pili. BELOW: Dried, salted and pressed Bottarga.



IT'S COMMONLY USED AS A KIND OF EXCLAMATION POINT – AN INGREDIENT THAT BRINGS OUT THE UMAMI IN PASTA AND SALADS – THOUGH IT'S JUST AS ALLURING SLICED AND SERVED ON ITS OWN OR AS PART OF A SALUMI PLATTER.



Sardinian-born Giovanni Pili, the co-owner of Sydney restaurant Pili at Freshwater and ambassador of McCarroll's Maserati in Artarmon, remembers people devouring bottarga when he was growing up, though he admits he didn't develop a taste for it until later in life.

"When I was just starting out as a chef, I used to work with my uncle, Elio, in his bar at the port of Olbia," he says. "He was friends with many local fishermen but I remember one particularly well because he'd catch mullet specifically to make bottarga. My uncle would say how very special this ingredient was – especially for our cuisine – and that it was a hard fish to catch because it doesn't bite."

This fish is far too clever for that; instead, it gently nibbles on the bait then swims away. To outsmart it, the fishermen would put multiple hooks on a long line then slowly pull it in, hooking the fish by its gills. They'd do whatever it took to land Sardinian gold. "Then they'd take the mullet home and make bottarga. Months later, we'd be using it in the restaurant," says Pili.

Grey mullet is traditionally caught between August and October, when the females are full of roe. "The bulging roe sac is carefully removed to keep the roe within," says Pili, "then it's salted, pressed between wood and rubbed regularly to remove air pockets. It's dried for more than a month then dipped in beeswax to preserve it."

Bottarga, in its many guises, is produced all over the planet.

In Egypt, it's known as 'batarekh', in Greece it's 'avgotaraho' and the French call it 'poutargue'. The Japanese produce karasumi, a similar – though softer – cured mullet roe.

Pili was on a trip back home when a startling realisation inspired him to start making it in Australia. A staunch traditionalist for the food of his homeland, Pili had always believed in sourcing bottarga from, well, the original source: Sardinia. But a chance meeting at the island's biggest fish market took him by surprise.

"I discovered the Sardinians were making bottarga with Australian mullet roe!" he exclaims. On realising where Pili was from, one of the fish mongers had said to him, "You're from Australia? So is our fish."

Turns out, the ingredient had become so popular there wasn't enough local fish to keep up with demand. So the Sardinians searched the globe for mullet that would be good enough to produce quality bottarga.

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Sardinia has been the epicentre of Bottarga production.



It didn't take long for them to discover Australian sea mullet. "The local stuff stays in Sardinia – it's so popular – and when the population triples with all the tourists in summer, and everyone is eating bottarga in pastas and salads, they need help."

So Pilu had an epiphany. "Why send mullet roe all the way to Sardinia to make bottarga? If the mullet is that good, why don't we make it ourselves?"

Pilu did his research and found a Sardinian salumi producer, Massimo Scala, in Queensland, where the fish are commonly caught. Together, they produced Australia's very first bottarga.

Now, seven years on, Pilu produces Pilu Bottarga di Muggine with Costa Nemitsas, of Martin's Seafood in Sydney. Their method is borrowed from the past but they've tweaked it to produce some of the world's best bottarga. In fact, it's so good it won them the Outstanding Artisan title at the 2018 delicious. magazine Produce Awards (judged by Matt Preston, John Lethlean and myself).

"The fish are caught in southern Queensland during the mullet run in Autumn," says Nemitsas. Then, using a special salt created by Olsson's ("a mix of fine salt as well as macrobiotic to give it fragrance"), the roe sacs are seasoned by hand to ensure every crevice is covered. Next, they're laid flat side by side on long boards and another board is placed over the top.

"It's pressed for at least two hours then the roe is removed and rinsed in cold water to get rid of most of the salt," says Nemitsas. The rinsed roe sacs are then laid on special drying racks and left to mature in a dry-ageing room. "The drying time

A STAUNCH TRADITIONALIST FOR THE FOOD OF HIS HOMELAND, PILU HAD ALWAYS BELIEVED IN SOURCING BOTTARGA FROM, WELL, THE ORIGINAL SOURCE: SARDINIA. BUT A CHANCE MEETING AT THE ISLAND'S BIGGEST FISH MARKET TOOK HIM BY SURPRISE.

varies depending on what level of hardness we're trying to achieve," says Nemitsas. "Softer karasumi roe requires less time than a harder grating-style bottarga, which is the traditional Italian product." It's then vacuum packed and ready for market.

The result is a unique bottarga with a multitude of flavours. A rich, pungent front palate is followed by a lingering, warming umami. As Nemitsas explains: "It starts off fishy, sweet and nutty then it gets peppery, with a distinct heat that hits that back palate seconds later."

Bottarga is sold as a sac, with the jewels – the roe – inside. It can be served sliced (be sure to peel off the membrane) or shaved over pasta. If you have the latter in mind, leave the membrane on as it will help hold the product together (most of the membrane will flake off while you're grating and the rest can be sifted from the bottarga before eating).

Pilu explains that the ingredient is as common as cheese in an Italian household, prized for its versatility and ability to enhance flavour. "It's like having a wedge of Parmesan in the fridge," he says. "It's not only for pasta: you can shave it over a fennel salad and buffalo mozzarella or infuse it in butter – there are so many things you can do with it."

But how much is too much bottarga? "That's a personal thing," he says. "It's like Parmesan: I like a small amount, but my daughter will pile her plate high with it. I'm like that with bottarga – it's addictive."

This special ingredient has similar properties to premium dried anchovies but it's a much more luxurious product – and it's priced accordingly. "Anchovy is persistent and sits there, gutsy and punchy, and while bottarga also has a big flavour, it's nuanced; it has depth and gently fades on your palate," says Pilu. "It's like a nice wine: you get the immediate impact then you can settle in and enjoy the ride." •

You can purchase Pilu Bottarga di Muggine from Essential Ingredient stores or online (essentialingredient.com.au). It's served at many classic Italian restaurants and contemporary eateries, including Melbourne's Cutler & Co. and Sydney's Firedoor and 10 William Street.



MALLOREDDUS CON VONGOLE, BOTTARGA E FIORI DI ZUCCHINE

Sardinian Shell Pasta with Vongole, Bottarga and Zucchini Flowers

By Giovanni Pilu

Serves 4 as an entrée

6 female zucchini flowers

Fine sea salt, for pasta water

300g malloreddus

½ cup extra-virgin olive oil

2 cloves garlic, finely sliced

1 small red chilli, finely chopped

1kg vongole, purged

30ml Vermentino (or a dry white wine)

50g bottarga, freshly grated

2 tbs finely sliced flat-leaf parsley leaves

Remove baby zucchinis from the flower, discard the end and slice thinly. Remove and discard stamen from inside the flowers and tear petals into small pieces.

Bring a large saucepan of water to the boil, add salt, then malloreddus and cook following packet instructions. Strain, retaining some of the cooking water.

Meanwhile, heat a large frying pan, add 1/3 cup of the oil and, when hot, add garlic, sliced baby zucchinis and chilli. Cook over a medium heat for about one minute. Add vongole and Vermentino, cover, shake pan well and cook for another minute or two, until the vongole open. Remove from heat. Remove any shells that haven't opened and, using a blunt knife such as a butter knife, gently pry them open. If the meat is plump and intact on one side of the shell, use them; otherwise, discard. Remove meat from half the shells and return all vongole to the pan.

Add half the bottarga and cook for another minute. Add malloreddus to the sauce and toss for a minute or two to coat well. Add a couple of tablespoons of reserved cooking water and stir it through well, adding a little more if necessary to give a creamy consistency. Toss through the zucchini flower petals and remaining oil and sprinkle with remaining bottarga and parsley.

Serve in flat pasta bowls.



TABLE COZ FON120
2017
King Valley
AUSTRALIA
Michael DalZotto

THIS PAGE: The fruits of the King Valley at their cloudy Prosecco best.
RIGHT: The Dal Zotto brothers Christian and Michael now run the family business.

SPARKLING MINDS

WHAT STARTED OUT AS A SPARKLE IN ONE MAN'S EYE HAS BECOME A NATIONAL SENSATION, BUT NOT EVERYONE IS PLEASED ABOUT AUSTRALIA'S NEW-FOUND ZEAL FOR PROSECCO, AS JENI PORT DISCOVERS.

KING VALLEY GRAPE grower Otto Dal Zotto has always loved the gentle fizz and bright, citrusy flavours of Prosecco, a variety that reminds him of his home town in Italy. Dal Zotto was raised on his family's vineyard in the hills above Valdobbiadene in Veneto, a region famed for its Prosecco.

In the late 1990s, he tracked down a Prosecco clone. It was growing in the Adelaide backyard of a fellow Valdobbiadene migrant, who'd brought it into the country legally and had it authenticated with DNA testing.

Dal Zotto propagated the cuttings at his vineyard in Whitfield, Victoria, and by 1999 had enough stock to plant a block. "It wasn't a massive vineyard and the cuttings needed to be nurtured," recalls his son, Christian, who now owns Dal Zotto Wines with his brother, Michael. "Mum [Elena] would talk to the vines, much like Otto does today."

In 2004, when the family picked their first vintage, they released Australia's first Prosecco. From those humble beginnings came one of the biggest wine trends to hit Australia in recent years.

Prosecco. There is charm and personality inherent in its name. It skips over the tongue, both in name and deed, delivering the fresh scents of spring – jasmine, citrus



PHOTOGRAPHY BY JON BAXTER

blossom, honeysuckle – backed by a lemony sherbet tang and a joyous fizziness.

The bulk of Prosecco, whether made in Australia or in its Italian homeland, is simple, easy-to-drink wine. Producers making uncomplicated, well-priced Proseccos use the Charmat method, in which the wine's second fermentation (which produces the bubbles) is done in a pressure tank rather than the bottle.

However, Prosecco can be serious, too. When treated like quality Champagne, where the second fermentation is done in the bottle à la méthode champenoise, Prosecco becomes something quite different, offering a greater depth of flavour, more complexity and better mouthfeel.

A few years back, the pioneering Dal Zotto family took the style one step further by launching a col fondo Prosecco. This style comes from a more traditional time when Prosecco was fermented in the bottle and dead yeast cells were left in the wine (a byproduct of fermentation, these cells are usually allowed to sink to the bottom of the bottle and are removed before the sparkling wine or Champagne is sold).

Before drinking, a col fondo Prosecco should be turned upside down to allow the yeast cells to cloud the wine. Then prepare to enter the world of low-intervention winemaking, where dry, crisp ginger and cider characters rule.



Winemaker Michael Dal Zotto has pioneered low-intervention Prosecco wine-making.

***PROSECCO CAN BE
SERIOUS, TOO...
OFFERING A GREATER
DEPTH OF FLAVOUR,
MORE COMPLEXITY
AND BETTER
MOUTHFEEL.***

Since 2015, sales of Australian-born Prosecco have been growing exponentially. Each year, the volume produced increases by an average of almost 50 per cent. The category now generates about \$100 million in sales annually and makes up about half of sales for the Brown Family Wine Group (formerly Brown Brothers). Everything indicates we have a full-blown phenomenon on our hands.

However, on the other side of the world, Italian Prosecco makers remain unimpressed. They want Australian winemakers to cease using

the name Prosecco and claim the law is on their side. Local producers are refusing to budge, even though the imbroglio could threaten the ongoing free trade agreement negotiations between the European Union and Australia.

In 2009, as the world beyond Veneto became entranced with Prosecco, and Australians – among others – began producing it in ever-increasing quantities and competing with the Italians, Prosecco makers changed the name of the grape to Glera and promoted Prosecco as the name of the region.

Thus Prosecco, a geographical place name, would be protected under the Trade in Wine agreement between Australia and Europe, preventing local producers from labelling their wine as such.

However, the Australians fought back, claiming that Prosecco has not only been acknowledged as the name of the grape for generations, but that producers had been using the name long before the rules were changed. They cite Otto and his fateful decision to plant Prosecco in the King Valley back in 1999, a decade before the Italians changed the name of the grape.

"We were out there by ourselves for so long," says winemaker Michael Dal Zotto. "We tried to encourage people to grow Prosecco but we were the only ones until the mid-2000s when Brown Brothers came on board. It's like anything, once you create



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ABOVE: Victoria's King Valley has produced some truly remarkable vintages of Prosecco. **LEFT:** Dal Zottos in bottles.

critical mass it starts to become more relevant."

Michael argues that far from taking customers away from the Italians, Australian producers have created a greater awareness of the grape, which in turn has benefited sales of Italian Prosecco.

During this year's vintage, Giovanni Martellozzo, the son of one of Italy's great Prosecco makers, Enrico Martellozzo, of Bellussi estate, worked in the Dal Zotto winery. "Talk to Bellussi," says Christian, "and they'll tell you we've done a terrific job at marketing Prosecco – they can now come into Australia and sell a lot of their wines. The goal should be that everyone produces the best possible Prosecco for everyone to enjoy."

Meanwhile, in the small town of Valdobbiadene, near the 17th-century San Gregorio church, travellers take in glorious views of the nearby Prosecco Hills – recently proclaimed a UNESCO World Heritage site. Among the rolling hills is a vineyard with two small houses attached; it might not stand out, but it is the home of Luigi Dal Zotto, brother of Otto, who tends the vines and makes Prosecco the old-school way, col fondo style.

It's a lovely connection, the two brothers in two different countries, each one perfecting their style of Prosecco and believing the world is big enough for both. And neither one of them has ever heard of the grape being called Glera. •

***FAR FROM TAKING
CUSTOMERS AWAY
FROM THE ITALIANS,
AUSTRALIAN PRODUCERS
HAVE CREATED A
GREATER AWARENESS
OF THE GRAPE***

THE ITALIANS ARE COMING

Mediterranean varieties are making their presence felt in Australia. These are the names you need to know...

Fiano

Not only does it have a knack for thriving in a hot, dry climate – it comes from southern Italy, after all – Fiano grapes hold their freshness and acidity without a whimper.

Growers see it as a solution to a changing climate, but its attraction doesn't stop there. Thanks to its plush mid-palate weight and a generosity of flavours in the pear and stone fruit spectrum, Fiano is taking off big time in Australia, led by wines from McLaren Vale.

Nero d'Avola

The name of this style roughly translates to “the black one of the town of Avola”. Considered one of Sicily's most important red wines, it is chock-full of personality, from the deep, dark-purple hues to the arresting flavours that recall black cherry, plum, spice and black olive, all aided by a pervading savouriness. In Australia, inland irrigated regions are having lots of fun with this grape.

Pinot Grigio

From Italy's northern regions, principally Lombardy and Alto Adige, comes pinot grigio, a well-known grape with a fine-textured subtlety – a character that almost singlehandedly defines Italian white grape-hood. Grigio is a discreet wine noted for its light aromas and apple, pear and citrus notes, which makes it easy to match with food. Nicknamed “Gridge”, it's clear Australians have not only accepted the style, it's positively mainstream.

Sangiovese

This all-rounder provides some of the most pleasurable drinking imaginable. Think blackberry, black cherry, capers, a touch of dried herbs, leather, licorice and spice... and that's just the grapes speaking.

Time on oak can bring further enhancement of the savoury kind, which the Italians love. It's a Tuscan – and world – favourite. In Australia, Sangiovese is like Shiraz, it can be grown just about anywhere.

Nebbiolo

What the noble Cabernet Sauvignon is to France, Nebbiolo is to Italy. Talk about tannin – this grape has bucketloads. It hails from Piedmont, where vineyards around the towns of Barolo and Barbaresco produce some of the world's greatest wines. Flavours include lifted florals, rose, earth and red fruits, while the abundance of tannin brings structure, aids its ability to age and, on top of that, gives it an almost ethereal prettiness. In Australia, look to cool-climate regions, especially those with altitude, for the best examples.

Vermentino

Like Pinot Grigio, Vermentino's gift is that it's generally all about fruit and zesty acidity, requiring little in the way of winemaking accoutrement such as oak. In Italy, it is primarily grown in Sardinia but also pops up in regions like Liguria and Piedmont, albeit under a different name. The Vermentino grape holds its acidity in the heat and is proving to be a real winner in warmer regions of Australia.

AS THE GRANTURISMO PREPARES FOR A FINAL FAREWELL, IT'S TIME TO REDISCOVER WHAT IT IS THAT'S SET THE ICONIC TOURER APART FOR THE PAST DECADE, WITH A SNAKING SPRING RIDE AROUND AUSTRALIA'S HIGHEST PEAKS, WRITES **ANDREW CHESTERTON.**

IT FEELS SOMEHOW cruel that Australia's finest driving roads are located up, down and all around the Snowy Mountains – that craggy band of peaks that divides NSW and Victoria. Not because of their location. And not because of their elevation either, nor their own particular sets of twists and turns. After all, mountain passes like those Central European behemoths the Stelvio, Furka and Grossglockner are revered as some of the very best roads on the planet.

No, it's more the 'Snowy' part of their title that causes the problem. Because for around a quarter of the year, give or take, the snake-like ribbons of perfect tarmac that twist around these mountains are locked away beneath solid packs of snow and ice, labelling them effectively off limits to anything other than proper four-wheel drives and off-road-ready wagons.

And that's no good when you're looking for somewhere in winter to take the Maserati GranTurismo MC on what we had to sadly concede was something of a farewell tour, given the naturally-aspirated V8-powered GT and the open-top GranCabrio will finally cease production at the end of this year. All sensuous styling, barking V8 engine and tyre-torturing rear-wheel-drive performance, this is no



KING OF THE



MOUNTAIN

Photography by WARWICK KENT

THIS PAGE: Taking the GranTurismo through its paces along long, winding stretches of Snowy Mountain roads.

off-roader – it's a high-class machine that deserves a set of roads befitting its status.

That left us with a problem, because we just couldn't go past the roads that climb from the tiny town of Adaminaby at the very base of the NSW Alps, and then wrap themselves around our highest mountains like a giant python trying to squeeze the breath from their lungs. So, desperate to throw one of the most iconic grand tourers of all time the kind of party it deserves, we decided we'd just have to wait.

What we hadn't realised was quite how good that decision would prove to be. Spring, as it turned out, was the perfect time to finally bring the Maserati's 4.7-litre V8 engine to life with its deep-throated growl, and set off for the first leg of the tour, navigating the highway network from Sydney to Canberra.

The GranTurismo (roughly translating to 'Grand Tourer') is purpose-built for this kind of trip; a car that's as at home eating kilometres on the freeway as it is attacking a mountain pass. While plenty of performance cars arrive with suspension so stiff they

THE SHARPENED NOSE OF OUR MASERATI ENTERS ANOTHER CORNER WHILE OUR BRAIN IS STILL PROCESSING WHAT HAPPENED AT THE LAST ONE.

Even the rumble of the exhaust is muted on longer drives so you never get that annoying drone effect bouncing continuously around the cabin.

This is the embodiment, then, of an everyday supercar; the GranTurismo happily soaking up any lumps and bumps and cruising peacefully along the freeway. But don't be fooled by the comfort – the reminders are there that you're driving something special. Take the feel of the thick leather wheel beneath your fingers for example, or the surge of power that flows from your right foot when it's time to overtake. Or, most rewarding of all, just the head-turning aesthetics of the thing. Catch the Maserati's reflection in a passing vehicle - the MC-exclusive carbon-fibre bonnet with its deep-cut air vents, the road-hugging side skirts, those beautiful 20-inch MC-design alloy wheels that hide new titanium brake calipers – and if it feels like a normal car you're in, you'll quickly remember it looks anything but.

threaten to rattle the fillings free from your teeth on any road that's not skate-rink smooth (in other words, every road in Australia), this Maserati does exactly the opposite.

Its five driving modes cycle through settings that run from mild mannered to ferocious and, in its gentlest mode, the GranTurismo is impressively comfortable.





THIS PAGE: Sleek, beautiful,
and timelessly-designed,
both inside and out,
the GranTurismo is anything
but an every day sports car.



THIS PAGE: Set against the backdrop of the rugged Australian countryside, the GranTurismo shows its fiery heart.



***THE FIERY HEART OF
THE MASERATI
GRANTURISMO IS ITS
BIG, NATURALLY
ASPIRATED V8 ENGINE.***

A TOUR DE FORCE

Past Canberra, then Cooma, the world flattens, before the roads that ring the Snowy Mountains finally unfurl, looking from a distance like vast ribbons draped across the peaks. It's here that we abandon the car's Comfort settings, opting instead for its angriest Sport mode. Immediately, the GranTurismo bristles, the exhaust noticeably louder, the steering heavier, and in a thrilling shift, the entire vehicle tenses and tightens.

The fiery heart of the Maserati is its big, naturally aspirated V8 engine that, without need for turbochargers, delivers its 338kW and 520Nm in a thick, uninterrupted flow to the rear tyres. The result of all that power is a sprint to 100km/h in a pulse-quickenig 4.7 seconds, and a maximum speed north of 300km/h.

Not that these roads will see us getting anywhere near that top number. Driving here is more about pouncing between tight corners - the GranTurismo's near-perfect weight distribution and natural-feeling hydraulic steering helping to trace a perfect line between bends - than it is about out-and-out speed.

But the power generated from that V8 engine does shorten the gap between bends considerably, the sharpened nose of our Maserati seemingly entering another corner while our brain is still processing what happened at the last one. It's properly exhilarating driving, a marrying of car and road so complete it feels as though the GranTurismo's engineers had a picture of Mount Kosciuszko above their workspace.

Whatever the case, there's no doubting those designers were in an inspired mood. First revealed at the Geneva Motor Show in 2007, this is a car that's defined Italian grand touring for more than a decade. In a fitting gesture before its celebrated run finally comes to an end, Maserati will be offering a very special farewell model. Based on the latest GranTurismo, just 23 Edizione V8 Aspirato models will be coming to Australia and New Zealand, released in heritage colours, undoubtedly granting each future classic status.




THIS PAGE: Showing why it's attained icon status, the GranTurismo makes easy work of hundreds of kilometres of terrain from Sydney through the Snowy Mountains.

THIS IS THE EMBODIMENT OF AN EVERYDAY SUPERCAR, THE GRANTURISMO HAPPILY SOAKING UP ANY LUMPS AND BUMPS.



As we brought our GranTurismo MC to a halt, we reflected again on our decision to wait until spring to give this Maserati a good send-off. This is after all the season for fresh beginnings and, with green shoots beginning to appear at the top of the mountains, the setting couldn't have been better for a last hurrah, in full anticipation that something new is waiting just around the corner.

That 'something' is to be unveiled at the Geneva Motor Show early next year, with a car that will add electrification to its powertrain arsenal for even more powerful acceleration. All of which means the recipe will change, but the outcome will remain the same; Italian styling, potent power and the kind of road-hugging grip that will paint a huge smile on the face of anyone behind the wheel. Until then, the Maserati GranTurismo MC is at our disposal. And there's still a rather large mountain to descend. •



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by HARMAN



THIS PAGE: Dip it any way you like, the strongly-flavored garlic and anchovy dip will truly change the way you see the start of a meal.

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DELECTABLE DISHES TO
CREATE A PERFECT SUMMER
MENU, THE ITALIAN WAY.**

THE STORY OF The Silver Spoon begins just after World War II, when a publisher felt sure that the country's improved standard of living would mean that, once again, Italians would discover the pleasure of sitting down to eat together. By doing this they would not only talk and exchange

ideas but they would also enjoy sharing a great meal. Finally, after many dark years, Italians rediscovered the conviviality of the table and, at that point, the idea of creating a book that collected the very best of Italian cuisine was born.

In 1950, *Il Cucchaio d'Argento* was published by Editoriale Domus, the publishing house responsible for the famous architecture and design magazine of the same name, directed by the architect and designer Gio Ponti. *Il Cucchaio d'Argento* (The Silver Spoon) includes hundreds of foolproof recipes, each written in impeccable

style, accompanied by tips on how to organize the kitchen, set the table, and choose the very best ingredients to buy. The book was an immediate success, with more than 500,000 copies sold in only a few months and a second edition in print by the end of the same year. Since then, Editoriale Domus has published ten editions, updating each volume with whatever necessary to master the intricacies of Italian cuisine, while keeping in mind the very latest developments in terms of new ingredients, cooking times, and culinary techniques.

With over 2 million copies sold in Italy alone and the same in the rest of the world, The Silver Spoon has now been translated into more than ten languages and remains the bestselling, most famous, and most authoritative Italian cookbook in the world.

Phaidon published the first edition of The Silver Spoon in English in 2005 and it became an instant success. It was followed by an updated and revised edition in 2011, which continues to be a bestseller to this day. But The Silver Spoon is not only a book. It is also a publishing program, with many titles on sale that focus on single subjects or regions.

The Silver Spoon Classic collects the most famous and classic recipes from all over the country, accompanied by beautiful new photography that shows not only the dishes themselves but also the way in which Italians traditionally present them. Each recipe is also accompanied by a short text giving background information about the recipe's origins, specific tips to help you to make the dish perfectly, and also some potential variations, as Italians tend to be creative in their cooking and use recipes more like a point of inspiration than as a rigid plan to follow.

Italians tend to be creative in their cooking and use recipes more like a point of inspiration than as a rigid plan to follow.

BAGNA CAUDA

Bagna Cauda

SERVES 4

PREPARATION TIME: 1 HOUR

COOKING TIME: 20 MINUTES

PLUS 2 HOURS RESTING

Bagna cauda is a dipping sauce originally from Piedmont. Served alongside either raw or poached vegetables, traditionally cardoons, the sauce should be eaten fondue-style with the pan placed in the middle of the table and kept warm, while everyone dips their vegetables into the sauce. For a more delicate flavour, remove the inner green germ from the garlic cloves.

5 tablespoons olive oil

80 g butter

2 garlic cloves, finely chopped

*100 g salted anchovy fillets,
soaked and drained*

1 small white truffle, very thinly sliced

Bring a saucepan of water to the boil, then reduce the heat and simmer. Heat the olive oil with the butter in a smaller saucepan without letting them brown. Add the garlic and place the smaller saucepan in the simmering water.

Chop the anchovies, add them to the oil mixture and mash with a wooden spoon until they have disintegrated and the sauce is smooth. Just before serving, add the truffle. Pour the bagna cauda into a fondue pot or dish and serve.

la prairie
SWITZERLAND



SKIN CAVIAR EYE LIFT

REVIVE · RAISE · REDEFINE
THE GAZE IS REAWAKENED

A NEW FOCUS ON EYES. THE FIRST EYE SERUM INFUSED WITH CAVIAR PREMIER
— THE MOST POTENT CAVIAR INCARNATION YET —
WITH REGULAR USE, THE ENTIRE EYE AREA, INCLUDING BROWS, APPEARS REVIVED, RAISED, REDEFINED.
A CAVIAR FUSION FRESHLY BLENDED WITH EACH USE
FOR A GAZE REAWAKENED.

INFUSED WITH CAVIAR PREMIER



THIS PAGE: Classic
flavours combine to
create a juicy bird
with tangy accents.



CHICKEN WITH LEMON

Pollo Al Limone

SERVES 4

PREPARATION TIME: 30 MINUTES

COOKING TIME: 1 1/4 HOURS

White meat and citrus fruit is a classic combination – in this recipe, delicate chicken meat is enlivened by the fresh, lively aroma of lemon. Always use unwaxed, organic lemons. The cooking time for chicken depends on the age of the bird, but also on how it has been farmed and how active it has been during its life. Always make sure that chicken is thoroughly cooked, otherwise it will be dangerous to eat – check if the meat is fully cooked by inserting a skewer into the fattest part of the leg to see if the juices run clear. To give your chicken a crispy, golden skin, increase the oven temperature for the final minutes of cooking, taking care not to dry the meat out.

1 chicken

1 lemon, halved

25 g butter

1 garlic clove, peeled

2 tablespoons olive oil

juice of 1 lemon, strained

1 fresh flat-leaf parsley sprig, chopped

salt and freshly ground black pepper

Preheat the oven to 180°C.

Gently rub the chicken cavity with one of the lemon halves, then slice the remaining half. Stuff the cavity with the lemon slices, half the butter, and the garlic.

Place the chicken in a roasting pan (tin) with the olive oil and remaining butter, season with salt and pepper, and roast in the oven for 35 minutes.

Sprinkle the lemon juice over the chicken, return to the oven, and roast for another 40 minutes, until tender and cooked through.

Cut the back and breast of the chicken into four pieces, pull off the wings and legs, and place the meat in a warmed serving dish. Sprinkle with the parsley and serve.

In this recipe, delicate chicken meat is enlivened by the fresh, lively aroma of lemon.

APRICOT TART

Crostata D'albicocche

SERVES 6

PREPARATION TIME: 10 MINUTES

COOKING TIME: 20-25 MINUTES

This tart can be made all year round as it uses preserved fruit, making it the perfect choice to bring a taste of summer to the colder seasons. Always ensure that you use high-quality canned or bottled apricots. The syrupy taste of the soft apricot goes very well with the crumbly base of the tart. The ladyfingers (sponge fingers) can be replaced with 4 or 5 crumbled rusks or, for a different flavour, with 4 slices of spiced bread reduced to crumbs in a food processor.

10 canned or bottled apricot halves in syrup

*2/3 quantity Pie Dough (Shortcrust Pastry), see recipe on right
flour, for dusting*

4 ladyfingers (sponge fingers)

100 g apricot preserve (jam)

Preheat the oven to 180°C and line a 25-cm round fluted tart pan (tin) with parchment paper.

Meanwhile, drain the apricot halves of their syrup and set aside to finish draining in a colander.

Roll out the basic pie dough (shortcrust pastry) into a disk on a lightly floured work counter. Fit the rolled out dough snugly into the bottom and sides of the pan. Crumble the ladyfingers (sponge fingers) over the bottom.

Warm the apricot preserve (jam) gently in a pan and spread it over the ladyfingers, then arrange the apricot halves on top, rounded side up, in concentric circles. Bake for 20-25 minutes.

Remove and transfer to a serving plate after a few minutes.

PIE DOUGH (SHORTCRUST PASTRY)

Pasta Frolla

MAKES 450 G

PREPARATION TIME: 5 MINUTES

PLUS 30 MINUTES RESTING

Once cooked, this pastry is very friable – it should be neither too hard, nor too soft – and simply melt in the mouth. Always add the diced cold butter straight from the refrigerator and as soon as the ingredients come together to form a dough, stop mixing, then rest the dough. If you bake frequently, make a larger quantity of dough and divide it into portions to freeze. When rolling out the dough, roll it between sheets of parchment paper, then transfer to the prepared pan removing the upper sheet. The dough can be flavoured with either vanilla, as here, or with the zest of a lemon, also added to the flour.

300 g plain flour

1 vanilla bean (pod)

80 g sugar

150 g cold butter, diced

1 egg

2 egg yolks

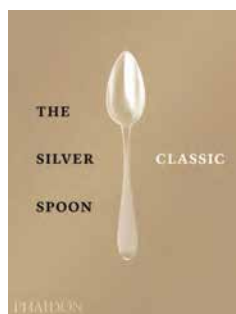
salt

Put the flour into a food processor. Slit the vanilla bean (pod) lengthwise, scrape out the seeds with a small knife, and add them to the flour together with the sugar, a pinch of salt, and the butter. (For a chocolate pie dough/shortcrust pastry, add 50g unsweetened cocoa powder, sifted, with the sugar.)

Process in a food processor until the mixture resembles bread crumbs, add the egg and egg yolks, and turn off the food processor as soon as a dough ball is formed.

Wrap the dough in plastic wrap (clingfilm) and rest it in the refrigerator for at least 30 minutes.

Use the dough as instructed in your recipe. ●



The Silver Spoon Classic (Phaidon); On sale now. phaidon.com



THIS PAGE: Juicy
apricots contrast
against shortcrust
pastry in this pie.
It's the perfect finale
to a summer meal.



Overseas model shown.

Rarely seen. Always heard



Overseas models shown



MASERATI

GranTurismo

GranCabrio

THE FAMILY WAY

HIS GRANDFATHER BROUGHT MASERATI TO MODENA, HIS FATHER RAN THE FACTORY. AND DR ADOLFO ORSI JR, THE PRODUCT OF THIS IMPECCABLE PEDIGREE, IS WIDELY REGARDED AS THE WORLD'S FOREMOST EXPERT ON CLASSIC CARS. HERE, HE TALKS SHOP WITH EMMA MULHOLLAND.

AS A BOY, Dr Adolfo Orsi Jr spent much of his time on the factory floor at Maserati's Modena plant, then owned by his grandfather, the original Adolfo Orsi. The 10-year-old would join the test drivers as they raced around town and later named one of the marque's most famous models. But he also watched his family weather turbulent times in the automotive industry, not least the rollout of crushing new regulations from the brand's biggest customer.

"In the mid-1960s, the American market was the most important in the world, and had been for years," recalls the Modena-based Orsi, an international authority on classic cars and Italian motorsports. "When they introduced strict rules for anti-crash testing and air pollution, those smaller companies – like Lamborghini, Aston Martin and Iso – that didn't reach an agreement

with bigger manufacturers went bankrupt."

For Orsi's grandfather, who'd bought the company from the Maserati brothers almost three decades earlier, it was the beginning of the end. (Legend has it the wealthy industrialist purchased Maserati for its successful spark plug business – the rest was just a bonus. Orsi won't say much, only that it is "true and not true.")

Under the new rules, manufacturers trading in the United States were required to conduct safety tests on every model sold. "They had to crash one car against a wall to check if the passenger would be safe," says Orsi. "At the time, Maserati had six different models, but we were only producing 600 cars a year. Therefore, we'd have to take one per cent of our total production and crash it against a wall."



CLOCKWISE FROM TOP: Dr Orsi with the Maserati 1965 Mistral GT (owner Mauri Nowytarger); the 1967 Ghibli (owner Mark Jansen); in conversation with Maserati Australia & NZ COO Glen Sealey



**CLOCKWISE FROM
TOP LEFT: The 1967
Mistral Spider (owner
Mauri Nowytarger);
Dr Orsi meeting
Maserati owners and
fans in Australia;
the profile of the 1965
Mistral GT.**



"Then they introduced a new law to avoid air pollution with better exhausts, which meant you had to test the car after 15,000 kilometres and 50,000 kilometres, so it was necessary to have at least another six or seven cars for these tests. It was very expensive for manufacturers."

The rules were designed for mass producers but they applied to everyone, spelling disaster for the luxury market. "It forced Maserati – and Ferrari, at the same time – to make an agreement with a bigger manufacturer that would allow them to use their research and development centre," says Orsi. This is how his family came to partner with Citroën. In fact, the two companies had already been in talks. Citroën was working on the model that would become its flagship, the Citroën SM, and had asked Maserati to develop the engine. The company's engineers produced a prototype in just six months but there was a problem: Citroën would require 25 a day – far more than the 360 technicians at Maserati could produce.

Orsi's family would need to employ an additional 600 workers and invest in new machinery. Not only that, taking on Citroën as a customer would be a risky move for both businesses. "Twenty-five engines per day would mean more than 50 per cent of the company's total turnover would be invoiced to a single customer," says Orsi. "It was too dangerous – for Maserati and everyone concerned – to have one customer be so important to the survival of the company."

In the end, Citroën agreed to invest the amount required to produce the engines; in return, the French manufacturer would become a majority shareholder. "The deal went into operation at the end of '68," says Orsi. "We retained a 40 per cent share, my grandfather was appointed honorary president and my father was on the board."

In many ways, it was also good timing: Adolfo Orsi Snr was nearing 80 and his son, Omar, the company's CEO, was battling ill health. The remaining family members were either uninterested or too young, as was the case for Orsi, then just 17 (his older brother didn't inherit the family's passion for fast cars).

However, Orsi wasn't too young to play his own small role in Maserati's history. In 1968, the racing-obsessed teen came up with the name for what would become a much-loved model. "I suggested 'Indy' because Maserati won the Indianapolis 500 in 1939 and the new model was to be launched at the Geneva International Motor Show in '69, the 30th anniversary of the win."

Orsi himself would later dabble in racing and even competed in the 1972 Monte Carlo Rally. He also studied law but never practised, instead following his true love: classic cars. Passionate about maintaining a car's original specs, Orsi has changed the game in the US, where show vehicles tended to be over-restored.

His family sold its remaining share in Maserati three years after the original deal with Citroën. The boy who spent his days on the factory floor now travels between showrooms around the world, serving as Maserati's historical consultant. He also advises museums and collectors and, for the past 25 years, has co-authored the Classic Car Auction Yearbook.

And he still has a couple of gleaming tridents in the garage (from the '50s and '60s). "I have a 1965 Maserati Quattroporte for taking the family; a 1959 Vignale Spyder for driving open-top in the mountains; and a 1966 Mistral coupé, which has space for packages so you can stop to buy wine and flowers," he says, adding, "The people who built these cars didn't build them to be kept in a garage – they need to be driven and appreciated." •

**THE PEOPLE WHO
BUILT THESE CARS
DIDN'T BUILD THEM
TO BE KEPT IN A
GARAGE – THEY NEED
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DOCTOR'S ORDERS



No-one knows the classic-car trade better than Dr Adolfo Orsi Jr, who sources rare gems for collectors in Europe and the United States. In Australia for Canberra's Auto Italia, the good doctor shared his thoughts on the current market.

What's your take on the local scene?

"There are still good cars here. In the last few years, I've purchased a couple of Italian cars of the '30s for customers, really interesting cars with an interesting history. The classic scene is very established in Australia."

What's happening with prices at the moment?

"Prices have descended over the last three or four years. There's not been a crash but there's been a decrease – 10 to 15 per cent one year, the same again the next. And that's good because it's clearing the market of investors who are only moved by speculation."

So if I was to buy something tomorrow, what models would you recommend?

"Only buy what you like. A classic car should be like a love affair: it should give you pleasure to look at and drive – the investment has to be absolutely secondary."

IT MAY BE TYPICALLY DAZZLING TO LOOK AT BUT WITH GRIT, PRECISION AND TRULY AWESOME LEVELS OF POWER, THE LEVANTE'S BEAUTY IS FAR FROM SKIN DEEP – AS **JUSTIN JACKIE** FOUND OUT ON A THRILLING ROAD TRIP AROUND MODENA.

POWER TRIP



LET'S FACE IT, road trips these days aren't what they used to be. With sat navs and map apps providing us options like 'Take the fastest route available' and 'Avoid dirt roads', we're given the chance to opt out of any risk and deny exploration; the sense of adventure that had once been there, all but vanquished.

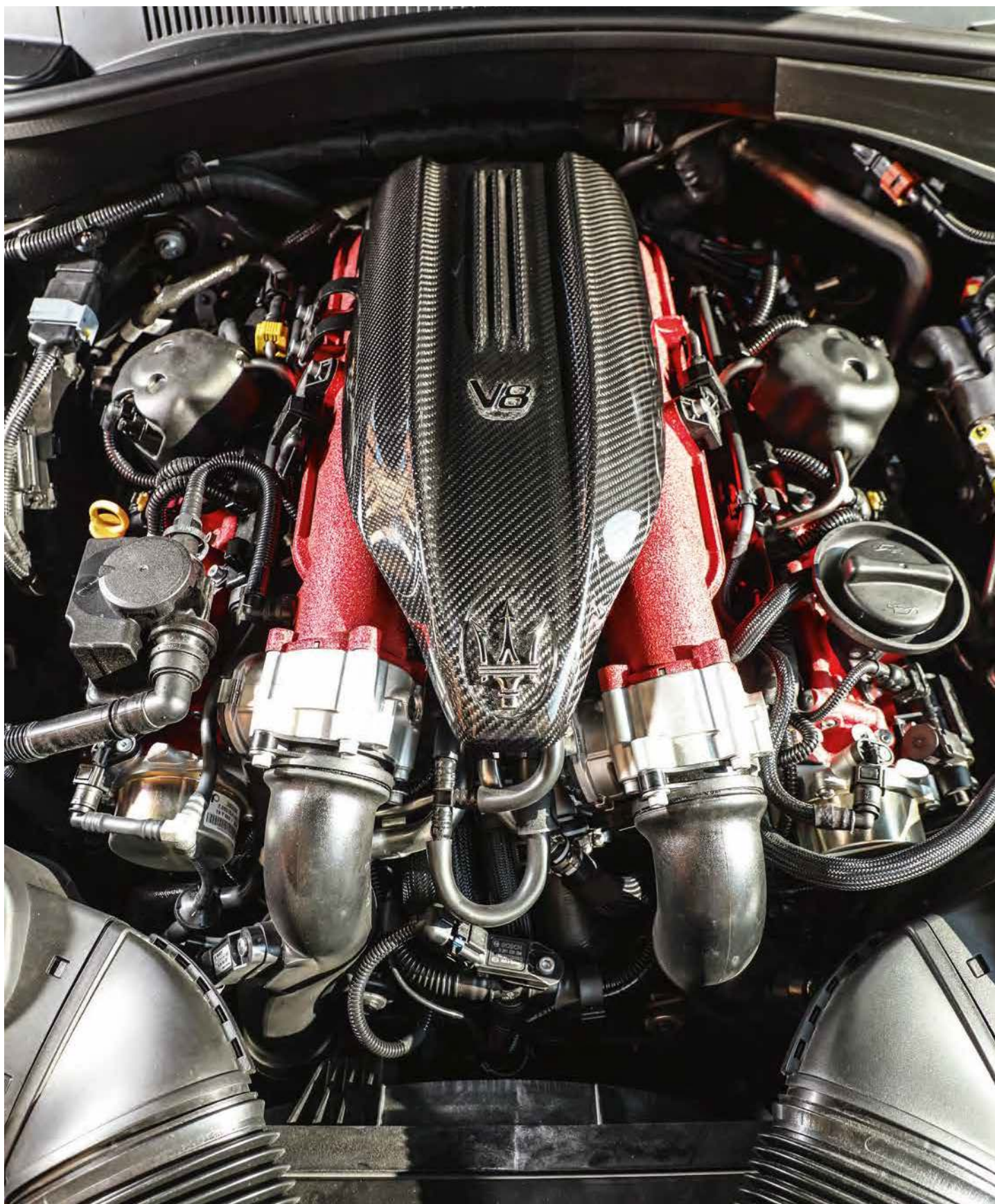
Granted, we haven't always been the best at making decisions in the first place: take Robert Frost's poem "The Road Not Taken", which highlighted the potential regret of choosing the wrong path. But when I was given the task of exploring the beautiful surroundings of Modena, Italy, in Maserati's new Levante range, I realised there was no such thing. Every road taken would be the right one.

Even so, while fuelling up with a doppio espresso in the city's Piazza Roma, I scanned satellite imagery of the Modenese countryside in search of somewhere to really test the mouth-watering selection of machinery at my fingertips; somewhere a little less predictable. And while you might think a luxury brand like Maserati and 'off-roading' might not go together, as I came across an image of a quarry nearby, it was a misconception I was happy to put to the test.

The quarry was located in Serramazzoni, about 30 kilometres from Modena, and as I entered its sandstone

The Levante Trofeo certainly looks at home in Modena's picturesque historic precinct.







undulations (chaperoned by a pair of bulldozers) it was clear my playground for the day was very much still in operation. Luckily, driving a Maserati in these parts still has some persuasion and the foreman was happy to roll out the beige carpet and see what I could do.

I started gently. A little squirt of the throttle here, a cheeky flick there, as though I was skidding about on a BMX in the driveway for the first time. But soon the snarl of the engine had seduced me, and I left the throttle open a little longer, the flicks turning inevitably into power slides.

With that, I began to build confidence, climbing things I didn't think were possible and descending things I didn't even know I wanted to, while everywhere the mountains of rock stood as stark reminders of what was waiting if I overshot the boundaries.

The Levante, however, was as predictable as it was playable, keeping me safely on track.

With more certainty, I was able to try out various driver aids only to quickly realise the technology onboard was far more capable than I was, resulting in some humility inside the utility.

Before long it appeared the foreman had understandably tired of my display of dirt dressage, so it was time to leave the quarry

***WHILE YOU MIGHT THINK
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indeed. Ferrari co-developed the monster inside the Trofeo's elegant shell, and with that firepower at my fingertips, it provided plenty of pause when I was considering an environment to release the 590 stallions. I mean, where can you genuinely test such knee-weakening power? Roads are out of the question, tracks were either too small or too far, you'd almost need a runway of sorts. But even if you found one, surely no airport would let you drive on it...

Except, at the Aeroporto Di Modena, they did. Ten minutes was how long I was given to use the runway as my own personal testing ground – comfortably enough time to elevate both the engine revs and my heart rate, respectively.



OPPOSITE PAGE: The V8 heart of the Trofeo.
THIS PAGE: The GTS shows what it's made of, off-road.

and hop into the next magnificent machine – the Levante Trofeo.

NEED FOR SPEED

Currently wearing the title of second most powerful Maserati ever produced (only pipped by the V12 MC12 Supercar), the Trofeo was an obvious selection for the second leg of my journey. Like balsamic vinegar and olive oil, a V8 engine in a Maserati is a symbiotic partnership that never fails – and this was a very special partnership

Now, when boasting a 0-100 time of 3.9 seconds, you need to go through a few pre-take off procedures – and several deep breaths – before attacking a runway. Corsa mode selected. Full brake, left foot. Double shift down, left hand. Full throttle, right foot. Go.

The only thing that competed with the sound of my heart beating was the baritone chorus pouring out of the engine bay in front and the quad exhausts behind. Like the Bam! and Pow! of an old Batman comic, the Trofeo roared to life with a ferocity that I've never experienced before. The noise... the force... so many sensations competing for my attention, not even a meditation guru could escape this sensory seduction.

It must have been the amount of grass entering my visual field because I didn't predict how quickly the Trofeo would swallow the runway. Luckily for me, the massive 380mm rotors slowed down the Levante before I had to adopt the brace position or revisit my off-road skillset. And as my brain was saying, "Let's do this all afternoon," my beating heart was telling me it was time to quit while I was – some distance – ahead.

A FLAVOURFUL FINALE

Such incredible feats of speed tend to make a man hungry. Under normal circumstances, I would have driven to the nearest restaurant and gorged myself on some delicious Modenese produce, but this was a special day and it required a special gastronomic – and cinematic – finale.

Where better, then, than agriturismo institution Opera 02 di Cà Montinari? About 30 minutes south of Modena in

***LIKE BALSAMIC
VINEGAR AND OLIVE
OIL, A V8 ENGINE IN
A MASERATI IS
A PARTNERSHIP
THAT NEVER FAILS.***



THIS PAGE: The Levante Trofeo combines performance, style, elegance and agility.

OPPOSITE PAGE: Touring through the Emilia Romagna countryside.







Modena's surrounds provided the perfect backdrop for the Levante Trofeo's country journey.

the lush Emilia Romagna countryside, this is a picturesque estate that wears many hats: balsamic vinegar maker, Lambrusco producer, working farm, modern hotel and gourmet restaurant.

Sure, I may have mentioned I was with Maserati, and sure, I may have had a sumptuous tasting table delivered to me, but just sitting up in those hills was all I really needed to reflect on the day I had spent with a couple of Maseratis. The Levante truly is perfectly paradoxical. I couldn't think of any other car that could have been just at home in a quarry as it would an airstrip as it would a vineyard, all while wearing an Italian (albeit, well worn) suit.

I thought back to the opening lines of "The Road Not Taken" – "Two roads diverged in a yellow wood, And sorry I could not travel both" – while poignant and regretful, it really wasn't Robert Frost's fault – he just didn't have access to a Maserati Levante. ●

***THE ONLY THING
COMPETING WITH THE
SOUND OF MY HEART
BEATING WAS THE
BARITONE CHORUS
OUT OF THE ENGINE
BAY IN FRONT.***





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THE FIELD OF DREAMS

LIVING HIS BEST HISTORIC SELF, **JUSTIN JACKIE** FOUND THE NOSTALGIA OF THE UK'S GOODWOOD REVIVAL FESTIVAL SIMPLY INTOXICATING.



I ALWAYS HAD an inkling I was born in the wrong decade. The fashion, music, films and vehicles that pre-date my 1980s birth seem to embody a sense of romance that's difficult to locate these days. I've tried to scratch this nostalgic itch by visiting a museum here or reading a book there, but even then I'm left feeling like I've missed the boat. Tales of Juan Manuel Fangio wrestling his Maserati 250F around the Nürburgring in 1957 was the stuff of legend, but the brat in me just wanted to see, hear and smell that gorgeous Italian body flying around a circuit somewhere. It wasn't until I visited the south of England on a perfect weekend in mid-September that I realised that 'somewhere' did exist, and it's called the Goodwood Revival.





***FOOD TRUCKS, MECHANICS,
BANDS, PHOTOGRAPHERS, FASHION
SHOWS, AIRCRAFT, GRANDSTANDS,
EVEN THE DANCING; ALL OF IT
DRIPS IN NOSTALGIA.***

Set on the Goodwood Estate in Sussex, the Duke of Richmond and Gordon puts on a feast of pre-'60s motoring that borders on the preposterous. From the masses of attendees dressed in their Sunday (or Saturday) best to the thousands of vehicles on display, every single detail is period correct. Food trucks, mechanics, bands, photographers, fashion shows, aircraft, grandstands, even the dancing; all of it drips in nostalgia. Wandering about the festival, it was like all my bedtime stories had been brought to life, and I had to pinch myself to make sure I hadn't drifted off.



Even though the value of vehicles on display would surpass the hundreds of millions, the list of manufacturers was short. This wasn't a festival a brand could buy its way into; each marque had earned its place at that exclusive table thanks to decades of motoring heritage. As Maserati was one of the oldest participants, its presence was notable. Occupying Goodwood House (aka the manor to end all manors), the Italian manufacturer had exclusive use of the Duke's home throughout the festival and, as a result, the decadence emanating from the trident-clad country house was quite royal indeed. Maserati was also one of four manufacturers on display at the on-site Earls Court Motor Show, with the original Quattroporte sitting stoically alongside the new V8-powered Levante GTS, giving a tasteful nod to the past while showcasing the present.

If the plethora of stationary eye candy on show was overwhelming, then seeing these machines in action was life-changing. The Goodwood Trophy featured Grand Prix and Voiturette cars from 1930 to 1951, dominated by Maserati. Sean Danaher's Maserati 6CM blasted around the 3.8-kilometre circuit at a speed that would make modern cars blush, and the other 4CMs, 6CMs, 4CLTs and V8RIs turned back the years creating a chorus of high-revving Italian perfection. In the Freddie March Memorial Trophy, the Maserati 300S and 200Si stole hearts and weakened knees as the pair raced toe to toe amongst one of the most beautiful

~ drive ~



***THE VEHICLE ONCE PILOTED
BY THE GREATS FANGIO AND
MOSS WAS BEING RACED IN
FRONT OF MY VERY EYES
AND I WAS HAVING A
MASERATI MOMENT.***



grids imaginable. But, for me, the highlight of the weekend was seeing my hero in action: the Maserati 250F. Competing in the Richmond and Gordon Trophies, four pristine Maserati 250Fs took to the grid, and they didn't disappoint. Even at idle, every detonation of that straight-6 engine thumped straight in my heart. The rawness, the tone, the drama... it was unequivocally Maserati. I had goosebumps the entire 25 minutes and even felt teary at times. The vehicle once piloted by the greats Fangio and Moss was being raced in front of my very eyes and I was having a Maserati moment.

There was oversteer here, a lift of the wheel there, but what could you expect when four examples of the prettiest Grand Prix car ever made were being pushed to the limit? I was grateful for every second. Though the chequered flag came too quickly, with the crowd standing to applaud this spectacle, I knew (for a weekend at least) I was in the right decade.

Roy Salvadori once famously said: "Give me Goodwood on a summer's day, and you can keep the rest." I'm not sure if Roy shared my same obsession of Maserati Grand Prix cars, or if he just enjoyed drinking champagne trackside, but either way he had a point. The Goodwood Revival was one of the best weekends of my life. Since 1914, Maserati has created some of the most exciting motoring stories ever made, and the Goodwood Revival was the perfect opportunity to relive them. So, next time you see a GranTurismo or Levante, take a moment to appreciate the century of motoring causality that led to their creations. •





MODERN CLASSIC



While the value of vintage cars is usually fairly easy to forecast – think the rising prices of original 300Ss, Boras, or Ghiblis – predicting a future classic is far more challenging. Is it a silhouette? An iconic engine? Does it encapsulate a culture or point in time?

In the case of the collector's edition Maserati GranTurismo Sport Edizione V8 Aspirato, it may be everything and more.

Since being unveiled at the 2007 Geneva Motor Show, the Maserati GranTurismo has stolen the hearts of car enthusiasts the world over thanks to its iconic coupe shell and its thunderous normally-aspirated V8 engine.

Maserati has produced more than 37,000 GranTurismo and GranCabrio models from their historic factory in Modena and, with production soon to come to an end, the final batch of naturally-aspirated GranTurismo will be very special indeed.

Just 23 Edizione V8 Aspirato models will be coming to Australia and New Zealand, with the option to personalise this Maserati to your heart's content.

But let's face it, it's the 4.7-litre, hand-built, naturally aspirated, Ferrari-developed, V8 colossus under the bonnet that'll drive the value of this future classic. This 460hp otto cilindri engine is capable of propelling the GranTurismo Sport to a goosebump-inducing top speed of 299km/h.

While cars are becoming increasingly quiet and minimal, the GranTurismo Edizione V8 Aspirato is a maximalist masterpiece. Whether you're thinking short-term enjoyment or collectable investment this farewell to an icon is worthy of your dollars. Orders can be taken now, with deliveries due this year.

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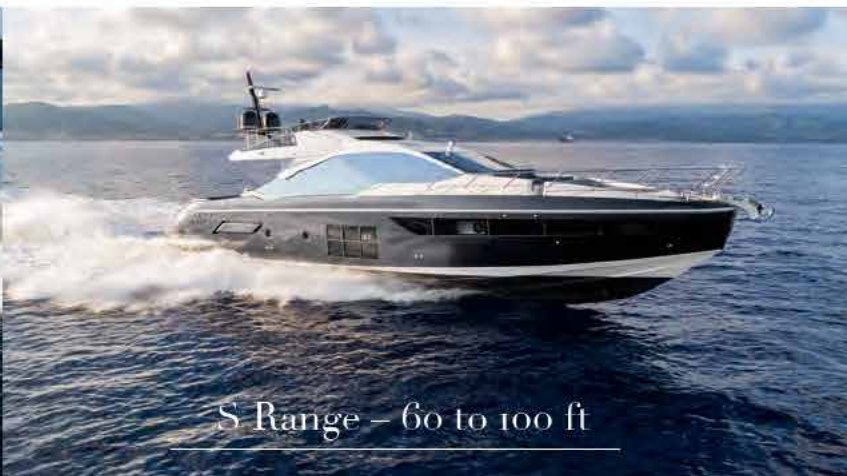


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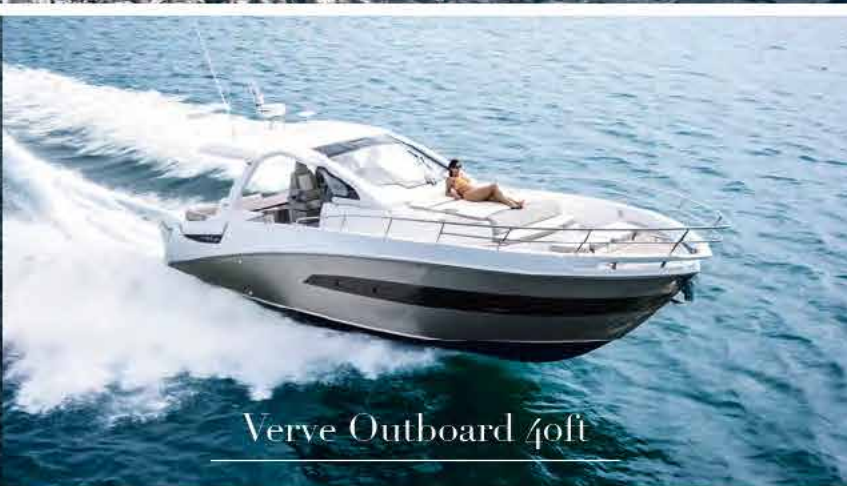
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