

the beautiful and slightly daring food.

After selecting the number of courses you can afford to eat, what follows is a series of surprises because the menu is not a menu but a list of tantalising seasonal ingredients chosen that morning. With a lap-sized ivory linen napkin in place, I began to eat. Toasted lemon brioche with a silver teaspoon of Parmesan mayo topped with lemon zest was followed by a chilled red currant and tomato velouté with apple foam. Langoustines, pan-fried and served in a consommé of edible flowers and herbs, julienne vegetables, ginger, lemongrass and garlic, was almost upstaged by the simplest dish I've ever eaten: pan-fried turbot from Brittany with cabbage, a hint of nutmeg, grapefruit and celery leaf.

Barbot's underlying philosophy is of utmost restraint, each dish pared down and simplified to the essence of each perfect ingredient. Some ingredients are barely cooked — they are too perfect in their natural state to be tortured in any

way! Flavours are confidently

balanced, such as an unadorned saddle of juicy, pink lamb teamed with raw Japanese radish, green beans, eggplant with miso and a light reduction. A half-sweet, half-savoury course — potato and fromage

blanc mousse with vanilla ice cream and lemon thyme leaves — eased me into the line-up of desserts.

White chocolate and ginger mousse with milk emulsion and intense mango sorbet, a pear and apple clafoutis with apple mousse, fromage blanc emulsion and lime sorbet, and then a fresh but creamy mint ice cream melting instantly on the tongue. There was more to come. Jasmine eggnog served in egg shells, a platter of fresh fruit, madeleines and excellent coffee. At the end of this incredible meal, I realised that lime and ginger was a common thread linking each dish, running through the whole menu, joining the dishes together.

I didn't stagger out, because everything was so light and easy on the digestion, but I did walk for hours along the Seine reliving every intricately orchestrated detail of that phenomenal lunch. ■



## JAZZ CD REVIEW

# Cape crusader

**When I was in Cape Town** last November and December, I ate terrific pizza at Posticino, which, I believe, is second only to Trabella at the top of Corlett Drive in Johannesburg.

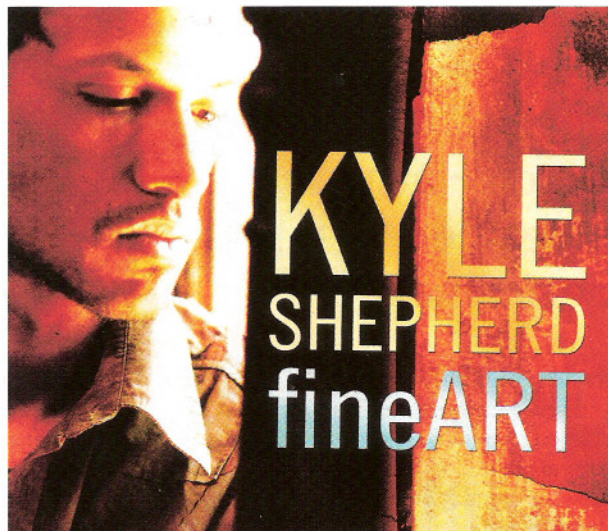
I was told Posticino had opened a small sister version in Greenmarket Square and that it staged jazz on Fridays from 5.30 pm. Off I went.

Though I didn't know any of the musicians, I was impressed, especially by the saxophone player, who I found adventurous. While taking a few photos of the band, I was tapped on the shoulder by a gentleman who recognised me. He asked if I liked the music and I said I did. He told me he was recording the group and would send me a copy of the CD.

It has arrived; it's by Kyle Shepherd, an outstanding young musician who plays piano and alto saxophone; he sings and is also a composer and arranger. All can be heard on this, his debut CD *fineART*.

Besides Shepherd, there is tenor saxophonist Buddy Wells, bassist Dylan Tabisher and drummer Claude Cozens.

Cape Town music has its own sound, and Shepherd doesn't hide the fact that much of his music and piano playing is inspired by Abdullah Ibrahim. He uses this inspiration as a jumping-off point to offer his own original slant. There's a bit



of overdubbing, and the voicing of the two saxophones reeks of that Cape Town sound. Mention must be made of Wells, who can adapt so well to whatever style he is playing, be it African or Coltrane. Shepherd, on the other hand, has a cool African sound, sometimes played with a slight edge.

Three of my favourites out of the 11 tracks are "Zimology", "Die Goema" — you can immediately imagine the minstrels dancing their way to the Cape Carnival in their brightly coloured uniforms — and "A.I.", which is a sincere tribute to Ibrahim based on an ostinato line from his "Bra Timing from Phomolong".

The music is not some fluffy attempt to be commercial. It's that of a musician telling his story in a deeply emotional, musical language.

Being a Capetonian and the first white musician to play in District Six at the Winter Garden Hall with Tem Hawker's band circa 1949, I have an empathy with the music, which today is international.

I believe that on *fineART*, Shepherd carries the torch for this style of music. And it's just the beginning. I look forward to hearing him again at the Cape Town International Jazz Festival in April. □ For more information phone (021) 552-6207 or go to: [www.kyleshepherd.co.za](http://www.kyleshepherd.co.za) or [info@kyleshepherd.co.za](mailto:info@kyleshepherd.co.za).

Don Albert

## GIVEAWAY

**The FM is giving away** five copies of Kyle Shepherd's *fineART* CD.

E-mail: [fmcompetition@fm.co.za](mailto:fmcompetition@fm.co.za) before April 3 2009 to enter the draw. Please put "CD giveaway" in the e-mail subject line, name the CD you want to win and provide a postal address and telephone number. ■