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JUNE/JULY 1990

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Jimmy Schmidt, Chef/Owner
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GUEST CHEF

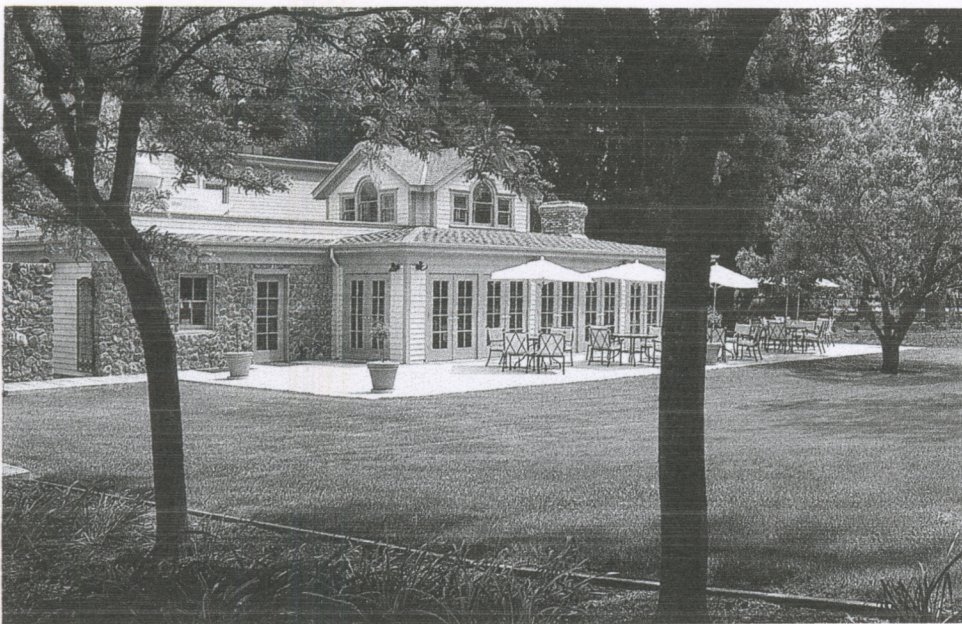
Madeleine Kamman

at Beringer Vineyards' School
for American Chefs



For lunch in the herb garden at Beringer Vineyards' Culinary Arts Center, three chefs—each a former student of Madeleine Kamman—designed and prepared a summer menu to honor the renowned culinary teacher.

PETER DIGGS



PETER DIGGS

**Patio and herb garden of
Beringer Vineyards'
Culinary Arts Center, home
of the School for American
Chefs directed by
Madeleine Kamman**

Kamman is best-known for her PBS series, "Madeleine Cooks." Having cooked professionally for twenty-eight years, authored several respected cookbooks, and contributed to many food magazines, Kamman's directorship virtually assures the success of the culinary center; she's been called the finest cooking teacher in the country.

Kamman grew up in the French countryside during World War II. When the German army advanced on Paris, she and her family fled to the Loire Valley to live with an aunt. When young Madeleine wasn't in school, she learned to cook in her aunt's Michelin-starred restaurant, beginning with simple tasks and then taking on more and more responsibility. Time passed, the war ended, and young Kamman finished her education in modern languages at the Sorbonne. She met and married an American engineer, Alan Kamman, her husband of thirty years. They moved to Philadelphia, and Madeleine soon became homesick. But, "Instead of moping about," she says proudly, "I decided to do something positive, and began teaching my national cuisine." She taught in an adult education school and in her own kitchen while raising two sons.

After moving to Boston with her husband, Kamman opened Modern Gourmet, a professional school for chefs. With the help of her students, she operated the restaurant Chez la Mère Madeleine, which was recognized by Paul Bocuse at the time as one of America's finest restaurants.

She later ran a cooking school at Annecy in the French Alps, then returned to the United States to teach professional classes in New Hampshire, and finally divided her time between the two schools. All this time, however, Kamman watched as California's culinary activity scurried to catch up with its wines. The wine country became America's Provence. Kamman exchanged a series of communiques with Tor Kenward of Beringer, closed her cooking schools, and moved to utilize her considerable talents exclusively in the 2,000-square-foot professional kitchen that the winery built for her school, incorporating an elegant dining room for eighty-five guests.

Antonia Allegra, Beringer's director of culinary programs, says, "Beringer wanted food and wine on the table together. This creates a difference not only for the chefs taught here, but also for the people they influence. Beringer sees that as a halo effect—the school shows the winery is serious about aligning food with wine, which is now an essential part of the wine scene. So, of course, in choosing Madeleine Kamman to direct the school, it chose the best."

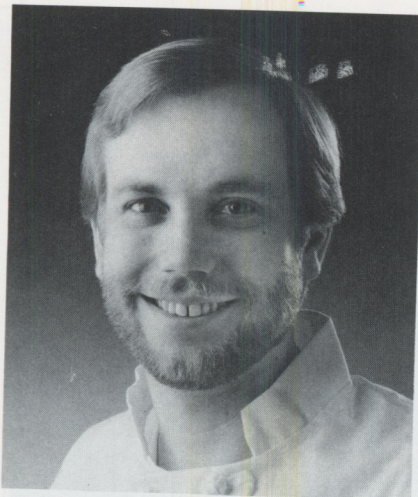
Madeleine Kamman has been called a champion of women's cuisine. Her recipes and techniques are what French food writer, Robert Courtine, calls *la cuisine des femmes*, in contrast to the *grande cuisine* of chefs. She devotes an important part of her course to this cuisine. In her book, *In Madeleine's Kitchen*, she writes affectionately of the "food of

the people . . . the enormously rich font of cuisine provided by all the women in the world." The food lore created around the world is a treasure that can be tapped almost endlessly by serious students of cookery, linking the past to the present and forever creating new compositions.

Known for her discipline as well as for her outspoken opinions, Kamman is a taskmaster who works as hard as her students, who can expect 12- to 14-hour days in class, with homework that includes food chemistry. "You are the future," she tells them. "When I have you in my hands I feel a tremendous responsibility."

Madeleine Kamman sees an opportunity to shape the way America cooks for years to come—a legacy for future generations. "I'm working for what will happen in fifty years," Kamman says. "Cooking is in danger. We've got this pushbutton mentality: push a button to cook food in a microwave, push a button to chop, or push a button to blend. If the electricity goes, will there be anyone who knows how to do things by hand? I don't want the techniques of cooking to be lost."

Students speak enthusiastically about what they've learned. "Kamman was incredible," reported Catherine Whims, of Genoa Restaurant in Southeast Portland. "She lectures about the different French provinces, with lots of little stories from her childhood, and about her favorite foods. We learned a lot about food chemistry—fats, oils, proteins, acids. And we learned how to make es-



Jimmy Schmidt

A Native Midwesterner, Jimmy Schmidt received the French Classic and Provincial Culinary Arts diploma from Luberon College, Avignon, France, and the French Institute Technique du Vin diploma from Maison du Vin in Avignon. These credentials were followed by a Professional Chef's diploma, magna cum laude, from Modern Gourmet, Inc., Newton Centre, Massachusetts, where, under the direction of Madeleine Kamman, he graduated First in Class. After serving as senior chef at Chez la Mère Madeleine, Newton Centre, Schmidt moved to Detroit to serve as executive chef and general manager of the London Chop House. His success in Detroit was followed by his opening in Denver of The Rattlesnake Club with partner Michael McCarty, an opening he repeated with Detroit's Rattlesnake Club and then again in Washington, D.C. with Adirondacks.

Schmidt was named in *Food & Wine* magazine's "Honor Roll of American Chefs" in 1983 and was included in the first "Who's Who in American Cooking" by *Cook's* magazine in 1984. He was featured by *Master Chef* magazine as "Master Chef of Winter" in 1987, honored by *Restaurants & Institutions* magazine as one of 1987's "Top Ten Innovators & Trend-Setters," and received the prestigious Ivy Award in 1988. In 1989, Schmidt was named to the Golden Plate Awards Council by the American Academy of Achievement. Schmidt serves on the boards of directors for both SOS and Detroit's chapter of Citymeals-On-Wheels.

The author of several articles for *Bon Appetit* magazine, Schmidt has written a cookbook, *A Cook for All Seasons*, which will be published by MacMillan this year.

tivated chefs to summon their imaginations. For spices and condiments, she allows *quatre épices* (French cooks use it primarily to flavor pâtés), five-spice (used in Chinese cooking to flavor red-cooked meats such as pork, chicken, duck, and beef, and for dipping sauces), plain Dijon mustard, Dijon mild (sweeter and darker), herb Dijon, dark soy sauce, fennel seeds, anise seeds, and saffron.

In the herbs and aromatics category, she permits as much garlic, shallots, yellow onions, and scallions as the students want. In addition they have leeks, fresh ginger, a selection of vinegars, and a few fresh herbs. She is suspicious of ancho chiles, "They are bad for wine," and restricts the use of sun-dried tomatoes, stating, "You may not use them as a main ingredient." Liquids, vegetables, and fruits are available in profusion—always fresh, and always the best.

The site Beringer chose for its Culinary Arts Center is the historic

Hudson House, originally winemaker Jacob Beringer's home, built in 1848 on the winery's grounds. Next door is the Rhine House, one of Napa Valley's landmarks and the former home of Frederick Beringer. That home now serves as a visitor's center and offers many tasting rooms. Beringer Vineyards poured \$2.5 million into the Hudson House renovation, transforming the lovely old house into a state-of-the-art culinary center, with an expansive and fully equipped kitchen and an elegant, yet comfortable dining room, surrounded by French doors and lush greenery. The demonstration kitchen is rich in marble, granite, and tile while the prep kitchen is large, professional, and no-nonsense. The kitchens boast a hot-and-cold smoker, rotisseries, large braiser, and fourteen burners.

Culinary Director Allegra says the school is unique. "Nowhere else in the world is there a graduate program for professional chefs at a winery," a

state of affairs she doesn't expect to last as more wineries develop wine and culinary programs. As people learn more about wine and food, it only makes sense to educate chefs about pairing the two. "Education is the key, and wineries understand that," she says.

Successful chefs today must be intellectuals and artists, as well as businesspeople. "In a sense, it's rather like the Renaissance when Italian dukes were patrons of the arts. Here, wineries are graciously competing with each other. Some are going into fine art, like Hess Collection and Clos Pegase; others, like Fetzer and Robert Mondavi, are going into food, the most ephemeral of arts," she says.

"Wineries are taking people back to the table. By aligning the true professionals in the winemaking field with the top chefs in the country, we're on the cutting edge of food and wine."

As Madeleine Kamman says, "Cooking is not just cooking!"

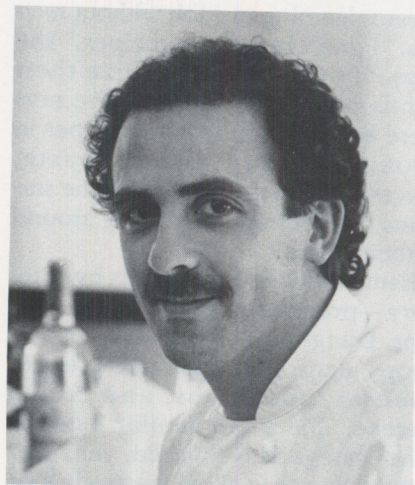
Joseph Costanzo

In 1983, Beringer Vineyards' Sous Chef Joseph Costanzo apprenticed at Madeleine Kamman's professional cooking school in Annecy, France. He savored the French experience. "I loved being immersed in French culture and observing their lifestyle," Costanzo noted. Learning basic and advanced culinary techniques from the renowned Ms. Kamman, Costanzo became steeped in the history of classical French cuisine as well as in the world's cuisines. Costanzo's dedication to culinary excellence won him the prestigious Charles L. Bonino Foundation Award.

After graduating from Kamman's school, Costanzo became a line chef for Jimmy Schmidt at the London Chop House in Detroit, and gained further experience at Michael Allen's Henry IV restaurant in Cambridge, Massachusetts. Both Allen and Schmidt are former students and protégés of Ms. Kamman.

Costanzo prepared the food filmed for *Madeleine Cooks*, a nationwide cooking program conducted by Madeleine Kamman on PBS. While there, Costanzo was called to Beringer Vineyards to work with Kamman and Executive Chef Patricia Windisch (another Kamman protégée) at Beringer's Culinary Arts Center and School for American Chefs.

Costanzo is looking forward to his June visit to Japan, where he will be the featured chef at the 1990 California Festival held at the world-famous Palace Hotel in Tokyo. Now in its fourth year, the Festival features California cuisine and wine. For Costanzo, the Festival represents a "rare experience to become involved in the customs and flavors of Japanese culture. It's an honor to be chosen to represent California in Japan."



sences. Essence makes an incredibly rich sauce, rather like a glaze, with incredibly complex layers of flavors; I felt I'd learned a new technology."

Much of the students' time is spent eating and tasting the lavish food-stuffs at their disposal. "Cost was no object," Whims noted. "We always had exceptional cheeses, fruits, and meats, and they constantly opened bottles of wine for us to use." Nevertheless, Kamman has no patience with waste and will not tolerate it. Often, leftover wines are used to taste in "Cooking to the Wine" discussions, or in stocks for sauces.

During the two-week session, students are "on the job" at 8 A.M. and finish at 5 P.M. By the end of the first week they may be exhausted, but Kamman, their "cooking mother," is still under a full head of steam. Her classes not only teach the basics of cooking, but food and wine pairing as well. There are two half-day wine seminars and outings to vineyards and other locales of cooking interest, such as Tomales Bay oyster beds. Kamman covers basic baking techniques, chemical and physical reactions of food, techniques to control fats, restaurant management, creative menu planning, food history, and ethnic cuisines. Students learn why *beurre blanc* doesn't separate at ultra-high heat, how the Black Plague affected the development of modern cuisine, why the use of veal essence is universal, and a host of other culinary gems.

As a part of the seminar, students compose menus using a list of ingredients and wines that Kamman has selected. "It's a little scary, but it really brings out your creativity," Whims recalled. Kamman also stresses learning to cook without recipes. "I don't believe in recipes," she says. "For them to organize their minds is more important." She says there are about thirty basic recipes in cooking—bread, pastry, pasta, sauces—basics that she wants the students to understand and carry around in their heads.

Kamman gives them foods by category—proteins might include scallops, Dungeness crab, range-veal rib chops, eggs, Parmesan and gruyère cheeses, anchovies, and cream cheese. There are similar lists for other categories—limited, yet sufficiently diverse to allow creatively mo-

Cooking My Way

by Madeleine Kamman

We do many things at the School for American Chefs. Not only do we cook, we talk about business, dig into our brains to create well-balanced, very personal menus, and unravel the chemistry of sauces, breads, eggs, and cream foams. For most students there is a lot of new learning, and many new vistas open up, the most important probably being the proper matching of wine and food.

This matching or fine "balance" of wine and food, which has become known in the last few years as "pairing," is what most intrigues the majority of our students.

For years I have been teaching how to "balance" flavors in sauces, teaching students how to temper acidity with salt and vice versa, how to use a dab of butter or cream here or there to correct hyperacidity, or how to neutralize too much garlic with a dab of honey. I decided to take the same direction in my teaching at Beringer, and it has worked surprisingly well.

At my own restaurants in Boston and New Hampshire, I often cooked a dish with a particular wine from my wine list which I thought would complement it best. At Beringer we cook with our Beringer wines, of course, and I coach the young chefs how to correct the taste of a dish until wine and food slide over each other like silk without one being perceived by the palate in conflict with the other. With my students I show what I have in mind; I hold my arms up and slide my hands over each other, and my point is simply conveyed. In essence, we seek complements, not daring contrasts, between wine and food.

To accomplish this, we do not really do anything too exotic; for example, if the sauce is too low in salt, the tannic acid in many full- or medium-bodied red wines will surface immediately and rasp on the large taste buds. Simply adding a bit of salt and a tad of butter can take care of this problem.

Often we introduce some of the same wine we are serving in the sauce to bring out in the dish the same taste characteristics as in the wine. It works for the best most of the time, but once in a while it may work for the worst, when



characteristics in the wine are accentuated that are better as background flavors, not foreground ones.

To correct this, I add certain herbs and spices that will go with it. Once last year I was working with a beautiful young Cabernet Sauvignon, already opulent with a lot of fruit. We chose to lock into the brilliant, youthful fruit by adding to the sauce a tiny bit of unsweetened, fresh Italian prune-plum compote together with a hint of mint. This combination of flavor over lamb was absolutely delicious as the lamb, the sauce, and the wine blended perfectly together.

My basis for red-wine pairings can often be the same for whites. As a French woman used to cooking more with great white Bordeaux and Burgundies than with California Chardonnays, I had to develop a special technique to prepare Napa Valley Chardonnay-based sauces that tie well to light meats or fish. One includes a gradual reduction of the heavy cream into the sauce. The lactose of the cream concentrates and balances the natural acidity of the Chardonnay. Once the technique is mastered, sauce and Chardonnay harmoniously enhance each other.

What I try to communicate, with insistence, is that no match is ever made in heaven, and that the cook has to adapt food and wine to blend together in each and every dish. For example, Brie is said to kill Cabernet—it does, indeed, but only to a cook who does not know that the crust of Brie should not be consumed, only the cream. This is because there is, besides a large salt concentration, always some ammonia compound in a cheese crust. We serve salad dressings prepared with reduced red or white wine and aromatic herbs and spices, using the reduced wine exclusively. A reduced wine thus used as the acid part of the dressing allows us to serve wine very comfortably with a cheese-and-salad combination. So who said wine cannot be served with salad?

Every day at our SFAC new challenges arise, and, I admit, I still enjoy the challenges presented. I hope, though, I have conveyed to you some of the basics I teach in wine-food pairing at our School for American Chefs. ☛