

LOBEL'S

MEAT
and
WINE

GREAT
RECIPES FOR
COOKING AND
PAIRING

IS'EN BOUTE

By
Stanley, Leon,
Evan, Mark, and
David Lobel

with Mary Goodbody and David Whiteman

Photographs by James Baigri

江苏工业学院图书馆 LOBEL'S MEAT and WINE 蔽书章











LOBEL'S

MEAT and WINE

GREAT RECIPES FOR COOKING AND PAIRING

by Stanley, Leon, Evan, Mark, and David Lobel with Mary Goodbody and David Whiteman

Photographs by James Baigrie

CHRONICLE BOOKS

Text copyright © 2006 by Morris Lobel and Sons Inc.

Photographs copyright © 2006 by James Baigrie.

All rights reserved. No part of this book may be reproduced in any form without written permission from the publisher.

Library of Congress Cataloging-in-Publication Data available.

ISBN-10: 0-8118-4732-2 ISBN-13: 978-0-8118-4732-2

Manufactured in China.

DESIGNED BY Jacob T. Gardner
PROP STYLING BY Alison Attenborough
FOOD STYLING BY Barbara Fritz
TYPESETTING BY Blue Friday

Distributed in Canada by Raincoast Books 9050 Shaughnessy Street Vancouver, British Columbia V6P 6E5

10 9 8 7 6 5 4 3 2 1

Chronicle Books LLC 85 Second Street San Francisco, California 94105

www.chroniclebooks.com

Writing this book has been enormously rewarding and would not have been possible without the help of many people. Thanks to Mary Goodbody and David Whiteman, whose collaboration with us made this book possible. Thank you to our agent Jane Dystel, who saw the project through from start to finish, and to Bill LeBlond, Amy Treadwell, and the rest of the team at Chronicle who turned our manuscript into a beautiful book. The book would be far less rich were it not for the keen palates that participated in our occasionally formidable wine and food tastings. We are especially grateful to Melissa Delvecchio, Patty Pulliam, and Sergei Boyce. We also benefited from the advice of a number of excellent wine merchants in both New York and Connecticut, and we're expressly thankful for the unflagging help of the entire staff at Nancy's Wines for Food in Manhattan. And a very special thanks to Professor Everett Bandman at the University of California at Davis, whose insight into the science of meat and wine cookery helped shape our thinking in chapter two. We also thank our employees, customers, and friends who make practicing the art of butchery an everyday joy for each of us. And nothing we do would be as gratifying as it is without the loving support of our families.



CONTENTS

Foreword...page 12

Introduction...page 16

CHAPTER 1

How to Choose Food-Friendly Wines...page 19

CHAPTER 2

Cooking with Meat and Wine in Today's Kitchen...page 27

CHAPTER 3

Beef...page 38

CHAPTER 4

Veal...page 72

CHAPTER 5

Pork...page 98

CHAPTER 6

Lamb...page 124

CHAPTER 7

Chicken and Rabbit...page 150

CHAPTER 8

Game Birds and Other Game...page 178

CHAPTER 9

Organ and Mixed Meats...page 194

CHAPTER 10

Stocks and Seasoning Pastes...page 210

Index...page 218

Table of Equivalents...page 223

Foreword

We in the English-speaking world are blessed in our culinary literature. Our bookstores and libraries are filled with wonderful cookbooks, and wonderfully enlightening books about food. Every year, in my estimation, brings at least half a dozen new, top-flight titles that immediately go to the head of this class—and I'm delighted to predict that food-lovers will install *Lobel's Meat and Wine* there, embracing it as one of the very best new collections of recipes that has been published in a long time.

Compelling as that is, however, there is another reason for the signal importance of this groundbreaking book. Yes, our literature is rich in culinary information—but when it comes to books that intelligently and accurately discuss the pleasures of food and wine together, our storehouse of published knowledge is meager.

And that's why I'm particularly excited. *Lobel's Meat* and Wine is that extremely rare book that will actually teach you how to think about popping corks any time you're setting forks.

Why is there such a paucity of good advice on this subject?

The reason, I submit, is a simple one: Arbiters of taste, when it comes to these oeno-gastronomic matters, have been lazy. By and large, they accept the standard body of advice that has come down as "wisdom" and direct most of their efforts to applying that advice to various contemporary foods—to ethnic cuisines that have come into vogue, to new types of ingredients that have become accessible and popular, to creative innovations of chefs that need wine matches.

In precious few cases have these "arbiters" questioned the standard body of advice itself, or put in the hard work required to intelligently challenge it. Consequently, most Americans with a newborn interest in pairing wine with food are taught the oversimplified rules of color-coding: white wine goes with fish, and red wine goes with meat. For many, there is no access to thought more sophisticated than this, and so color-coding endures as the chief criterion of wine selection.

When intrepid gastronomes want to dig a little deeper into this subject, they hit another kind of wall in the literature—the oft-repeated, classic belief that matching food and wine is based on matching a main ingredient with a grape variety. "What should I drink with lobster?" goes the query. "Chardonnay!" comes the knee-jerk answer. Forget the fact that "Chardonnay" can be the grape variety in a thin, acidic wine from a cold summer in northern Burgundy that lands on your palate like a squeeze of lemon juice, or that Chardonnay can be the basis of the thick, almost-sweet, high-alcohol juice produced in a sweltering California Central Valley summer that lands on your palate like a Mack truck. And let's not even consider how many different kinds of dishes, with different kinds of wine demands, can contain lobster as a main ingredient.

When wine lovers realize the absurdity of this strategy, they usually graduate to another, one that gets considerable play in the literature: matching flavors in food and wine. Unfortunately, this too is antediluvian thinking that needs considerable freshening. Distressingly, there are many matchmakers who get the ball rolling by determining a chief flavor in a dish—say, the flavor of raspberries in a salad dressed with a raspberry vinaigrette. Then they set out to find a wine that makes wine tasters say, "Oooh! Nuances of raspberry!" I don't deny that sometimes a flavor correspondence pays off in a small way—but looking for it, in my opinion, should never be the primary path in the search for a good match.

One of the initial joys of Lobel's Meat and Wine is that none of this old-fashioned, unquestioned nonsense is rehearsed again for the millionth stale time. The Lobels have crashed through to the only prescriptive system for food-and-wine matching that I think makes any sense: an anticipation of the ways in which the very basic food-flavor components of sourness, sweetness, bitterness, and saltiness interact with wine. With the help of David Whiteman, their terrific food-and-wine consultant, they add to this an equally logical view of the way in which the basic wine components of alcohol, tannin, oak, and fruitiness play with food. They present it all in one of the most well organized, clearly written, and logically argued discussions of matching wine with food—in this case wine with meat that I've ever seen in a major cookbook, in an essay that is alone worth the book's cover price.

Then they do something that most authors on this subject never do-they get empirical. I mean highly empirical. At the time of recipe development, the Lobels, in addition to cooking up a storm, also opened myriad bottles of wine with each dish, testing their hunches, rolling the dice on long shots, and restlessly looking to prove their principles with specific, real-world wine choices . . . or overturn them entirely. They did find a few surprises, but, generally speaking, the principles articulated early in the book indeed held very well—and we are the beneficiaries, because we come away with a wealth of very specific, scrupulously tested and quite wonderful wine choices to go with the book's marvelous recipes for meat and poultry. To gild the lily, there are choices that teach, choices from which we can learn something, expressed in language that facilitates learning.

Listen to the way they discuss wine choices for a Catalan-style veal stew made with prunes and potatoes (page 84): "Because veal itself is fairly neutral . . . we looked to the ingredients that surround it. Here, the ripe sweetness of prunes . . . steered our choices. As we've stated elsewhere, when there's sweetness in a dish—even just a little—it usually tastes better with a white wine that has a touch of sweetness itself or a red that has a rich core of fruit flavors . . . In either case, what you don't want are wines that are bone-dry, austere, or, for reds, tannic."

When the Lobels go on to recommend two Spanish whites, a California Chenin Blanc, an unusual red from the Costers del Segre in Spain, and a Napa Valley Cabernet-Merlot blend—specific bottles of them—you just know you're in good hands. And if you've read the introductory material at the front of the book, you know exactly why. You're even on your way to needing no wine recommendations at all, since they guide us in how to apply the logic ourselves.

Another good example of this process-and note how the Lobels' savviness about meat and the art of cooking it has a beneficial impact on their thinking—is the discussion of the wine choices for the Tuscan roast loin of pork with rosemary, sage, and garlic (page 111): "Though boldly flavored on the outside with herbs and garlic, this pork loin roast still presents, in the end, a very delicate mouthful of pork. Although most of the Sangiovesebased Tuscan wine favorites would work quite well with this classic dish, some are better than others. It is not the particular flavors of these wines that matter; it's their relative weights and textures. Among the many subregions of Chianti itself, we found that the regular, normale, bottlings harmonize best. These are medium-to medium-full-bodied wines with warmly tart black cherry flavors; their tannins offer support and no more. Wines like this should go down without a catch; bigger wines will breathe too much of their alcoholic fire into the delicate pork."

And then come the specific bottles recommended, which I am, of course, completely ready to honor.

One benefit of this close, dish-by-dish analysis in Lobel's Meat and Wine is that you get a lot of details focusing on ingredients beyond meat alone. I loved the book's discussion of wine and cream in the recommendations for a venison stew with grappa-herb cream (page 189): "When it comes to wine, cream is a strange thing . . . Wines with too much tannin, too much acidity, and too much body clash with the soft richness of this creamy stew. This is a question of degree because a lightly tannic, lightly acidic, and moderately rich wine works just fine with this great venison stew."

How nuanced the thought ... and how true the words!

Another type of discussion that sometimes occurs in the dish-by-dish analysis is also of great value: a look at the food matching attitudes of some modern wine drinkers, attitudes which impede the acceptance of appropriate matches. In a consideration of wine choices for Creamy Chicken Livers with Vin Santo (page 205), the authors comment:

"Though wine gods and taste-meisters may hurl lightning bolts, we found that a glass of chilled, sweet, nutty Vin Santo, Tuscany's distinctive dessert wine, tastes best with this. Yes, a number of Tuscan dry reds and whites are quite good, too, so drink them if the thought of consuming liver with a sweet wine makes you squirm ... Overall, we find that truly great wine and food matches are rare. It's much more fun to play along when a match like this presents itself, a match that, it should be said, wouldn't have struck anybody as strange as recently as a hundred years ago when restaurants and dinner hosts frequently matched meat and sweet wine."

Finally—as valuable as all of this material is—there is one section of the book that absolutely veers into virgin

food-and-wine territory, an area of ossified assumptions about cooking with wine that no one, in my experience, has ever had the gumption to question. But the Lobels do—and the result is a series of revelations about meat and wine that should appear as headlines in every responsible gastronomic publication.

In the second chapter, entitled "Cooking with Meat and Wine in Today's Kitchen," the Lobels report on a series of very elaborate, highly controlled experiments that tested the old truths about marinating meat in wine and selecting wine for cooking.

To give you some idea of the ambitious completeness of these tests: In the marinade experiments, they began with a two-fold division—long marinating and short marinating. For the long marinating, five different kinds of wine marinades were used (among the variables were raw wine versus cooked wine and salted wine versus unsalted wine). In the short-marinating experiment (included because chefs might use short marinating for a higher-quality cut of beef), the authors juggled such factors as the reduction of wine or the inclusion of shallots, and also prepared a nonmarinated piece of meat as a quality-and-comparison control.

The discoveries they made, to say the least, were significant, enough to warrant your complete attention before you ever dip a piece of meat again in a wine marinade.

But it went further still. The Lobels then set out to gain some insights—and challenge some mindsets—about the general selection of wine for cooking. They chose eight wines that were all over the stylistic playing field, four whites and four reds. They oversaw a series of tests, divided into long-cooking tests and short-cooking tests, to see how wine performs in different cooking contexts. In their carefully documented report, the reader is privy along the way to all kinds of insights concerning the

selection of wine for cooking, as well as the science behind it. In the end, happily, the results are ringingly clear, anything but random or arbitrary: a list of eight principles emerges, gleaned from all the experiments, that you are well advised to consult before you ever again choose a wine to go into your cooking pots.

I loved reading about these experiments for many reasons—experiments so indicative of the Lobels' spirit, a spirit that infuses this book. They are people who know a great deal about food and wine, but, invitingly, they seem here to be saying, "We don't know anything at all—until we meticulously test what we thought we knew." In Lobel's Meat and Wine, you can share in this joyful testing by reading the first chapters—and then you can enjoy its aftermath in the recipe chapters, with page after page of learned, sensible, accurate commentary on specific wines with specific recipes.

With all the insights that this cookbook provides, it comes almost as a bonus that you can turn to it again and again to prepare incredible food to make yourself, your family, and your friends extremely happy.

And you don't have to think twice about what to pour.

David Rosengarten

Introduction

We represent five generations of butchers, three generations of whom have been selling meat to New Yorkers since the 1930s. Today, Lobel's, our small shop on the Upper East Side of Manhattan, has an international reputation for selling the best meat available. We also have an extremely loyal local clientele.

We come by these accolades with hard work, dedication to the best, and a commitment to our customers, regardless of where they live. We spend our days helping the world's most discerning cooks buy the exact cuts of meat they want. We are passionate about treating our customers fairly and graciously and sharing our expertise when they have any questions, big or small. And, believe us, they have questions! Most are about meat, many are about cooking, and as we've noticed in recent years, an increasing number are about meat and wine.

In our last book, *Lobel's Prime Cuts*, our goal was to help our readers learn to buy meat and poultry with confidence and to provide recipes for these cuts in keeping with contemporary tastes: healthful, simple dishes that incorporate fresh flavors, pairing the best meat available with complementary vegetables, grains, and legumes that integrate the entire meal in a deliciously symbiotic fashion.

With Lobel's Meat and Wine, our goal is to demystify an area of the culinary world wherein inexperienced and seasoned home cooks alike may feel doubt. This time we tackle the issue of bringing a knowledgeable eye to choosing wines for cooking and serving with home-cooked meals.

The Appreciation of Wine

Americans have a mixed and sometimes curious relationship with wine. In a culture where soft drinks and beer are ubiquitous, the regard for wine ranges from casual libation to educated enthusiasm and expertise. In strong contrast to much of Europe, where corked bottles of local "fresh" table wine are part of daily existence and fine cellars are taken for granted as regional treasures, many people in the United States do not encounter the notion of wine appreciation until they are adults.

In recent decades, however, an increased populist interest in fine cooking and wine appreciation has grown out of the proliferation of relaxed, welcoming top-quality restaurants and of sources on the subject on television and the Internet, in lifestyle publications such as custom cookbooks and more accessible wine journals, and in cooking classes and wine tastings for amateurs. As a result there is a much greater awareness of the world of wine and the wealth of information and potential experience within it.

Unfortunately, this positive movement can be derailed by overkill. The old intimidation joined by all the new information may blur into anxiety-producing vagaries on the subject for many of us. There are too many choices, too many ways for us to make a mistake, and so our curiosity may end with a few tried-and-true favorites, or we rely on wine merchants, sommeliers, and dinner guests to make our decisions.

With Lobel's Meat and Wine, we hope to provide an entry point to a better understanding of wine and how best to enjoy it, in command of your own kitchen and in the comfort of your own home. As opposed to an approach to wine where prized bottles are put on pedestals, our goal here is to capture and celebrate the less fussy European outlook, where the most important thing about wine is how it is enjoyed as part of a meal.

At Lobel's we sell only aged prime beef and veal and the highest-quality lamb, pork, and poultry. We never compromise on quality, and while it's not always easy to find prime beef and veal, we never fail. Prime beef and