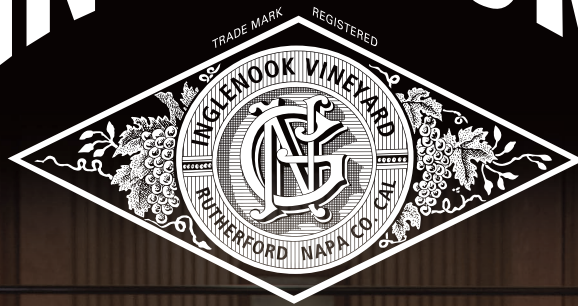


INGLENOOK



MARCH 2020

“A good food and wine pairing is a good bottle of wine and the right company.”

This loosely paraphrases something I once heard Mr. Coppola say. In my household growing up, good company, food and drink were often enjoyed together, especially on holidays. Growing up in a Russian household, the drink was more commonly vodka, not wine. The stereotype is pretty much true: Russians do drink vodka, and sometimes a lot. In the Russian culture, it is a symbol of conviviality, joy, the sharing of stories, the sharing of food, and the welcoming of friends into one's home. I believe in Napa Valley especially, but in households all around the world, wine is also a symbol of all these things. When friends and loved ones are brought together and prized bottles of wines are dusted off and opened with anticipation, the question usually poses itself, what food to pair with this bottle of wine? Wine, when paired with the right company, will always come across as a magical combination, but when enjoyed with the right dish its nuances can certainly be accentuated.



Wine is not the reason I started cooking but as I moved through fine dining restaurant kitchens, I quickly observed the wine pairings to be an integral part of the gastronomic experience. In restaurants, most of the time, the chef has carte blanche with the flavors they can integrate into a dish – be it particularly spicy, sweet, acidic or any other potent combination of flavors. It is then the job of the sommelier to come up with the best pairing possible for the chef's creations. The win-

ery chefs, on the other hand, work in the opposite direction. They are presented with the wines and tasked with creating dishes that harmonize in a contrasting and/or complementary way. My experience with food and wine pairing is based in the practical and over the years I've been lucky to have been surrounded by talented professionals such as Philippe Bascaules. My conversations with Philippe are always eye-opening and often help me return to the basics of what makes a great food and wine pairing. When all else fails, simpler often is better, when executed with wisdom. With a certain amount of skill and knowledge of ingredients anyone who likes to cook and has a sensitive palate can pick out nuanced and delicate flavors in a wine and decide how to thoughtfully echo, contrast or complement these nuances in the proposed food pairing.

On the other hand, a food and wine pairing can be looked at more broadly by observing a few basic things. Does the wine have a big *mouthfeel* – does it feel heavy on the palate, like you can almost chew the flavors, or does it flow lightly, coming and going without leaving a deep impression? Is the wine particularly *tangy* – does it almost make your mouth water with the way its acidity hits your tongue? Is the fruit characteristic particularly *concentrated* – does it make you think of bold ripe fruit or is the intensity

more gentle? If you have a delicate wine with gentle acidity and fleeting nuanced flavors, it doesn't make sense to pair it with strong flavors. This sounds obvious, but I believe it really hits at the core of achieving your particular goal in pairing wine with the right foods. Simply put, if you want to show a wine's profile, it cannot be paired with food that will overpower its flavors.

When pairing red wines such as Cabernet Sauvignon, a common go-to is a grilled or pan-roasted steak. There are many reasons why this works well with a bold red wine. You have fat that helps tame tannins, salt that helps highlight fruit intensity, and an overall hearty mouthfeel from the steak and the caramelization achieved through cooking that matches the mouthfeel of a bold red. But if you have an aged Cabernet Sauvignon that is now showing delicate, perfumy flavors, something like a grilled steak would most likely overpower it. If we continue with the example of pairing a protein, one could choose something gentler like poultry to pair with a more delicate red. If an older wine still has moderate mouthfeel and structured tannins that could benefit from some rounding, then adding something like a rich potato purée would help create balance. If the fruit intensity in the wine has waned, then consider keeping the flavor profile of the dish fairly straightforward by using it as a simple savory backdrop to showcase the delicate flavors in the glass.



When following basic steps such as these, the approach to food and wine pairing is pretty straightforward and will help showcase a wine that you are proud to share with your guests. From a subjective standpoint, food and wine pairing can be anything we want it to be. If you like red wine with blue cheese that's great. Does it show the wine best from a technical perspective? Probably not, but so many times when we're cooking at home and spending time with friends and family it's not really what's important. For this reason, I think it's always fair to consider how and why you want to pair food with wine. Certain things will always just taste great together, and a lot of the time that can be enough. The rest of the time if you'd like to put some thought into what type of food will allow the wine to really stand out, then consider tasting and observing the overall mouthfeel, acidity, and fruit intensity, and then consider if you'd like the food to be hearty or delicate with texture, bright and snappy or calm and tame with acidity, and bold or gentle with primary flavors.

I encourage you to apply these concepts and experiment with your food and wine pairings. Ultimately, I believe food and wine should spark joy. So keep it simple and share what you love with those you care about the most.



2017 RC RESERVE SYRAH

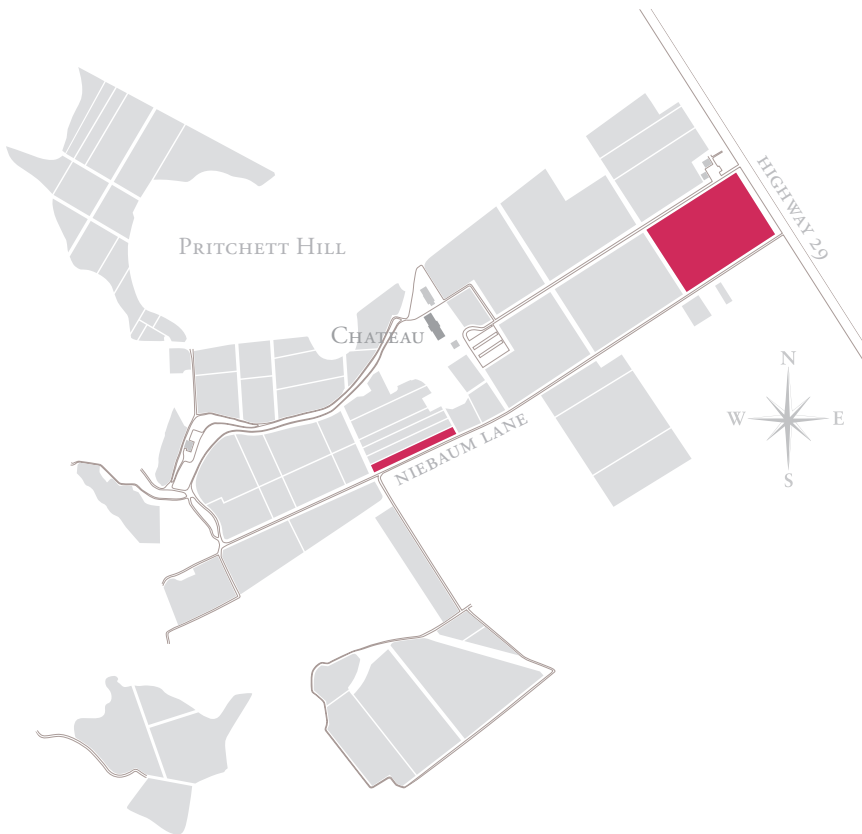
Roman Coppola, a Syrah aficionado fond of both the Australian heavyweights as well as the more pedigreed Syrah-based wines from Northern Rhone, worked with the Inglenook winemaking team to create an estate Syrah that combines the nuance and texture of ‘old world’ Syrah with the powerful fruit of ‘new world’ Syrah. Our terroir creates envious conditions for producing a rich, opulent wine, our RC Reserve Syrah.

VINTAGE NOTES

Rainfall in winter and spring of 2017 was bountiful, totaling nearly 50 inches. These conditions allowed for a smooth transition into bloom and fruit set. Harvest for the organically-farmed fruit used to produce our 2017 RC Reserve Syrah began on September 1st and concluded within days.

WINEMAKER’S TASTING NOTES

Visually stunning with its vivid, dark-ruby color, the 2017 RC Reserve Syrah shows classic varietal aromas of ripe blueberry, black licorice, black olive and *garrigue* (wild thyme, rosemary, lavender). The wine is generous and dense on the palate and remains warm and seamless throughout the long, luxurious finish.



APPELLATION:	RUTHERFORD, NAPA VALLEY
BLEND:	100% SYRAH
VINEYARDS:	CHATEAU, GATE
ALCOHOL:	14.5%
BARREL REGIME:	18 MONTHS 100% FRENCH OAK 30% NEW OAK
BOTTLED:	MAY 2019



APPELLATION:	RUTHERFORD, NAPA VALLEY
BLEND:	84% CABERNET SAUVIGNON, 7% PETIT VERDOT, 7% SYRAH, 2% CABERNET FRANC
VINEYARDS:	CHATEAU, COHN, RED BARN, LOWER GARDEN, GATE, LA LOMITA
ALCOHOL:	14.5%
BARREL REGIME:	18 MONTHS 15% NEW FRENCH OAK 85% NEUTRAL FRENCH & AMERICAN OAK
BOTTLED:	MAY 2018



2016 NIEBAUM-COPPOLA CABERNET SAUVIGNON 1882

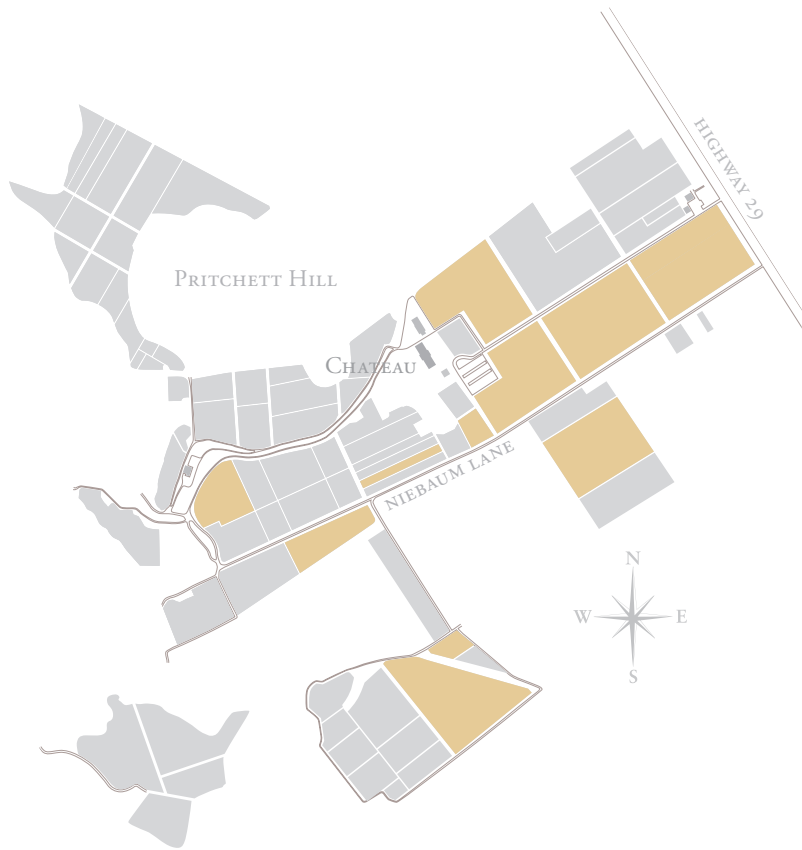
1882 was the first vintage produced by Inglenook founder Gustave Niebaum. That same year, Niebaum dug a small cave into the Mayacamas foothills on the back property of the estate in his quest for optimal barrel aging conditions. This wine pays tribute to Captain Niebaum, whose spirit of innovation and exploration continues to live on at Inglenook.

VINTAGE NOTES

A winter with average rainfall, following four years of drought, provided ample soil moisture to kick off the 2016 growing season. Early spring was warm, triggering rapid, healthy canopy growth. Average late-spring temperatures and limited rainfall reduced the risk of frost during mid-May bloom, ensuring average yields. June closed with a heat spell, slowing vine canopy growth at the ideal time. The harvest for 2016 Cabernet Sauvignon 1882 took place under optimum conditions from September 12th through October 10th.

WINEMAKER’S TASTING NOTES

The 2016 Cabernet Sauvignon 1882 offers splendid aromas of blueberry and cassis with highlights of anise, savory fines herbes, and red cherry. Finely grained tannins enhance a complex, yet polished structure that finishes fresh and vibrant, with a mysterious hint of mocha.





2017 EDIZIONE PENNINO

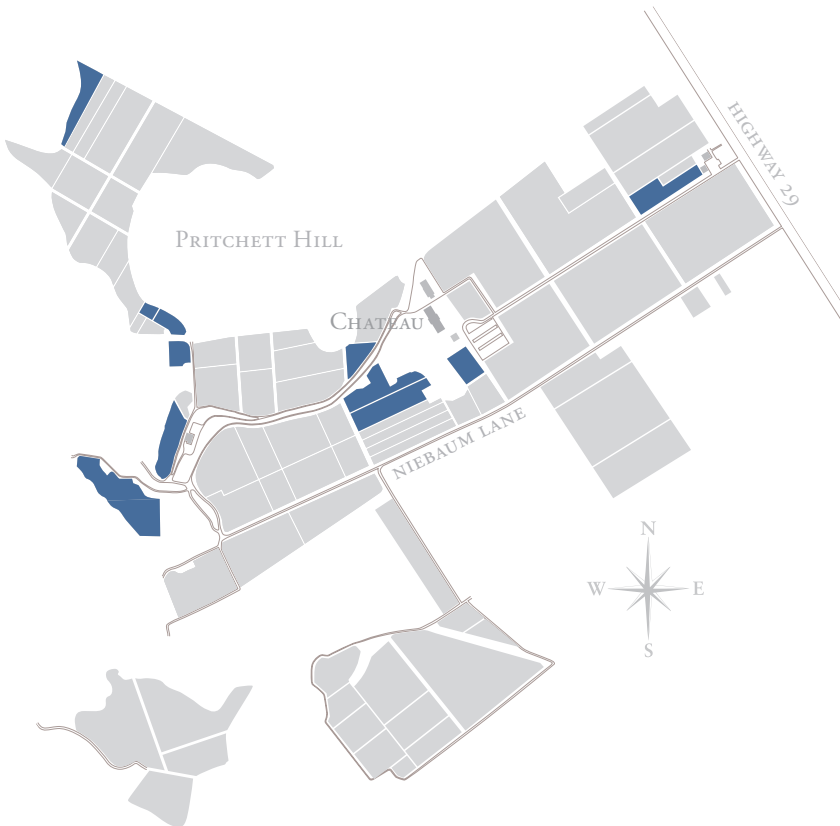
Edizione Pennino Zinfandel honors Francis Ford Coppola’s maternal grandfather, Francesco Pennino, a composer who was born in Naples, Italy and emigrated to America. “Edizione” means “edition” in Italian, so this is Inglenook’s “Pennino Edition” of Zinfandel. Two historic Zinfandel clones, Morisoli and Werle, complement each other in the creation of this tribute wine. The Morisoli lends structure, sweet fruit, and spice, in harmony with Werle’s inherent richness and dark fruit tones. The oldest Zinfandel vines on the historic Inglenook estate in our vineyard blocks called Cow Barn, Woodshed, and Carriage, were planted in 1974 and 1978, and continue to provide the core of the Pennino blend.

VINTAGE NOTES

In 2017, Inglenook’s organically farmed estate vineyard received bountiful rainfall throughout winter and spring – nearly 50 inches. Fueled by the abundant rain, bud break occurred ten days earlier than it had the previous year, which foreshadowed an earlier harvest. Temperatures throughout the growing season were steady, except for three brief periods of heat during the summer. The Zinfandel vines were harvested by hand from the first to the third week of September.

WINEMAKER’S TASTING NOTES

With its vibrant violet-hued ruby color, the 2017 Edizione Pennino Zinfandel is youthful in appearance. Aromas are complex, ranging from ripe strawberry and black raspberry to warm blackberry pie, clove, and a hint of blood orange zest. The wine is velvety, generous, and round. This is a classic example of Inglenook Zinfandel.



APPELLATION:	RUTHERFORD, NAPA VALLEY
BLEND:	95% ZINFANDEL, 3% PRIMITIVO 2% PETITE SIRAH
VINEYARDS:	BRIDGE, CARRIAGE, CHATEAU, CHILES, COW BARN, GATE, SADDLE, WALNUT, WOODSHED
ALCOHOL:	14.8%
BARREL REGIME:	18 MONTHS 15% NEW AMERICAN OAK, 10% NEW FRENCH OAK 75% NEUTRAL AMERICAN & FRENCH OAK
BOTTLED:	MAY 2019

FOOD & WINE PAIRING

“There is no substitute for pulling corks.”

—Alexis Lichine (1913-1989), Russian wine writer and entrepreneur, on the subject of matching food with wine

From time immemorial, wine has had a standing reservation at the table of most of the world’s cultures. But preparing a meal with a specific wine in mind is a relatively modern concept and up until the 20th century, the only overarching philosophy was a natural one based on the culinary and winemaking traditions of a region, that is, “what grows together, goes together.” While food and wine pairings have become far more sophisticated, inventive, and precise, achieving an ideal match from the view of regional identity is still an honored approach, however old. The first known compilation of regional identities vis-a-vis food and wine was by Archestratus, a Sicilian-Greek, living in the mid-4th century B.C., who took the initiative to travel throughout the Greek world—Greece and its islands, southern Italy, and the coasts of Asia Minor and the Black Sea—setting down his observations about the preparation of local cuisine and where to find the best foodstuffs in his poem “Hedypatheia,” or “Life of Luxury.” Only 62 fragments of the text remain within which Archestratus—known as the “Daedalus of tasty dishes”—reveals much of Greek culture by way of its culinary traditions in a light, playful style parodying that of older and more esteemed poets. He includes a section on wine varieties and their respective locality, adding his opinion that to drink wine without a companion meal was uncivilized and in poor form.

Alain Senderens (1939-2017), one of the French chefs at the core of the late 1960s phenomenon labeled *nouvelle cuisine*, greatly admired Archestratus to the point of naming his first restaurant L’Archestrate, which he opened in Paris in 1968. *Nouvelle cuisine* carried the energy of a time synonymous with rebellion, resistance, and liberation, and was a loosely organized campaign directed against the conventions of French *haute cuisine* that had been laid down by Georges Auguste Escoffier (1846-1935) in his *Le Guide Culinaire* (1903). French *haute cuisine* had been regarded as the arbiter of gastronomic standards ever since the reign of Louis XIV (1638-1715) and his court at Versailles where the “art of the table” was exemplified by lavishly theatrical displays and ritualized etiquette. France continued to dominate the preparation and presentation of meals (not to mention a style of manners, dress, and diplomatic language) through a proliferation of cookbooks—and many eager readers—from the 17th century on, which gave us the majority of culinary terms and idioms in use today. Escoffier’s *Le Guide Culinaire* was the streamlined codification of all the traditional methods of French cookery up until the turn of the 20th century that also included the author’s remarks about opulent table settings and the menu’s sequence of courses as well as the “brigade system,” a highly regimented and detailed system of hierarchy in professional kitchens. It was to the hegemony of these unwavering practices that a host of young French chefs gradually took aim.

Towards the end of the 1960s and into the 1970s, Senderens, along with Paul Bocuse, Michel Guérard, and Jean and

Pierre Troisgros, began to view the time-honored customs of *cuisine classique* as nothing more than obstacles in discovering a wealth of culinary possibilities as yet unknown. Similar to the young filmmakers of *La Nouvelle Vague* (“New Wave,” a decade or so earlier), this upcoming generation of chefs no longer wanted to reproduce, but rather to create.

Freedom was the key word according to Senderens, “freedom to search, freedom to question everything” that had always been done in a country where tradition trumped innovation.

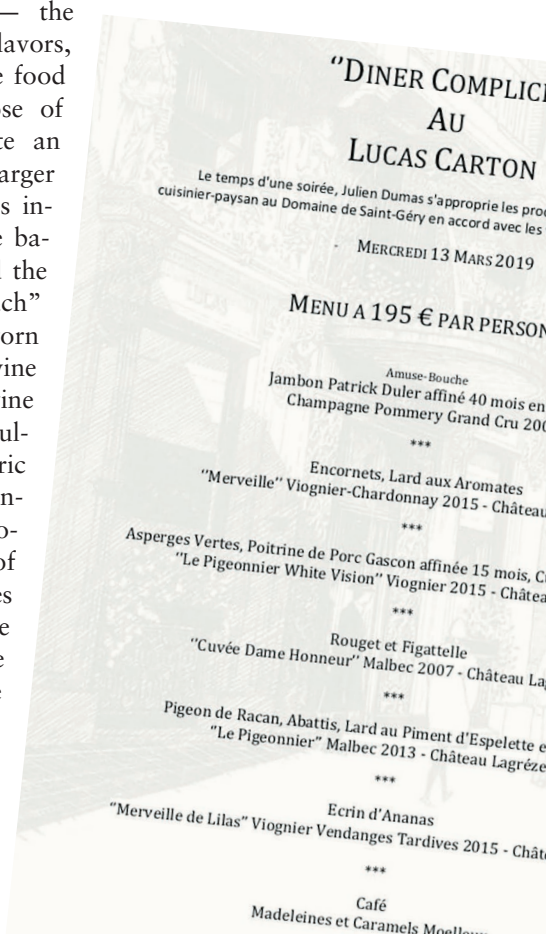
Characteristic of *nouvelle cuisine* was a complete and absolute departure from Escoffier’s heavy “mother sauces” and marinades in favor of lighter fare that emphasized high-quality, seasonal products, using non-French spices and herbs that had been shunned since the 17th century, and preparing them in a simple fashion in order to reveal the true flavors of comingling ingredients. More a quality than a declared movement or school, the influence of *nouvelle cuisine* nevertheless swept the world, notably in the United States, a country not steeped in the orthodoxy

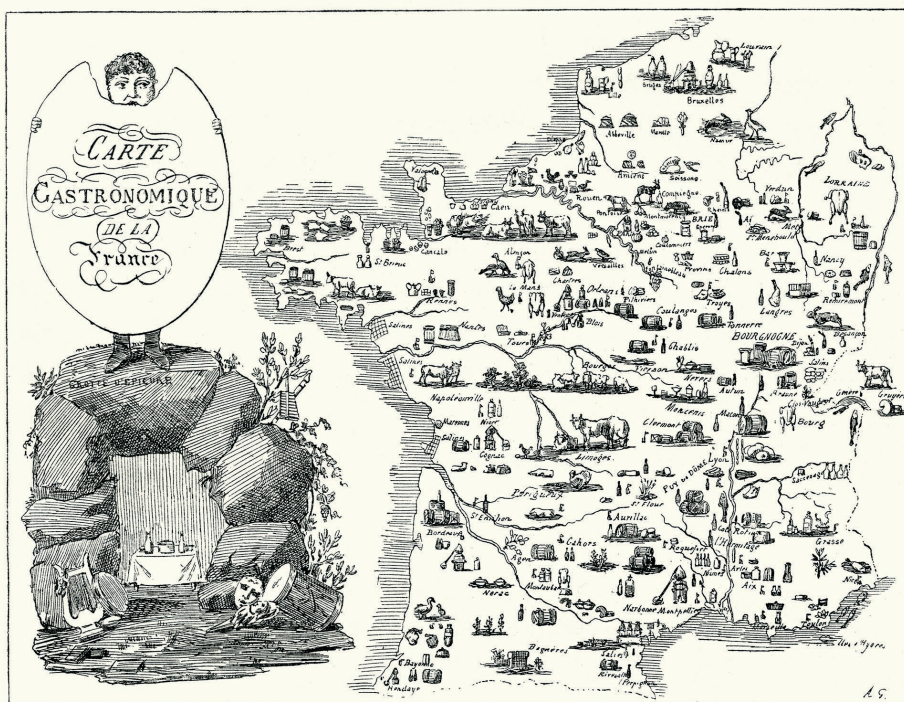
of Escoffier and especially receptive to ingenuity for its own sake, and even more so when it was joined to enterprise.

Another defining feature of *nouvelle cuisine* was the collaboration and mutual support among the group’s members even though each chef had his own distinctive style. Besides his unique signature, what set Senderens apart from the rest was his passion for and knowledge of wine that eventually combined into a profound understanding of wine’s articulation within the meal’s narrative, one resulting in a synergistic effect — the colors, aromas, flavors, and textures of the food blending with those of the wine to create an eloquent whole larger than the sum of its individual parts. The basis of what’s called the “systematic approach” gave us the timeworn adage of “red wine with meat, white wine with fish and poultry,” and a generic list of precepts concerning the appropriate succession of when certain styles of wine should be drunk: dry before sweet, white before red, young before old, simple before complex, and light before heavy.



George Auguste Escoffier





The first known rendering of a carte gastronomique (“gastronomic map”), a map that describes a country’s regions through its food products by using tiny pictorial vignettes. The example above appeared as the frontispiece to *Cours Gastronomique* (1809; “Gastronomic Course”) by Charles-Louis Cadet de Gassicourt (1769-1821), thought to be an illegitimate son of Louis XV (1710-1774). The large cartouche on the left of the print is a tribute to Le Caveau Moderne (“The Modern Vault”), an early 19th century dinner club to which Cadet de Gassicourt belonged.

Senderens bristled over the imposition of wine being thrust on diners by sommeliers regardless of the course. Many years of study, travel, and experimentation refined his culinary vision of how the features of a wine’s profile could be enhanced by a menu’s fare and vice versa. For Senderens, the mutuality of wines and dishes—the harmonious play between the two—was the epitome of satisfaction that a meal could reach in making the occasion one to remember. “Wine speaks to me,” he often said. “It’s my specialty.” Pairings may be commonplace now, but in the mid-1980s—when Senderens first introduced tasting menus that recommended not only specific wines, but specific vintages of the wine selection for each of the listed courses—the idea was seismic. Some of his matches could be downright startling even to his colleagues: no one, before Senderens, had the daring to successfully pair white wine with cheese, the “scandale” in this case being a chèvre de Touraine with a dry Vouvray.

An owner [of a restaurant] should never compose the wine list according to the menu....On the contrary, he should compose his menu according to the wines at his disposal. His only concern is to find a particular culinary preparation that will bring out the qualities of this or that wine.

De Pomiane’s attitude towards showcasing the wine’s profile—with the prepared dishes serving as a kind of supporting cast—is one followed here at Inglenook. Just as our *terroir* dictates our winemaking so do our wines determine the most complementary food pairings, which is the purview of Estate Chef Alex Lovick. Having worked at Inglenook for over ten years, Lovick has become especially well acquainted with the profiles of each of the Estate’s wines, and his focus is on preparing menus that consider the exponential possibilities arising from the combination of the wine and the food, each of which can be quite complex all on their own. As with all experienced chefs, Lovick’s underlying goal is to have the wine and food balance whether by congruous pairings—where the elements of flavor, texture, weight, etc. of the table’s two main components share similar characteristics—or by pairings that contrast with each other not unlike counterpoint in music. But the dish must have enough clarity to allow the quality and subtle elegance of the wine resonate.

Ultimately, the success of pairing food and wine, be it a modest snack or a five-course dinner, lies in the very act of sharing a meal and the conviviality of the occasion, a multi-layered atmosphere which is largely the responsibility of the host. In the words of the gastronome Jean Anthelme Brillat-Savarin (1755-1826), who wrote *Physiologie du Goût, ou Méditations de Gastronomie Transcendante* (“The Physiology of Taste, or Meditations on Transcendental Gastronomy”), a title that hasn’t been out of print since it was first published in 1825: “To receive guests is to take charge of their happiness during the entire time they are under your roof,” a sentiment that is at the heart of Inglenook’s hospitable spirit, which looks not only to thoughtfully pair food with wine, but to have the experience lodge itself in personal memory. Alain Senderens would be pleased.

Although *nouvelle cuisine* had garnered the world’s attention with a legacy occupying a definitive chapter in culinary history, it did, in fact, have a more humble precedent by the name of Edouard de Pomiane (1875-1964). De Pomiane, a scientist with a special interest in food writing, is best known for his *La Cuisine Française en Dix Minutes* (1930), an early and influential title on convenience cooking in which the author attempts to demystify the elaborate techniques of French cookery, rendering them in a quick form and easy style. With a personal disdain for what he thought to be the pretensions of *haute cuisine*, de Pomiane found much in that revered manner of cooking to be indigestible. De Pomiane’s general opinion on the subject of food and wine pairings pre-dates Senderens’ more nuanced view:

