



GROUPE ALAIN DUCASSE

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**ALAIN DUCASSE TO RELEASE *LE GRAND LIVRE DE CUISINE,*
*ALAIN DUCASSE'S DESSERTS AND PASTRIES***

English Edition To Be Published in October 2006

New York, NY – September 7, 2006 – From celebrated international chef Alain Ducasse comes the English edition of *Le Grand Livre de Cuisine, Alain Ducasse's Desserts and Pastries*, a comprehensive guide to making 250 signature desserts and pastries served at Ducasse's eateries around the world. Co-authored with Frédéric Robert, the tome covers in great detail the art of making desserts, pastries, candy, and other sweets. The book's delectable recipes range from inspired creations such as Chocolate Pizza to traditional treats like peach melba, soufflé, candied apples, and breads. The recipes illustrate the author's mastery of decidedly French and international favorites, including the American cheese cake, Italian "cannoli," and delicious viennoiseries" such as the chocolate panettone. This magnificent volume, available beginning October 2006, is the second in the Grand Livre de Cuisine series.

"I am overjoyed to present my favorite signature desserts and pastries through the publication of *Le Grand Livre de Cuisine, Alain Ducasse's Desserts and Pastries*," says Alain Ducasse. "Collaborating with Frederic Robert was the perfect experience for putting this volume together. Frederic possesses an unadulterated passion for the pastry arts and a truly skillful hand. This book relays the joy and appreciation for the pastry arts that we share. I hope that others will find joy and inspiration within its pages as they explore desserts from around the world that we offer with our own interpretations and special touches at my restaurants."

The user-friendly book, created for both the professional and home chef alike, contains more than 650 color photographs, including a full-page, close-up photo of each finished dish. In order to simplify more complex creations, cross-sectional drawings that clearly display the internal “architecture” of the dish are included. As a result, one can more easily understand the layout of the dish as well as the techniques employed to create the dessert. The volume also features an extensive appendix of techniques and terminology.

As the only chef in the world to own/operate three signature restaurants each honored with three Michelin stars, Alain Ducasse has developed an unparalleled expertise over the last 25 years in the art of good living and eating as well as hospitality, education, and publishing, which is expressed through his diverse business ventures. Frédéric Robert has spent the last 25 years working along side Alain Ducasse, overseeing the pastries, desserts, and breads for Mr. Ducasse’s restaurants, and has received numerous culinary awards.

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About the book :

Grand Livre de Cuisine

Alain Ducasse’s Desserts and Pastries

By Alain Ducasse, Frédéric Robert

Les Editions d’Alain Ducasse

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Available upon request: CD ROM with examples of pages and photographs

Preface

Alain Ducasse has already given me the honor of writing the preface for two of his books. It has always been a great pleasure for me to immerse myself in the thoughts of a master of one of the most mysterious arts of all time—cuisine.

Great cookbooks are not only about cooking. They bear witness to a civilization and a way of life. When you pick up a work by Apicius, Taillevent, La Varenne or Carême not only do you read extraordinary recipes, but you also understand the values of an era.

In the book you are holding, Ducasse deals with desserts. I will not ramble on about the very attractive program that he offers us. I will only make one comment that is very important to me.

I have noted that Ducasse's desserts return to the use of fruit—sometimes mixed with other sweets, but rarely dominated by them. This gives me some sort of personal satisfaction, as I have long deplored the fact that the use of fruits in desserts has lost so much ground in good restaurants. Undoubtedly, contemporary chefs have over the past few decades considered fruit to be too banal for the end of a meal or reserved for family events, and have felt an obligation to offer more original solutions too arduous to be made in home preparations.

Thus, there have often been—through an excessive concern for false subtlety—frightful disappearances. Around thirty years ago, we witnessed the disappearance or considerable shrinking of the hors d'oeuvre list. The hors d'oeuvre no longer existed. It had been replaced by a starter, a first course that has nothing to do with an hors d'oeuvre. You had to go to Capri or Palermo to rediscover great tables offering their guests a choice of hors d'oeuvre prepared early in the morning, served “all you can eat” style, and blending marvelously with a wide variety of vegetables, seafood and light deli meats.

We have also been the unwitting witnesses to the disappearance of vegetables. Real dishes made up of vegetables vanished. For a long time, you were only served those famous and dreadful “miniature vegetables” (more often than not vegetables chopped into small pieces) that vaguely crowded the meat or fish which had by then become the focal point of the meal. Fortunately this stupid fashion has recently ended, and our best chefs have understood or re-learned that the vegetable is a dish unto itself, not just some unlikely “garnish.”

I would also like to salute a certain return to soups and potages, which, after having been relegated to the hell of gastronomic reprobation, have resurfaced once again. As if the art of soup-making was not one of the most precious that has ever existed!

And now thanks to Alain Ducasse the same trend is happening with fruit, though not by themselves. Many desserts, certain great classics revised under his gaze, can also be considered one of his *tour de force*. However, I would like to celebrate this rebirth of nature, a nature sublimated by a great master and thus even more natural than Mother Nature herself.

Jean-François Revel of the Académie Française

Foreword

“...the art of the savory and the art of the sweet”

My father wanted me to go to cooking school, to learn how to master technology rather than waste my time and energy in haphazard apprenticeships. It is for this reason that, very early on, I entered the kitchen, whereas my dreams would have carried me more towards the bakery.

Still, I couldn't have found a better place to start off. At the end of my two years of hotel management school, I found myself in the kitchens of Alain Chapel, one of the best restaurateurs in the world. Not very gifted but hard-working, I learned the meaning of the words 'produce,' 'application,' 'beauty,' 'generosity,' and 'sensitivity.' As fate would have it, I came to meet another chef, Alain Ducasse, who would turn my culinary career head over heels. Two men, two brilliant chefs who, throughout my professional life, would provide me with the references that I have never relinquished, even after having moved on to the world of sweets.

I was quick to integrate and understand all of these contributions—from my pastry courses I learned discipline and technique, into which I sprinkled the subtlety and spontaneity gleaned from my first profession. Am I a *pâtissier*? I don't know—perhaps a would-be cook, but this book is the result of the combination of two specialties. Though branded with this duality, my training enabled me to reunite two different styles too often disassociated, the art of savory and the art of sweet cuisine. For me this union is natural, as everything in my work is governed by the love of things real, and of things simple.

Working with Alain Ducasse has opened and considerably broadened my horizons. I learned in particular that nothing should be taken for granted, nothing is certain, and life is just a series of new beginnings.

This book is the result of twenty years of history that are difficult to condense into a few lines, considering the extent to which they are loaded with extraordinary facts and events.

I could not put down my pen without thanking all of the pastry and kitchen chefs with whom I have had the privilege of working before writing this book. In particular, I would like to pay homage to a man who remained in the shadows despite his immense talent—Jean Audouze, Alain Chapel's pastry chef and a veritable dessert magician.

“My profession... a cook's pastry chef”

“From four directions defined by four main senses – crispy, moist, iced and hot—comes the superstructure of the art of desserts. These sensations must be gourmand without being too sweet. They must also appear in the exact continuity of a meal, keeping the spirit as defined right at the outset by the hors d'oeuvre. There must be no change in tone or gap between the savory and the sweet. Only the change in table décor should mark the transition and make the sweet instant materialize. From my time spent in kitchens I have also inherited this particular technique which consists of making a recipe in only a matter of minutes. It is this value of instantaneousness that I have been trying to develop more and more in my desserts, just like the most savory of pastry chefs.”

Frédéric Robert