

Chez **CHOPIN**

24 ÉTUDES • 24 RECIPES



PERFORMED & CREATED BY
PIANIST **EVELYNE BRANCART**



Études, Opus 10

Étude No. 1 in C Major 1:52
Bulles de champagne et toasts de foie gras
(*Champagne bubbles and toasts with foie gras*)

Étude No. 2 in A Minor, "Chromatic" 1:28
Fantaisie de Caviars
(*Caviar fantasy*)

Étude No. 3 in E Major 3:35
Ronde italienne aux trois couleurs
(*Italian dance in three colors*)

Étude No. 4 in C-sharp Minor 1:57
Salsa sauvage
(*Wild salsa*)

Étude No. 5 in G-flat Major, "Black Key" 1:39
Tons noirs
(*Black tones*)

Étude No. 6 in E-flat Minor 3:30
La mélodie du ruban
(*The ribbon's melody*)

Étude No. 7 in C Major 1:39
Les intervals dansants
(*Dancing intervals*)

Étude No. 8 in F Major 2:26
Feuilles de salade ornées
(*Ornamented romaine leaves*)

Étude No. 9 in F Minor 2:17
Nostalgie au chocolat
(*Chocolate nostalgia*)

Étude No. 10 in A-flat Major 2:03
Vagues feuilletées aux fruits
(*Waves of puff pastry with fruit*)

Étude No. 11 in E-flat Major, "Arpeggio" 2:10
Torsades à la Noisettine
(*Noisettine twists*)

Étude No. 12 in C Minor, "Revolutionary" 2:50
Café polonais accompagné de biscuits Florentines
(*Polish coffee and Florentines*)

Études, Opus 25

Étude No. 1 in A-flat Major 2:18
Velouté de gourde à la mandarine et aux croutons
(Butternut cream with mandarin and croutons)

Étude No. 2 in F Minor 1:14
Riz marocain en poche
(Little pockets filled with Moroccan rice)

Étude No. 3 in F Major 1:41
Vol-au-vent

Étude No. 4 in A Minor 1:34
Ronde de crevettes à la sauce piquante
(Dancing shrimp with spicy sauce)

Étude No. 5 in E Minor 3:32
Délices de la rivière et de la mer
(River and sea delight)

Étude No. 6 in G-sharp Minor, “Thirds” 2:13
Double collier de pastèque au sirop de menthe
(Double watermelon necklace with mint syrup)

Étude No. 7 in C-sharp Minor 5:26
Tiramisu

Étude No. 8 in D-flat Major, “Sixths” 1:12
Chicons gratinés
(Belgian endives with breadcrumbs and cheese)

Étude No. 9 in G-flat Major, “Butterfly” 1:05
Parc de papillons aux fruits exotiques
(Butterfly park with exotic fruits)

Étude No. 10 in B Minor 4:18
Ribs et haricots princesses
(Ribs and thin green beans)

Étude No. 11 in A Minor, “Winter Wind” 3:31
Pour une nuit d’hiver
(For a winter’s night)

Étude No. 12 in C Minor 3:03 *Croquembouche*

Total Playing Time: **58:31**

Includes Companion Data Disc:

Printable recipes and photos

paired with all 24 Études



A Musical Feast

Gathering together in the presence of brilliant music to share a magnificent meal feeds both brain and body. Creativity at the piano and in the kitchen is not all that different: composers and performers play with the world of sound and movement — shapes, colors, texture, smoothness — while chefs experiment with similar inspirations in the realm of food. Pleasure and sensuality are especially present in both; so linking them together, as I've done with *Chez Chopin*, is a natural progression.

Chopin's 24 Études (Opus 10 and Opus 25) have been an important part of my life for many years. As I've explored their notes, phrases, emotions and stories, I have come to believe that Chopin wrote them for himself. He didn't write dry, mechanical exercises of the sort usually associated with the étude genre; rather, Chopin chose to express through these études his world of aural and tactile feeling.

I have always been fascinated by the way Chopin allowed the natural movement of his hands to inspire his composition. I was a child when I played my first Chopin Étude; and through the years and countless hours I spent learning all of them, I was always trying to find his secrets, his touch, his sound and musical gestures.

I have come to feel that Chopin's hand was an inspiration for his music, and that his physical gesture is his musical gesture. It has been a fascinating experience to ponder all of the markings in his music, trying to understand why and how he would have played it. His music reaches deep, it touches, sings, breathes, emotes, talks, brings to tears and inspires...

Chopin's Études made me love the piano more and more; living with them for almost fifty years has enriched my world of emotion, imagination and the senses. Chopin used the keyboard as a canvas to create a new means of expression, freeing the piano to serve not merely as the composer's tool, but as his soulmate. This realization helped me find a road to deeper expression, both at the piano and in the kitchen.

Along the way, the seed for *Chez Chopin* was planted; and now I am modestly but joyfully celebrating his *Études* by associating them with color, taste and smell.

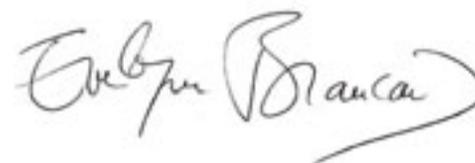
As I took an even closer look at each *étude*, I looked to the music itself for inspiration. The *Études* are beautiful on the page in the sheet music; each one is like a drawing. To me, they resemble 24 sketches — some visual, some emotional.

The beauty of the notes on the page is a source of inspiration for these recipes; and the act of performing each piece — the touch of the keyboard, the movement of the arm, wrist, and fingers — is reflected in the pleasure of each dish. The way the food looks on the plate; the way it's eaten; the way the flavors mingle; the way it makes you feel — it is all an extension of Chopin's beautiful music. He was also greatly influenced by the sensuality of French culture; and many of these recipes show how greatly French culinary history has influenced my own work in the kitchen.

The recipes paired with Opus 10, which Chopin wrote as a young man, are lighter finger foods, which I envision served as a buffet. Opus 25 is meatier, musically; and its pairings become more of a multi-course feast. But of course, as with the music, everything may be enjoyed one at a time.

I hope that you find this collection pleasurable. Chopin; a lot of flavor; food for the soul.

The entire project is dedicated to Chopin, with all my respect and love. I wish that I could have cooked these recipes for him. I wish that he could have given me his reactions, even if he were to pronounce the idea insane, or were to comment that he would never have chosen fish for Opus 25 Nos. 4 and 5...

A handwritten signature in black ink, reading "Erica Bianca" in a cursive script. The signature is written in a fluid, connected style with a long, sweeping underline that extends to the right.

Evelyne Brancart is currently Professor of Music (Piano) at Indiana University School of Music in Bloomington. She was also chair of the Piano Department there from August 2001 to January 2011. She has held teaching positions at the University of New Mexico in Albuquerque, Rice University in Houston, San Francisco Conservatory of Music, and Aspen Summer Music School, where she created an innovative seminar devoted to the Chopin and Liszt Études. Her conference on the Chopin Études, “The Hand as a Source of Inspiration,” and her seminars entitled “The Art of Playing the Piano” and “Deconstruction for Reconstruction” (Reflections on J. S. Bach), have enjoyed tremendous success among pianists, piano teachers, amateurs and musicians. Her recent visits to Belgium, Taiwan, Chile and Spain have included the popular seminar “The Art of Playing the Piano,” along with solo recitals and master classes.

Born in Belgium, Ms. Brancart studied for ten years with the great Spanish master Eduardo del Pueyo. She went on to study with Maria Curcio, Leon Fleisher and Menahem Pressler. She was a prizewinner in many international competitions, including the Queen Elisabeth Competition in Belgium (where she returned as a judge in 1999); Montreal; Viotti-Italy; Munich (with her duo partner, cellist Anthony Ross); and the Gina Bachauer competition in Salt Lake City. She has played numerous recitals throughout Europe (including London’s Wigmore Hall and Queen Elizabeth Hall), and has made several recordings with BBC orchestras. After moving to the US in 1980, she made her American debut in Alice Tully Hall in 1982 with a much-noted performance of the Chopin 24 Études and the Brahms-Paganini Variations.

Evelyne Brancart is also highly respected for her Chamber Music performances. Between 1986 and 1990 she was a member of the Seraphim Trio, with whom she performed all of the Beethoven Piano Trios. In recent years she has performed all of the Beethoven Sonatas for Violin and Piano, as well as the Beethoven Sonatas for Cello and Piano. She has appeared with such artists as Frederico Agostini, Atar Arad, Jeremy Denk, Miriam Fried, Gary Hoffman, Tony Ross, Arnold Steinhardt and the Orion String Quartet. Ms. Brancart has been a regular guest at the Ravinia Festival, Aspen Music Festival, Seattle Chamber Music Festival, Norfolk Chamber Music Festival, Da Camera (Houston), Leicester Music Festival in England, Mozart Festival in Lille France, Music at the Red Sea in Israel, Perry Sound and Sainte-Petronille in Canada, Bay Chamber in Maine, Close Encounters with Music in Florida and the Festival D’Horrues in Belgium.

Ms. Brancart has made recordings for the Decca and Teldec labels; and her live performance of the Mozart Piano Concerto K.467 was recorded and released by Deutsche Grammophon. She has recorded the Brahms-Paganini Variations and Liszt-Paganini Etudes for Koch Discover. For Boston Records she has recorded the Elliot Carter Sonata for Cello and Piano, along with the Rachmaninoff Sonata in G Minor, Op. 19, with cellist Anthony Ross.



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Photo of Evelyne Brancart's hands: **Alain Barker**
Photos of food: **Evelyne Brancart**

Special Thanks to:
Frederic Chopin for all the inspiration;
My sister, France, for the many laughing fits we had in Spain
while endlessly taking pictures of food;
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and for her willingness to be my editor in this cooking adventure;
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feel like a gorgeous model;
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My daughters Carmelle and Galia, who encouraged me so many times when I was ready to give up...
E.B.

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ÉTUDES, Opus 10

Étude No. 1 in C Major (1830)

Bulles de champagne et toasts au foie gras (Champagne bubbles and toasts with foie gras)

Chopin's familiar first Étude has a bubbly, arpeggiated right hand—seen here in the champagne's effervescence—supported by the strong octaves and bass in the left, which is the rich foie gras. By cutting the toast to the size of the champagne glass's foot, the recipe links the two lines, offering the perfect balance and form. A banquet for the senses is born...

- 6 slices of white bread, toasted
- 3 oz. foie gras
- 12 seedless red grapes
- 1 bottle of champagne demi-sec

Toast the bread. Using the bottom of the champagne glass as a measure, cut rounds from the toast (there should be enough for two rounds per slice). Top each with a generous slice of foie gras and a grape. Serve with a glass of champagne.

Serves 6.





ÉTUDES, Opus 10

Étude No. 2 in A Minor, “Chromatic” (1830) **Fantaisie de Caviars (Caviar fantasy)**

The right hand sounds and feels like a necklace made of small, tightly-strung pearls—it looks the same way in the score—and pops like the caviar does in your mouth. This chromatic line is accompanied and supported throughout by a gentle, regular beat, represented on the plate by the hard-boiled eggs and smoked salmon.

- 4 eggs, hard-boiled, peeled, and cut in half lengthwise
- 2 Tbsp. crème fraîche
- 2 Tbsp. mayonnaise
- 4 oz. salmon roe
- 4 oz. thinly-sliced smoked salmon
- 1 oz. black caviar
- 5–6 slices white bread
- about 10 chives, cut into 3-inch lengths

Mash together the egg yolks, crème fraîche, and mayonnaise. Put a teaspoon of the mixture in the egg white's hollow; then top with a dollop of black caviar.

Toast and butter the bread. Cut two or three of the slices into enough long strips to line the edges of a long, rectangular serving platter. Top each piece with the salmon roe.

Place slices of smoked salmon on the remaining bread and cut into triangles. Top with two crisscrossed chives.

Arrange the salmon toasts and eggs in the center of the platter.

Serves 8.





ÉTUDES, Opus 10

Étude No. 3 in E Major (1832)

Ronde italienne aux trois couleurs (Italian dance in three colors)

As this Étude is composed in a distinctive ABA form, this dish should be served that way. The “A” becomes a well-known melody, sung by many and sometimes called “tristesse.” The section’s three layers are represented here by an Italian-inspired timbale of eggplant, tarragon omelette, and roasted pepper, and topped with a tear (the basil leaf). The “B” section introduces something playful, warm, passionate and unexpected (as is the combination of brie, bacon, and almonds) — a soothing treat before the return of Chopin’s melancholy “A.”

For the timbale:

- 5 red bell peppers
- 5 long, small eggplants (skin left on, about two inches in diameter), sliced into ½-inch slices (discard any pieces that are too small).
- 6 eggs
- ¾ oz. package fresh tarragon, cleaned and chopped
- 1 small bunch of basil, washed
- ½ tsp. pepper
- 2 Tbsp heavy cream
- sea salt

For the baked cheese:

- 1 large round of Brillat-Savarin or Brie (measuring about 8-inches)
- ½ lb. bacon
- ¾ cup sliced blanched almonds
- 1 baguette

Make the timbale:

Roast the peppers: Preheat the oven to 500°F. Place peppers on a cookie sheet, bake for five minutes, turn and cook for another five, flip again, and roast for another five minutes. Remove the peppers from the oven and place them in a paper bag, close it, and set aside.



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Lower the heat in the oven to 350°F. Brush each side of the eggplant with a generous amount of olive oil and place on a cookie sheet. Sprinkle each with a pinch of salt, then roast in the oven until soft, about 30–35 minutes.

For the omelette, beat together the eggs, tarragon, cream, 1 tsp. salt and ½ teaspoon pepper. Heat the butter in a frying pan, pour in a thin layer of the egg mixture, and sauté until the eggs are just cooked. Repeat one or two more times, until all of the eggs are used.

Peel the skin from the red peppers. Remove the stem, slice down one side, scrape away the seeds, and lay the sheets of pepper on a cutting board.

Cut rounds (same size as the eggplant pieces) from the red peppers and omelettes. Arrange the cooked eggplants on a large platter. On each, place a slice of omelette and then a slice of red pepper. Sprinkle each timbale with a little sea salt, then top with a basil leaf.

For the baked cheese:
Preheat the oven to 300°F.

Sauté the bacon until it just begins to brown. Drain and set aside.

Brown the almonds in a sauté pan.

Briefly warm the bread in the oven.

Place the cheese in a deep, round, ovenproof dish. Cover with the bacon and almonds. Warm in the oven until the cheese is runny, about 15 minutes. Meanwhile, slice the baguette into dippable strips.

Serve while the cheese is still warm.

Serves 10–12.





ÉTUDES, Opus 10

Étude No. 4 in C-sharp Minor (1832) “Salsa sauvage” (Wild salsa)

This Étude is very articulated, rapid, tight, and fun; and all of these vibrant characteristics are symbolized in the crunch and color of this salsa's ingredients. The jalapeño represents the piece's unexpected fourth-beat accents, which add a bit of wild spiciness to the mix.

- ½ bunch cilantro, washed and chopped
- ½ yellow bell pepper
- ½ red bell pepper
- ½ orange bell pepper
- ½ green bell pepper
- ½ sweet onion, diced
- 1 jalapeño, diced
- 6 oz. kumquats, diced, or pomegranate seeds
- 1 Tbsp. roasted sesame oil
- juice of 2 limes
- 1 tsp. sea salt.
- 4 oz. pine nuts, toasted

In a large bowl, toss together all ingredients except the pine nuts, which should be added just before serving to retain their crunch.

Serves 10-12.





ÉTUDES, Opus 10

Étude No. 5 in G-flat Major, “Black Key” (1830) **Tons noirs (Black tones)**

This Étude officially celebrates a focus on the use of the piano’s five black keys, a technique relatively new to pianists of Chopin’s time. The right hand plays only D-flat, E-flat, G-flat, A-flat and B-flat—seen in the five main components of this recipe—while the left hand adds a little spice and intensity, reflected in the black bean dip and the unusual combination of sweet grapes and intense tapenade.

- 1 bag blue corn tortilla chips
- 1 cup marinated black olives
- 1 bunch dark red grapes

For the Black Bean dip:

- 4 small dried prunes, soaked in water for 2 hours
- one 15-ounce can of black beans, drained
- ½ tsp. chipotle powder
- ¼ tsp. salt
- juice of ½ lemon



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Purée all ingredients in a processor until smooth.

For the Olive Tapenade:

- 3 cups pitted black olives
- 3 cloves garlic
- ¼ cup olive oil
- ½ tsp. herbes de Provence
- juice of ½ lemon

Purée in a processor until smooth

To serve: Arrange the two dips, the olives, and the grapes in four bowls on a platter. Surround with the tortilla chips.





ÉTUDES, Opus 10

Étude No. 6 in E-flat Minor (1830)

La mélodie du ruban (The ribbon's melody)

In this recipe, the Étude's constant horizontal accompanying "slow ribbon effect" is reflected in the long, multicolored pasta. The top melody is the complex flavor of the roasted garlic. The dish's construction (pasta, sauce, and garlic) represents the piece's three main musical voices (bass, middle voice - ribbon - and melody).

- 1 lb. long pasta, preferably multicolor tagliatelle or fettuccine
- 3 bulbs garlic, peeled (set aside tiny inner cloves for another use)
- 1 cup olive oil
- 4 Tbsp. butter
- 4 Tbsp. flour
- 2 cups stock (chicken or vegetable)
- a 2-inch sprig of fresh rosemary
- 1 cup dry white wine
- ½ cup whole milk
- ½ cup water
- ¼ tsp. freshly-ground nutmeg
- 1 tsp. sea salt
- 2 Tbsp. lemon juice
- 1 ½ cups grated Romano cheese
- ½ cup grated Parmesan cheese
- ½ tsp. freshly-ground black pepper
- ½ cup finely chopped fresh chives (optional)



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In a sauté pan over medium heat, slowly roast the garlic cloves in the olive oil until golden brown. Remove from oil and set aside. Reserve oil.

In the meantime, in a large saucepan over medium heat, melt the butter, then stir in the flour until thoroughly combined and light brown. Gradually stir in hot stock, then add rosemary, wine, milk, and water. Allow to simmer until sauce just begins to thicken, then add nutmeg, ½ tsp. salt, lemon juice, and cheese.

In a pasta pot, bring salted water to a boil and cook pasta according to package directions. Reserve one cup of cooking water, drain, pour pasta into a large serving bowl, then toss with ¼ cup of the reserved garlic oil, ½ tsp. salt, and pepper.

Top pasta first with sauce, then garlic cloves, and finally the chives.

Note: If pasta sauce thickens, stir in hot pasta water to reach desired consistency.

Serves 6-8 as a first course, 4-6 as a main course.



ÉTUDES, Opus 10

Étude No. 7 in C Major (1832) **Les intervals dansants (Dancing intervals)**

In this Étude, the right hand plays a tight succession of intervals of thirds and sixths, and the score looks like it feels on the keyboard. The small meatballs symbolize the hand's closer shape while playing the thirds, while the sausages symbolize the sixths when they're slightly more open. The rich, spicy flavor of the green curry dipping sauce reflects the gracious and slightly exotic left hand.

- 1 lb. chipolata sausages, cut into 2-inch pieces.

For the meatballs:

- 1 lb. lean ground beef
- 1 lb. ground pork
- 4 egg yolks
- 1 tsp. ground cardamom
- 1 tsp. cumin
- 1 tsp. ground ginger
- 1 tsp. sea salt
- 1 tsp. freshly-ground black pepper
- ½ cup mayonnaise



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For the dipping sauce:

- One 14 oz. can coconut milk
- $\frac{3}{4}$ Tbsp. green curry paste
- Cooking juices from the meat
- 1 Tbsp. sugar

In a sauté pan, cook sausages in 1 tsp. olive oil over medium-high heat, about 8-10 minutes, turning once.

In a large bowl combine beef, pork, egg yolks, spices, and mayonnaise. Roll mixture into 1-inch meatballs. Cook in the sauté pan over medium-high heat until brown, about two or three minutes per side. Retain liquid for dipping sauce.

In a saucepan, bring the coconut milk to a boil and reduce, stirring constantly, until it begins to thicken. Add curry paste and cooked meat juices and stir to combine. Continue to cook over high heat until it is thick and coats the back of a spoon. Remove from heat and add sugar.

To serve: On toothpicks, skewer 1 piece of sausage and 1 meatball. Arrange vertically on a long serving dish. Serve with dipping sauce, warm or at room temperature.

Serves 10-12.





ÉTUDES, Opus 10

Étude No. 8 in F Major (1829)

Feuilles de salade ornées (Ornamented romaine leaves)

The long, crunchy leaves that serve as the base of this salad are the notes of the right hand (which run up and down the keyboard). The principal musical interest—in the left hand—is present in the topping, which is crumbly and tangy (the capers), and dances in the mouth.

For the salad:

- 2 hearts of romaine lettuce
- 2 French endives
- 5 oz. crumbly goat cheese (retain 1/3 for the vinaigrette)
- ½ cup walnuts, chopped
- ½ cup small capers
- ½ cup cherry tomatoes, cut in half
- ½ cup large caperberries
- 2 Tbsp. chopped chives

For the vinaigrette:

- 2 cloves of garlic
- ½ cup olive oil
- 1 Tbsp. mirin
- 1 Tbsp. Balsamic glaze
- 2 Tbsp. rice vinegar
- remaining goat cheese
- 1 Tbsp. small capers



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Arrange the salad:

Place the romaine and endive leaves face up on a large serving platter. Toss together the cherry tomatoes and large caperberries and pile in the center of the plate. Into each leaf, sprinkle the small capers, goat cheese, and walnuts.

Make the vinaigrette:

In a processor, process the garlic, the olive oil, the rest of the goat cheese, mirin, balsamic glaze, and rice vinegar. Add the remaining capers and pour immediately over the salad. Garnish with the chives.

Serves 10-12.





ÉTUDES, Opus 10

Étude No. 9 in F Minor (1829) **Nostalgie au chocolat (Chocolate nostalgia)**

As I play this Étude, I feel its inspiration was from a purely emotional source. I hear sighs growing in intensity through the piece, finally ebbing away. In this dessert, the chocolate is intense and emotional. The flavor comes in waves and eventually melts away, yet the spiciness of the ginger ice cream nostalgically lingers.

For the ginger ice cream:

- ¼ cup candied ginger
- 28 oz. vanilla ice cream

For the cake:

- 6 Tbsp. unsalted butter
- 6 eggs, separated
- 1 ½ cups walnuts, finely ground
- 1 ¼ cups sugar
- 6 Tbsp. Dutch process cocoa powder
- 6 Tbsp. Irish whiskey

For the chocolate sauce:

- 1 cup heavy cream
- 2 ¼ cups sugar
- 1 ½ cups Dutch process cocoa powder
- 1 cup water



Start by making the ice cream:

In a large food processor, chop the ginger. Add half of the ice cream and process until the ginger is incorporated, then add the remaining ice cream and process until thoroughly combined. Return to the container and refreeze.

Make the cake:

Preheat oven to 375°F. Butter and flour a 9-inch cake pan.

In the top of a double boiler, over gently simmering water, melt the butter. Add the sugar and egg yolks and whisk constantly, for about five minutes, until the mixture is light yellow and begins to form ribbons. Add the cocoa, whiskey, and walnuts, and continue to whisk until smooth and creamy. Remove from heat and pour into a large bowl.

In a separate bowl, beat egg whites until it just begins to form soft peaks. Gently fold the whites, little by little, into the chocolate mixture, and combine until just incorporated. Pour into the cake pan. Bake about 30 minutes, until firm (the cake will start to pull away from the side of the pan). Set on a rack to cool; then turn onto a serving plate.

Meanwhile make the chocolate sauce (this can also be made ahead of time):
Pour cream and water into a medium saucepan over medium-high heat.

Combine sugar and cocoa and whisk into the cream. Bring to a boil, reduce to low, and cook, stirring frequently, until it's reduced by half, about 20–30 minutes. Pour into a separate container and allow to cool.

Serve each slice of cake topped with a scoop of ginger ice cream and a drizzle of chocolate sauce.

Serves 12.





ÉTUDES, Opus 10

Étude No. 10 in A-flat Major (1829) **Vagues feuilletées aux fruits (Waves of puff pastry with fruit)**

The puff pastry and crème patissière serve as the light and airy base of the Étude. The sliced apples represent the waves in the pattern played by the right hand, and the alternating rows of different fruits symbolize the variations of colors (key signature changes) in the harmony.

For the Crème Patissière

- 2 Tbsp. sifted flour
- 6 Tbsp. sugar
- 2 cups milk
- the yolk of 1 large egg, beaten
- ¼ tsp. vanilla extract
- 1 Tbsp. Grand Marnier

For the Shell

- 1 sheet of puff pastry

For the Fruit Topping

- 2 large apples, peeled and thinly sliced
- 1 Tbsp. sugar
- 1 Tbsp. butter
- A selection of other colorful seasonal fruit, such as figs, raspberries or strawberries.
- Powdered sugar



For the Crème Patissière: In a small baking dish, place flour in a warm oven for two minutes to dry. Then, in a small saucepan over low heat, warm sugar, flour, and vanilla. Add a little of the milk, then the egg yolk, stirring constantly so the egg doesn't scramble. When thoroughly combined, slowly stir in the rest of the milk. Continue to cook for five minutes, stirring constantly, until the mixture becomes very thick. Add Grand Marnier, remove from heat, and continue to stir for one more minute. Allow to cool completely.

For the Shell: Preheat oven to 350°F. Roll out the puff pastry and place in a greased and floured 11-inch tart pan with removable bottom. Press the dough into the pan and remove excess from the sides. Weigh down pastry with baking beans. Bake for 10-12 minutes, or until golden brown. Remove beans and allow pastry to cool completely.

For the Fruit Topping: In a bowl, toss the apples with sugar. Melt butter in a sauté pan and cook the apples until they are tender and golden. Remove from heat and set aside. Wash and cut the rest of the fruits to the desired size.

Assemble tart just before serving:

Spread a thin layer of the crème patissière on the bottom of the shell. Top with all the apples, then add a few thin rows of the other fruit. Dust with powdered sugar.

Serves 8.





ÉTUDES, Opus 10

Étude No. 11 in E-flat Major, “Arpeggio” (1829) **Torsades à la noisettine (Noisettine twists)**

The pastry twists illustrate the pattern of arpeggios (the cascades of notes rolling from bottom to top) throughout the Étude, and the caramel and nuts symbolize the crunch of each one.

For the Twists:

- 1 sheet of puff pastry

For the Noisettine:

- 1 cup mixed nuts
- 1 cup hazelnuts

For the Syrup:

- 2 cups water
- 1 cup sugar
- juice of ¼ lemon

Bake the twists: Preheat oven to 375°F. Roll out puff pastry. Cut dough into 1-inch strips with a pastry cutter. Wrap each slice in a spiral along the handle of a wooden spoon, then slide onto a greased cookie sheet (don't worry about their being the same size). Bake for 10 minutes, until golden.



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For the Noisettine: Combine and chop nuts in a food processor, then pour into a flat dish.

Make the syrup: Bring all ingredients to a boil, and continue to boil for 20 minutes (the mixture will just begin to thicken and cling to the back of a spoon). Pour the syrup into a flat, heatproof dish.

Working quickly, brush each twist with the syrup while it is still warm, then immediately roll in the chopped nuts.

Serve warm or at room temperature.





ÉTUDES, Opus 10

Étude No. 12 in C Minor, “Revolutionary” (1831) **Café Polonais accompagné de biscuits Florentines** **(Polish coffee and Florentines)**

This Étude is Chopin's loud, proud cry at hearing the news of the Russian Revolution. The left hand emotionally flows up and down (reflected in the intense flavor and crunchiness of the Florentines), while the right hand makes a strong declaration of its identity. The Polish-inspired coffee pays homage to Chopin's native land, to which the composer would never return.

For the florentines:

- 1 ½ cups chopped hazelnuts
- 1 ½ cups chopped Spanish almonds
- 13 Tbsp. unsalted butter
- 1 ½ cups sugar
- ½ cup milk
- ¼ cup honey
- 1 lb. dark couverture chocolate

For each serving of Polish coffee:

- 1 oz. vanilla vodka
- ½ cup espresso or very strong coffee
- 2 Tbsp. crème fraîche
- 1 long cinnamon stick

Place a rack in the middle of the oven and preheat to 350°F. Line a 13" x 17" baking sheet with parchment paper.



Using a candy thermometer, combine butter, milk, sugar, and honey in a saucepan over medium-high heat and cook until it reaches 230°F. (If the sugar sticks to the sides of the pan, dip a pastry brush in water and brush down the sides.) Remove the pot from the stove and stir in the nuts.

Spread the mixture into an even layer on the cookie sheet. Bake for 8 minutes, until it turns golden brown. Remove from the oven and allow to cool slightly.

Using a 2-inch round cookie cutter, cut disks from the large sheet. If it gets too hard to cut, return it to the oven and warm for about two minutes. Allow the disks to cool.

Meanwhile, temper the chocolate: Finely chop the couverture chocolate. Melt 1/3 of it in the top of a double boiler over gently simmering water. Using a candy thermometer, continue to heat until it reaches 122–131°F. Remove from the heat and stir in the remaining chocolate. Continue stirring until the temperature is lowered to 82–84°F. Return to heat and bring the temperature up slightly to 87°F, its working temperature.

Brush the flat side of each cookie with a generous amount of chocolate. Place on a flat surface in a cool place and allow the chocolate to become solid.

For each coffee:

Into a small, heatproof glass mug, pour the vodka and espresso. Top with the crème fraîche, and stir with a long cinnamon stick.





ÉTUDES, Opus 25

Étude No. 1 in A-flat Major (1836)

Velouté de gourde à la mandarine et aux croutons (Butternut cream with mandarin and croutons)

This Étude's foundation is creamy and fluid, light and somehow airy. Its key (A-flat) is like autumn, the season of squash. The seasoned croutons represent the nostalgic top bell-like melody.

For the Velouté de Gourde:

- 2 butternut squash (about 1 lb. each), cut in half and seeded
- 4 tsp. butter
- 4 Tbsp. olive oil
- 4 tsp. brown sugar
- 1 cup freshly-squeezed mandarin or clementine juice
- 2 cups chicken or vegetable stock
- ½ Tbsp. ground cardamom
- ½ Tbsp. ground ginger
- ¼ tsp. ground cinnamon
- 1 tsp. sea salt
- 1 tsp. freshly ground black pepper
- a 2-inch piece of fresh ginger, peeled and grated
- ½ cup heavy cream (+ additional for decoration)
- ½ cup chopped fresh cilantro



For the Croutons:

- 1 baguette, cut into 1-inch cubes
- 8 Tbsp. (1 stick) salted butter
- 4 Tbsp. olive oil
- 2 Tbsp. herbes de Provence

For the Velouté: Preheat oven to 400°F. Place the squash face-up on a cookie sheet. Put 1 tsp. butter in each cavity, then sprinkle each half with 1 Tbsp. olive oil and 1 tsp. brown sugar. Bake for 30 minutes, lower oven to 300°F, and bake for another 20 minutes, or until fork tender. Remove from oven, allow to cool, then peel. Purée the squash with the mandarin juice. Pour into a saucepan, add the stock, dried spices, ginger, and cream, and reheat the mixture.

For the Croutons: In a sauté pan (large enough to hold all of the bread, otherwise prepare in two batches), heat butter, olive oil, and herbs (be sure not to burn the butter). Add the bread cubes, turn to coat, and sauté on medium-high heat until it begins to brown. Transfer to a large heat-proof baking dish, and dry in a low oven (200°F) about 10 minutes.

To serve: Pour hot velouté into a large shallow soup terrine. Swirl in about ¼ cup heavy cream, then top with the chopped cilantro and croutons. Alternately, for single servings, pour 1 cup velouté into each bowl, swirl in ½ Tbsp. heavy cream, and top with 1 tsp. cilantro and a few croutons.

Serves 6–8.

Note: Use a fresh baguette, but if using stale bread, add more butter and olive oil to the mixture.





ÉTUDES, Opus 25

Étude No. 2 in F Minor (1836)

Riz marocain en poche (Little pockets filled with Moroccan rice)

The exotic rice mixture represents the chromatic, tight, colorful notes played by the right hand. The tofu pockets are the three-note slurs in the left hand, holding the vivid music of the right hand together.

- 1 oz. dried golden raisins
- 1 oz. dried cranberries
- ½ cup dry white wine
- 1 can Inarizushi (about 15-17 pieces)*
- 1 cup basmati rice
- 1 ½ cups water
- 1 ½ Tbsp. olive oil
- ¼ tsp. saffron
- 2 tsp. sea salt
- a few pinches of saffron
- ¾ cup chopped mint

In advance (either a few hours or overnight) soak the golden raisins and cranberries in the white wine and ½ cup water.

In a rice cooker (or saucepan), add the rice, water, olive oil, saffron, and salt. Drain raisins and cranberries and stir into the mixture. Cook according to the directions on the package of rice.



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In the meantime, open the can of Inarizushi and place each pocket on a paper towel to dry.

When rice is cooked, pour into a large bowl and add the chopped mint. Stir to combine. Fill each Inarizushi with the rice mixture, then place on a serving dish with sides tall enough to hold the stuffed pockets upright.

Makes 15-17 pockets.

**Inarizushi are sweet tofu pockets, and can be found in Asian groceries, specialty shops, or online.*





ÉTUDES, Opus 25

Étude No. 3 in F Major (1836) **Vol-au-vent**

The term vol-au-vent means “flying in the wind.” In this Étude, the main pattern—present in both hands—feels like a bird flapping its wings. The chicken filling inspires thoughts of flitting birds, while the shiitake and ginger add an inspiration of faraway lands.

- ½ cup candied ginger
- 1 ½ lbs. boneless skinless chicken thighs, trimmed
- 2 bay leaves
- ½ lb. shiitake mushrooms, cleaned and sliced
- ½ cup minced shallots
- 3 cloves of garlic, minced
- 1 ½ Tbsp. fresh rosemary, chopped, + more to garnish
- 1 ½ Tbsp. olive oil
- 1 ¼ tsp. salt
- 1 tsp. freshly ground black pepper
- 2 Tbsp. butter
- ¼ cup Wondra flour
- 1 ½ Tbsp. milk
- the juice of 1 lemon
- 12 vol-au-vent puff pastry shells

Place the ginger in a bowl and cover with water. Soak for 2 hours.



In a medium saucepan, heat a tablespoon of olive oil, then sauté half of the shallots and the garlic until soft. Add the chicken, bay leaves, 1 tsp. each of salt and pepper, and enough water to cover, and simmer over medium heat 25-30 minutes. When the chicken is cooked, skim the fat from the top of the liquid, remove the meat, allow it to cool, and then dice. Retain the cooking liquid.

Meanwhile, in a large frying pan, heat $\frac{1}{4}$ of the remaining olive oil and sauté the remaining shallots until soft. Add the mushrooms, 1 $\frac{1}{2}$ tsp. salt, 1 tsp. pepper, and 1 Tbsp. butter, and sauté until the mushrooms are crispy.

Cook the pastry shells according to the package's directions.

Drain the ginger and chop finely.

For the sauce, melt the butter in a small saucepan. Add the flour and cook until it just starts to brown a little. Add the milk, combine, and then add the retained cooking liquid (about 1 $\frac{1}{2}$ cups) little by little until you have a thick Béchamel sauce. Stir in the chicken shiitakes, ginger, and lemon juice, and 1 tsp. of salt.

Remove the lids from the pastry shells, fill with the mixture, and then replace the top. Garnish with a sprig of rosemary.

Serves 12 as an appetizer, 6 as a main course.





ÉTUDES, Opus 25

Étude No. 4 in A Minor (1832-1834) **Danse de crevettes à la sauce piquante** **(Dancing shrimp with spicy sauce)**

This piece's regular, bouncing left hand combined with syncopated short chords in the right immediately inspired me with images of shrimp jumping and dancing in and out of the water. The spicy sauce adds the sharpness of this Étude's character.

- 2 lbs. large shrimp (preferably with the heads intact)
- ½ cup mayonnaise
- 1 tsp. whiskey
- 1 tsp. chipotle powder
- 1 Tbsp. salt
- 1 bunch of fresh thyme
- 2 large handfuls of baby arugula
- 1 frisée lettuce

For the sauce:

In advance if possible, stir together the mayonnaise, whiskey, and ½ tsp. of the chipotle powder. Cover and refrigerate until ready to serve.



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For the shrimp:

Rinse the shrimp. In a large pan with a lid, pour 3 cups of water and add the remaining chipotle powder and salt. Bring the liquid to a boil, add the thyme and shrimp, cover, and cook until opaque and pink, about three to five minutes, depending on the size of the shrimp. Drain and cool immediately.

To serve: Make a bed of arugula and frisée on a large round platter. Place a bowl with the mayonnaise sauce in the middle, and arrange the shrimp in a ring around the outside.

Serves 10-12 as an appetizer.





ÉTUDES, Opus 25

Étude No. 5 in E Minor (1832-1834)

Délices de la rivière et de la mer (River and sea delight)

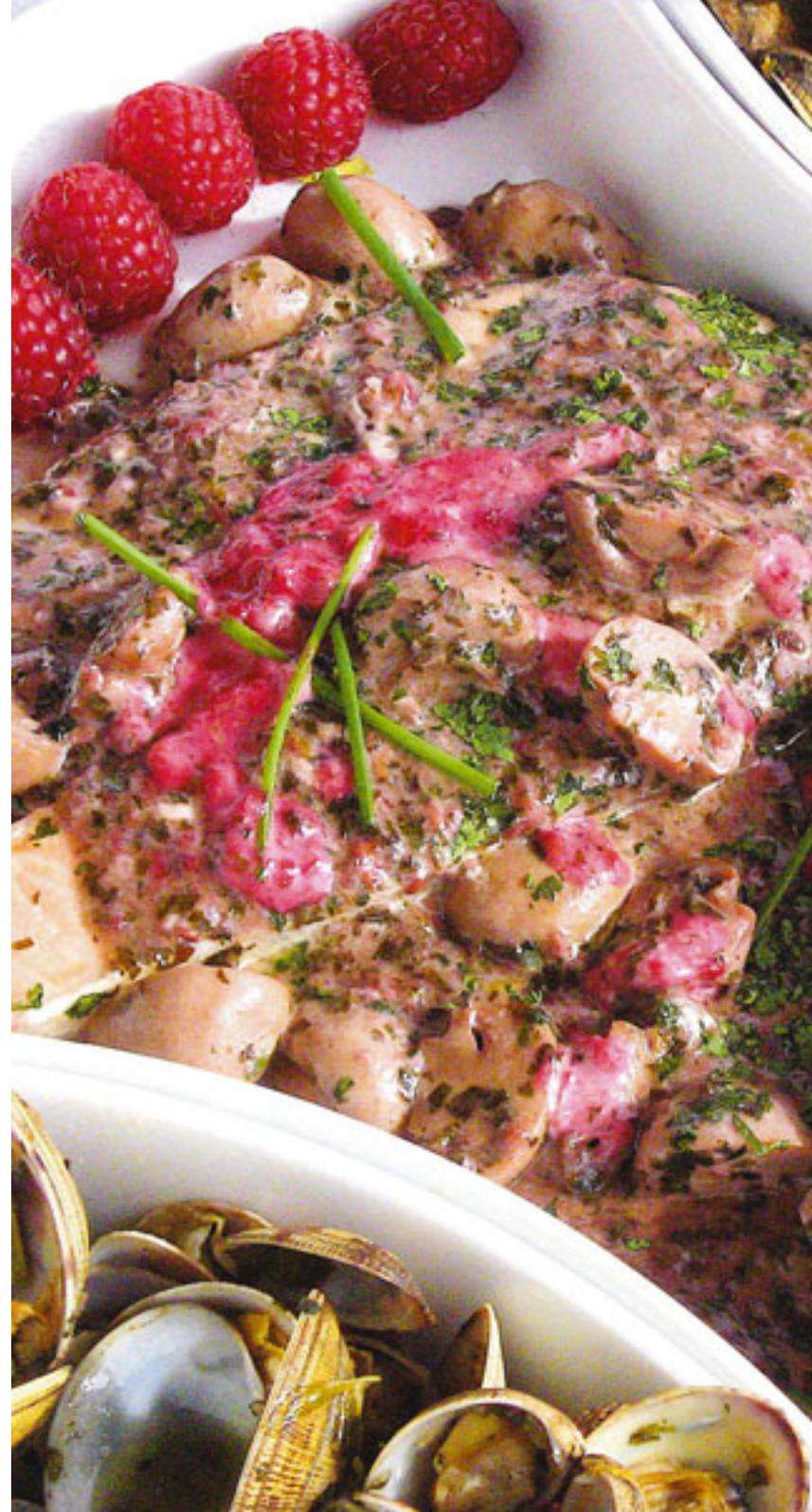
This is another ABA-form Étude. “A” is a short, lively, repeated pattern that pops open like clams do as they cook. “B” arrives, majestic, graceful, sweet, and rich—like the salmon in its raspberry-mushroom cream sauce—and then “A” returns, still popping!

For the clams:

- 2 lbs. small clams
- ½ bunch Italian parsley, minced
- 3 stalks of celery, sliced into 1/2-inch pieces
- 2 large shallots, minced
- 3 cloves of garlic, minced
- 2 Tbsp. butter
- 2 Tbsp. olive oil
- 1 Tbsp. lemon zest
- 1 Tbsp. orange zest
- 1 ¼ tsp. salt
- 1 tsp. pepper

For the salmon:

- 2 lbs. filet salmon, with skin
- 20 oz. white mushrooms, cleaned and thinly sliced
- 1 large shallot, minced
- 4 Tbsp. olive oil
- 3 Tbsp. butter
- 1 tsp. salt
- 2 Tbsp. white wine



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- ¼ tsp ground nutmeg
- 6 Tbsp. cream
- ⅔ cup chopped chives
- 1 cup raspberries
- 1 Tbsp. soy sauce
- 1 tsp. balsamic glaze

For the clams:

Soak the clams in water to remove any sand. In a medium-sized pot, sauté the shallots, garlic, and celery in 2 tablespoons olive oil until the celery is tender. Add the butter, 2 more Tbsp. olive oil, lemon and orange zest, and parsley, and sauté for about one minute more. Add clams and ½ cup water, cover and steam until the clams open, about 5 minutes.

For the salmon:

In a large frying pan, sauté the shallots and mushrooms in 3 Tbsp. olive oil until soft. Add the butter, salt, nutmeg, and white wine, and cook until the liquid is reduced. Stir in 2 tsp. of the cream and remove from heat. Set aside and cook the salmon.

Heat the remaining olive oil in a large frying pan. Place the salmon, skin side down, in the pan, and sauté on medium heat for about six minutes. Add the soy sauce, turn, and sauté for another six minutes, or until cooked. Peel off skin and place in the center of the serving dish.

Return the mushrooms to the heat and stir in half of the chives, half of the raspberries, and the balsamic glaze. Pour over salmon.

Plate the clams on either side of the salmon. Garnish platter with remaining chives and raspberries.

Serves 6-8.





ÉTUDES, Opus 25

Étude No. 6 in G-sharp Minor, “Thirds” (1832–34) **Double collier de pastèque au sirop de menthe** **(Double watermelon necklace with mint syrup)**

The double necklace of watermelon balls illustrates the crisp thirds played by the right hand. The syrup and mint are the gracious melodic and harmonic complements Chopin adds through the left hand.

- 1 large watermelon
- ½ cup finely chopped fresh mint
- ½ cup sugar
- 2 cups water
- 6 drops peppermint extract

In a small, heavy saucepan, bring the sugar and water to a boil, and continue to boil for 20 minutes (it will just begin to thicken and cling to the back of a spoon). Remove from heat and add the peppermint extract. Set aside to cool.

Open the watermelon, and use a melon baller to make about 50 balls. Arrange them on a large plate in 2 concentric circles, like a double necklace.

Drizzle the syrup on the watermelon and decorate with the fresh mint.

Serves 10–12.





ÉTUDES, Opus 25

Étude No. 7 in C-sharp Minor (1836) Tiramisu

This is one of my favorite Études—and one of my favorite recipes—and both are inspired by Italy. The soprano (raspberry flavor) and bass (the coffee) are singing to and with each other, accompanied by the constant pulse of life (the lady fingers and zabaglione). Musically, the three elements are composed in layers, as is this particular Tiramisu construction, presented in a trifle bowl.

- 2 cups espresso
- 1 Tbsp. sugar.
- ½ cup Kahlua
- ½ tsp. vanilla
- 1 cup + 1 Tbsp confectioners sugar
- one 250 gram package of ladyfingers
- 1 ½ lbs. (750 g.) mascarpone
- 12 eggs, separated
- ¼ cup Chambord (French raspberry liqueur)
- 1 tsp. cocoa powder (optional)

Prepare the espresso then add the sugar. Allow to cool.

Make the zabaglione: In the top of a double boiler over lightly simmering water, combine the egg yolks, 1 cup of sugar, and the Chambord. Cook for about 10



minutes (stirring constantly to make sure you don't scramble the eggs), until the mixture thickens and begins to form a ribbon. Allow to cool slightly.

Spoon the mascarpone in a large bowl. Slowly add the zabaglione and stir until you have a smooth mixture.

Construct the tiramisu:

In a shallow bowl, combine the espresso, Kahlua, and vanilla. One by one, briefly dip the ladyfingers in the liquid, then arrange them side-by-side in the bottom of the trifle bowl, ultimately making a tight, solid layer. Next, top the ladyfingers with a generous amount of the zabaglione/mascarpone mixture. Repeat the ladyfinger/cream layering until you've used up all the mascarpone mixture. Top with a dusting of cocoa powder, if you wish.

For best results, make the tiramisu a day in advance.

Serves 12.





ÉTUDES, Opus 25

Étude No. 8 in D-flat Major, “Sixths” (1832–34) **Belgian endives topped with breadcrumbs and cheese** **(Chicons gratinés)**

In this Étude, each hand presents itself on the keyboard like a fan. The right hand plays a succession of sixths, each represented by half an endive. The top is a light seasoning, slightly sweet and crispy. While the cooked endives lose their crunchiness, they keep some of their leafy texture, and a little bit of sugar makes their bitterness disappear.

- 6 Belgian endives
- ¼ cup butter
- ¼ cup water
- ½ tsp. salt
- 1 tsp. sugar
- 2 Tbsp. breadcrumbs (from one slice of raisin bread)
- 3 Tbsp. grated Emmenthal cheese)

Cut off the hard part of the root of each endive (not too far, as not to separate leaves) and slice each one in two the long way (to obtain 12 long thinner halves)

In a large pan, melt the butter until it begins to bubble. Place the endive halves face down, with the center towards the middle of the pan, and sprinkle with the salt,



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water, and sugar. Cook on low heat for 10 minutes, then flip endives (try to keep the leaves together) and sauté for another ten minutes.

Meanwhile, make the topping by combining the breadcrumbs and Emmenthal.

Transfer the endives to an ovenproof plate, sprinkle the breadcrumb/Emmenthal mixture on top, and broil for a few minutes, until brown.

Serves 6.





ÉTUDES, Opus 25

Étude No. 9 in G-flat Major, “Butterfly” (1832-1834) **Parc de papillons aux fruits exotiques (Butterfly park with exotic fruits)**

The bright colors in this fruit salad are at the heart of this light and crispy Étude. In their husks, the cape gooseberries reflect the title “Butterfly,” and the rosewater evokes the scent of the garden in which it flutters.

- 2 star fruit, trimmed and cut into thin slices
- 2 kiwi, peeled and cut into thin slices
- 7 oz. cape gooseberries, in their husks
- 6 oz. raspberries
- 6 oz. blackberries
- 5 oz. blueberries
- one 15-oz. can lychees in heavy syrup
- ¼ tsp. rosewater

Drain the lychees and retain the syrup. Remove the husks from half of the cape gooseberries. Play with the fruits: put some of the gooseberries and blueberries into the lychees, and some of the blueberries into the raspberries. Make the remaining gooseberries into butterflies by opening the husks.

For the sauce: Combine ¼ cup of the lychee syrup with the rosewater. Set aside.

Layer the bottom of a platter or large serving bowl with the star fruit and kiwi. Arrange the rest of the fruit on top. Just before serving, drizzle the lychee/rosewater mixture over the top and toss gently.

Serves 8-10.





ÉTUDES, Opus 25

Étude No. 10 in B Minor, “Octaves” (1832-1834) **Ribs et haricots princesses (Ribs and thin green beans)**

The rib/bean/rib arrangement matches the Étude’s A-B-A form: The spicy ribs are the fiery “A” sections, while the beans are the more melodic, sweet middle. The length of the ribs and green beans symbolizes the octaves comprising the compositional core of this piece.

For the ribs:

- 4 lbs. sliced pork spare ribs
- 2 Tbsp. chipotle powder
- 3 Tbsp. honey
- 2 Tbsp. olive oil
- 1 Tbsp. salt
- 1 Tbsp. freshly ground black pepper
- 5 bay leaves
- 1 head of garlic, peeled and crushed
- ½ cup water

For the beans:

- 3 oz. dried golden raisins
- 2 lbs. green beans, trimmed and washed
- ½ medium sweet onion, finely minced
- ¼ cup parsley, finely chopped

For the ribs: Combine chipotle, honey, olive oil, salt, and pepper. Coat ribs and marinate a few hours or overnight.



Preheat oven to 250°F. On a baking sheet, place a large sheet of aluminum foil (enough to make a tent over the ribs). Put the marinated ribs on the sheet, top with bay leaves, and drizzle the water. Make a tent with the aluminum foil, completely sealing tops and sides to ensure no steam escapes. Bake for 2 hours, or until very tender, depending on size of ribs.

When the ribs are done, open the tent (be careful to avoid the hot steam). Discard the bay leaves and drain the liquid into a saucepan (skim off as much fat as possible), bring to a boil, and reduce until it thickens. Brush the resulting sauce onto the ribs, and either return to the oven for 10 minutes at 400°F, or broil until brown.

For the beans: Soak the raisins in water for a few hours or overnight. Drain.

In a large pan, boil enough water to cover the beans with ½ tsp. salt. Blanch beans until bright green and just tender. Drain and toss with an additional 1 Tbsp. sea salt. Either toss green beans with raisins, onions, and parsley, or when plating with the ribs, top beans with onions, raisins, and parsley.

To Serve: Arrange in three sections on a platter, ribs on the ends, beans in the middle.

Serves 8-10.





ÉTUDES, Opus 25

Étude No. 11 in A Minor, “Winter Wind” (1834) **Pour une nuit d’hiver (For a Winter Night)**

This hearty dish is inspired by the Étude’s title. The opening of hunting season is announced at the beginning and is present in the left hand throughout the piece. A chromatic ring of Brussels sprouts and carrots—and their presence throughout the dish—represents the right hand’s role as the winter wind, wildly circling and rolling down.

- one beef tenderloin (approx. 4 ½ lbs.) cleaned and cut into 1-in. pieces
- 30 oz. Brussels sprouts
- 1 lb. new potatoes
- ½ lb. beets, cooked and peeled
- 1 ½ lb. large carrots
- 4 very large chopped shallots
- 1 large onion chopped
- 1 cup all-purpose flour
- 1 Tbsp. salt
- ¼ cup + 5 Tbsp. olive oil
- ¼ cup + 4 Tbsp. butter
- 1 bottle robust red wine
- 5 bay leaves
- 3 tsp. dried oregano
- 3 tsp. dried thyme
- 1 Tbsp. sugar
- ½ cup heavy cream
- 1 cup water
- salt



Pat meat thoroughly dry with a paper towel. In a large shallow bowl combine flour and 1 Tbsp. salt. Dust the meat with the mixture.

In a Dutch oven, heat ¼ cup olive oil and ¼ cup butter over high heat. Sauté shallots and onion until translucent. Add meat and brown. Slowly stir in wine, bay leaves, sugar, and 2 ½ tsp. each thyme and oregano. Cover and cook on low heat for 2 hours, stirring periodically.

Meanwhile, prepare the vegetables:

For the Potatoes: Boil 1 quart of water with 1 tsp. salt. Add potatoes, cook until barely tender. Drain and set aside.

For the Brussels sprouts: Wash, trim, and score the bottom of each with an “x” about ¼ inch deep. In a sauté pan heat 4 Tbsp. butter. Add sprouts; then sprinkle with ¼ tsp. salt. Cook over medium heat until brown. Add ½ cup water, cover, and steam until tender. Remove from pan and set aside.

For the beets: Cut into quarters. In a sauté pan, heat 3 Tbsp. olive oil. Add beets, ¼ tsp. salt, and ¼ tsp. each dried thyme and oregano. Sauté on high for five minutes. Remove beets and set aside, but keep the oil in the pan for the carrots.

For the carrots: Cut carrots into ¾ inch discs, separating the larger half from the smaller. Add 2 Tbsp. oil to what is left over in the pan from the beets. Add the large pieces of carrots and ¼ tsp. each dried thyme and oregano. Sauté for one minute on high, then add ½ cup of water, cover, and steam for five minutes. Add remaining carrots and cook until browned and just tender. Remove from heat and set aside.

Set aside an equal number of large carrots and Brussels sprouts (enough to ring your serving dish).

As the meat nears the two-hour mark, add vegetables and potatoes (except those you have set aside for decoration), the heavy cream, and additional salt to taste.

Serve stew in a large round serving dish. Decorate the rim with an alternating line of carrots and Brussels sprouts.

Serves 8 to 12.





ÉTUDES, Opus 25

Étude No. 12 in C Minor (1836) **Croquembouche**

This final Étude is the peak of Chopin's piano celebration, bringing this cycle to a culminating end in the key of C major. The pièce montée, made of profiteroles and surrounded by crunchy caramel, represents the rich melody supported by the exciting rising and falling crisp arpeggios.

For the crème pâtissière:

- 6 egg yolks
- ½ cup + 1 Tbsp. sugar
- 6 Tbsp flour
- 2 ½ cups milk
- 1 vanilla bean, split
- ½ tsp. ground ginger

For the Pâte à choux:

- 4 large eggs
- 2 large egg whites
- 10 Tbsp. unsalted butter, cut into 10 pieces
- 4 Tbsp. whole milk
- 12 Tbsp. water
- 3 tsp. granulated sugar
- ½ tsp. table salt
- 1 cup unbleached all-purpose flour, sifted

For the caramel:

- 2 cups water
- 1 cup sugar



For the profiteroles:

Make the crème pâtissière:

In a bowl, beat egg yolks and $\frac{1}{3}$ of the sugar until it's pale yellow and forms soft ribbons. Sift in the flour and mix well.

In a saucepan over medium heat, combine the milk, the rest of the sugar, and the vanilla bean, stirring frequently as to not burn the milk. As soon as the mixture bubbles, slowly pour $\frac{1}{3}$ of it into the egg mixture, stirring vigorously, so as not to curdle the egg. Slowly stir in the rest of the hot milk, bringing everything up to temperature. Pour the mixture into the saucepan and cook over medium-low heat, stirring constantly, until it eventually begins to boil and thicken. Pour into a bowl and cover with plastic wrap (which should touch the liquid, helping to avoid any skin to form on the surface). Allow to cool.

For the Pâte à choux:

Adjust oven rack to middle position and heat oven to 425°F. Spray large (12" x 18") baking sheet with nonstick cooking spray and line with parchment paper. Set aside.

Beat eggs and egg white together in a small bowl. Keep exactly 1 cup; discard any extra.

Bring butter, milk water, sugar, and salt to a boil in a small saucepan over medium heat. When the mixture reaches full boil and the butter is fully melted, remove saucepan from heat and stir in flour with a spatula (flour should be fully incorporated and clearing the sides of the pan). Return saucepan to medium heat and cook, stirring constantly, using a smearing motion, for three minutes, until the mixture is slightly shiny with a wet-sand appearance, and tiny beads of fat appear on the bottom of saucepan (the temperature of the paste should be 175-180°F on an instant-read thermometer).



Immediately transfer mixture to food processor or mixer with a paddle attachment and mix for a few seconds to cool slightly. With machine running, gradually add eggs in a steady stream. When all the eggs have been added, scrape down the sides of the bowl, then process for 30 seconds until smooth, thick, sticky paste forms.

Pour the paste into a pastry bag fitted with a ½-inch plain tip. Twist top of bag and pipe paste into 1-inch mounds on the baking sheet, spacing them about 1 inch apart.

Use the back of a teaspoon or your finger dipped in cold water to smooth the shape of the mounds. Bake for 15 minutes (do not open the door), then rotate the pans 180°, reduce temperature to 375°F, and continue to bake until golden brown and fairly firm (puffs should not be soft and squishy), 8 to 10 minutes longer. They should have a nice golden brown exterior; if you remove them too early, they won't hold their shape.

For the caramel:

Boil the water and sugar in a heavy-bottomed pan, stirring frequently, until a candy thermometer reads 300°F, about 30-40 minutes. Use immediately.

To construct croquembouche:

Fill each puff with a teaspoon of the pastry cream. Place a form in the shape of an upside-down cone on a plate (use strong paper or cardboard and cover with parchment paper). Using the caramel as glue, stack the filled puffs over the form until you end up with a tall, conical pyramid of the filled puffs. Drizzle any remaining caramel over the top.

Serves 10-12.



