

INGLENOOK

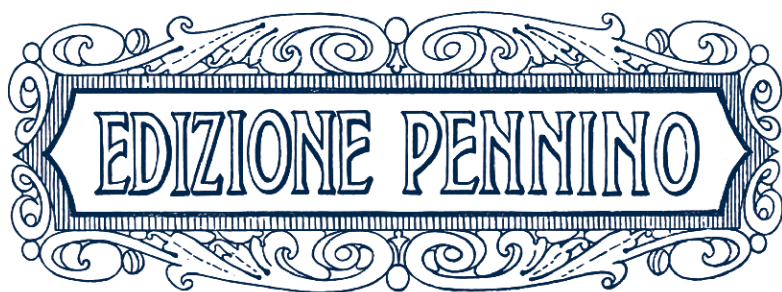




After my grandmother Anna Pennino died, my grandfather Francesco came to live with us for a while. As a 16-year-old, my focus was pretty much on cars and girls, which, compared to the chance of getting to know this wonderful man, was a pointless preoccupation. I regret losing this opportunity to learn more about him, his time in Naples, his profession, and the story of his life in America. He was always the perfect gentleman, and even my other grandfather on the Coppola side, who always made fun of and disparaged everyone, held Signore Pennino in high regard.

Francesco Pennino was a Neapolitan songwriter during a golden age of the love song in the early 1900s. A proficient pianist, he accompanied Enrico Caruso when he sang on boats, composed over 200 popular Italian songs, and ran a music publishing company. His big hit song was “Senza Mamma,” written for a melodrama, and my mother never let up on that fact since my father never really had a hit. I even featured “Senza Mamma” in a scene of *The Godfather Part II*, pretty much exactly how it was staged in those days.

Francesco also had an interest in film, and in fact owned a movie theater in Brooklyn where he lived with his beloved wife and their six children. Silent films were shown there, many imports from Italy, for the benefit of other Italian immigrants. Each of his children had a job, I was told, with my Uncle Victor’s job being to watch the infants left in the lobby in their carriages, and when one was fussing, Victor would walk through the audience saying “Baby crying, baby crying.” Interestingly, the movie business my grandfather was so interested in (it is said that he had suggested the name ‘Paramount Pictures’ to acquaintances making a new film company) was about to



be hit by a development built and engineered by my other grandfather, Agostino Coppola: the Vitaphone. This synchronizing sound device, which was first used for the hit film *The Jazz Singer*, changed the industry overnight and thus our family can lay claim to having five generations in the movie business (which is the most one can have).

My mother worshipped her father, and as both sides of the family had musicians, it was somewhat competitive, with my mother finally saying to me, “Coppola this, Coppola that, don’t forget you’re also a Pennino!” It was then that I decided to commemorate this other half of my heritage with the wine Edizione Pennino, using the authentic logo from my Grandpa’s music roll business, and the cork for every vintage stamped with the title of one of his songs.

Above all, Grandpa Pennino was very kind to me, especially when I found myself paralyzed during the polio epidemic of 1949. When he visited me after I was confined to a bed, he put a 16mm movie projector next to the bedside for me to play with. Thank you, Grandpa Pennino, I will never forget you nor will I ever stop regretting not getting to know you better when I had the opportunity.







F. PENNINO  
1815 75th St., Brooklyn, N. Y.





## 2017 EDIZIONE PENNINO

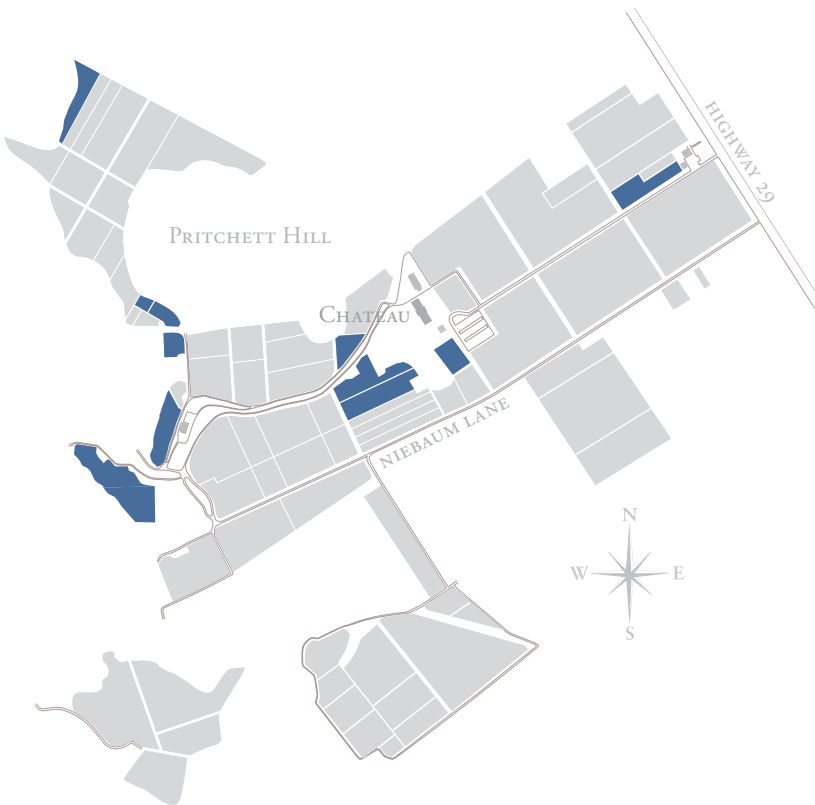
*Edizione Pennino Zinfandel honors Francis Ford Coppola’s maternal grandfather, Francesco Pennino, a composer who was born in Naples, Italy and emigrated to America. “Edizione” means “edition” in Italian, so this is Inglenook’s “Pennino Edition” of Zinfandel. Two historic Zinfandel clones, Morisoli and 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



# 2017 NIEBAUM-COPPOLA CABERNET SAUVIGNON 1882

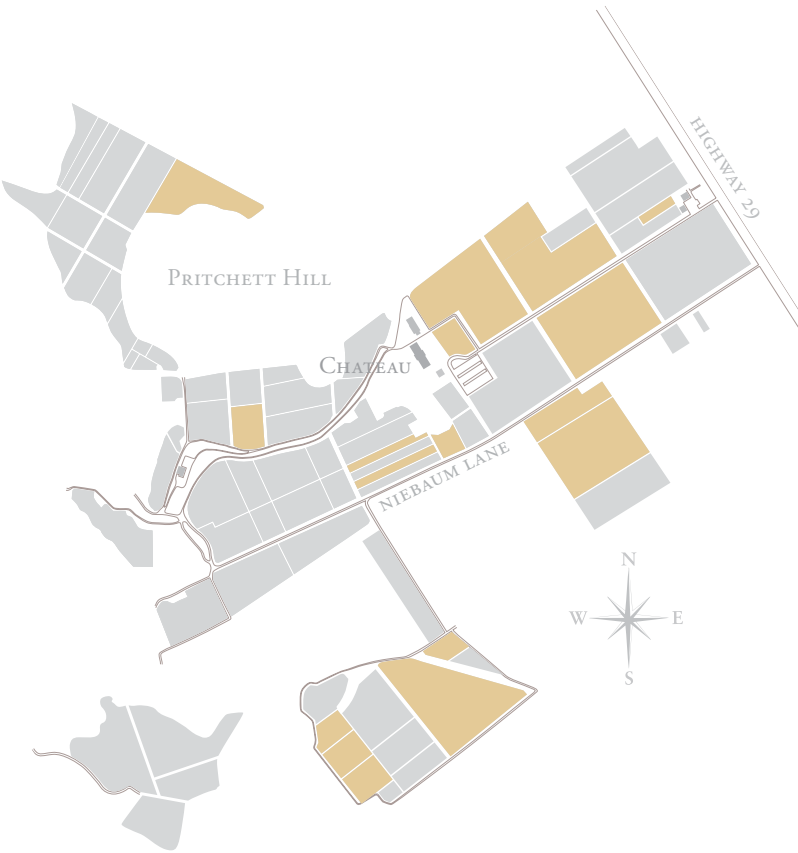
1882 was the first vintage produced by Inglenook founder Gustave Niebaum. That same year, Niebaum dug a small cave into the Mayacamas foothills on the back edge of the estate in his search for optimal barrel aging conditions. We have preserved that special 1882 cave on the estate – an enduring touchstone and symbol of Niebaum’s spirit of innovation and exploration, which continues to live on at our estate today.

## VINTAGE NOTES

In 2017, our 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. Harvest for the 2017 Niebaum-Coppola Cabernet Sauvignon 1882 began in early September and concluded by month’s end, allowing our crew to pick at optimal ripeness.

## WINEMAKER’S TASTING NOTES

Alluringly garnet red in color, 2017 Niebaum-Coppola Cabernet Sauvignon 1882 leads on the nose with very compact, polished aromas of ripe currant, cedar, and plum. On the palate, the wine is refreshing, with subtle hints of wild blackberry and forest floor. The finish is medium in length, fresh and supple.



APPELLATION:	RUTHERFORD, NAPA VALLEY
BLEND:	91% CABERNET SAUVIGNON, 5% PETIT VERDOT, 2% CABERNET FRANC, 2% MALBEC
VINEYARDS:	CHATEAU, COHN, CREEK, GATE, RED BARN, SMALL BLOCK
ALCOHOL:	14.5%
BARREL REGIME:	18 MONTHS 15% NEW FRENCH OAK 85% NEUTRAL FRENCH & AMERICAN OAK
BOTTLED:	MAY 2019

# EDIZIONE PENNINO

## THE TASTE OF NAPLES, NEW YORK, AND NAPA VALLEY



Both sides of Francis Coppola's family come from the south of Italy: the Coppolas are from Bernalda, a small town located in Basilicata, a region that forms the "instep" of the country's boot-shaped peninsula, just off the Ionian Sea; the Penninos are from Naples, the capital of Campania and the age-old cultural center of southern Italy. While Venice was its main musical competitor, Naples nevertheless achieved an international reputation for musicianship and theatrical creativity. Its musical renown began in the mid-16th century when the then ruling Spanish throne established numerous orphan schools, called "conservatories," where music was such an integral part of the curriculum that the term "conservatory" eventually came to have a stronger association with musical performance than with the care of abandoned children. In the early 19th century, Joachim Murat—named King of Naples by his brother-in-law Napoleon Bonaparte—consolidated all of these schools into The Naples Conservatory of Music within the complex surrounding San Pietro a Maiella, a church dating from the late 14th century. It was here, at San Pietro, that young Francesco Pennino, maternal grandfather and namesake of Francis Coppola, studied music for which he showed an early, natural aptitude, beginning with piano and moving on to composition by the time he was 14 years old. Living in a city simmering in musical sources influenced Pennino's own creative expression, the success of which had him become a central figure within the circle of musicians and impresarios who promoted the tradition of *canzoni napoletane*, the famous love songs and serenades of Naples.



Francesco & Anna Pennino

Between 1870 and 1913 approximately 11 million Italians—about 80 percent from southern Italy—left their country, bound to seek a better way of life in the United States. By 1900, the Italian immigrant population was roughly 250,000 in New York alone and with an influx of so many regional dialects—where "regional" was sometimes as small as a specific town—Neapolitan became Little Italy's lingua franca, its cultivation spread by the ever popular *canzoni napoletane*. Some philosophers believe that the syntax and idiomatic modes of respective languages add up to different attitudes towards life; if so, then Neapolitan might be regarded less of a perspective on life than a heartfelt embrace of living it.

A few years after his friend Enrico Caruso had his New York debut with the Metropolitan Opera, Francesco Pennino followed suit, leaving Italy for Manhattan in 1905. Once he had settled himself in New York, he made arrangements for his family to join him—his wife, Anna, whom he had married in 1901, and two young children, Louis and Rosary. The couple had four more children—

Alfred, Humbert, and Victor (the latter two named after two of Italy's kings) with Italia, Francis Coppola's mother, becoming the youngest sibling. All six of the children were, of course, encouraged to study music, but it was Humbert who followed in his father's footsteps with a musical career as a trumpet player. While attending The Julliard School, Humbert befriended the charismatic young flutist Carmine Coppola, and introduced him to Italia. The two began a courtship and were wed in 1933, a marriage that not only produced three children—August, Francis, and Talia—but also led to frequent musical collaborations between father and son-in-law.

Pennino didn't quite fit the mold of the typical Italian immigrant: he came to America not to start a new life, but rather to build on the one he had already established in Naples as a respected musician. He founded the music publishing company Edizione Pennino, and was a member of a prominent group active in the conservation and advancement of the Neapolitan song tradition, ensuring its worldwide popularity

during the first half of the 20th century.

On a more personalized level, music was like a balm for the newly arrived Italians, caught between nostalgia for cherished customs and the need to assimilate to a strange new culture so as to avoid the stigma of "otherness." Pennino, understanding that traditional music was among the expressions represented by the hyphen bridging "Italian-American," wrote countless songs that gave his listeners a musical taste of home with lyrics that addressed commonplace themes



The children of Francesco & Anna, from left to right: Italia, Victor, Humbert, Alfred, Rosary, and Louis



to which they could relate. His intention—and nimble mind for communication—is evident in the logo he designed for his music company, which shows two panoramic views in diamond-shaped crests: on the left is the Bay of Naples and a distant Mount Vesuvius; on the right, New York Harbor with the Statue of Liberty in the foreground. Between the two is the company’s name, “Edizione Pennino,” known to all Inglebrook Heritage Society members as a superb Zinfandel, but originally serving as a symbolic hyphen in a graphic illustration of the phrase “Italian-American” or “Naples-New York.”

Given his background, interests, and talents, Pennino was one of the leading composers of *sceneggiate*, or “staged musical scenes”—more or less musical soap operas in three acts—a form born in Naples right around World War I that quickly crossed the Atlantic, rising in popular demand through the 1920s.

The stories could be either comic or tragic and usually revolved around topics such as domestic trouble, a person’s honor or treachery, leaving home, etc. A performance’s success depended on the credible intensity of the actor-singer’s emotion; an exceptional performance would bring members of

the audience to tears or joyous laughter, and there were

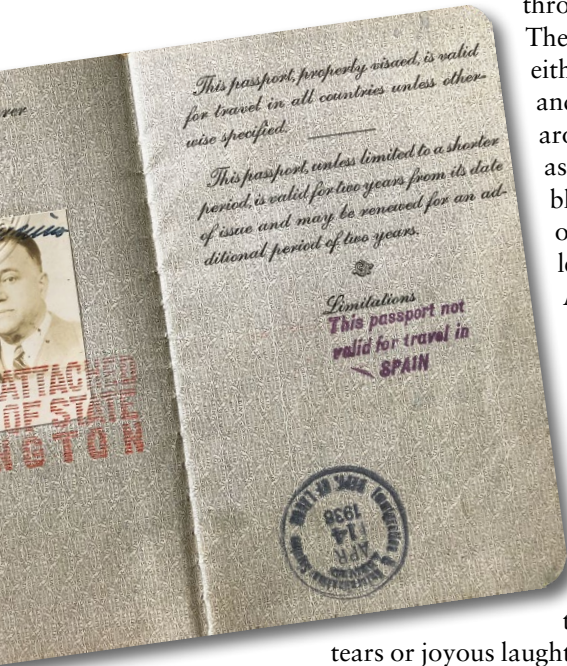
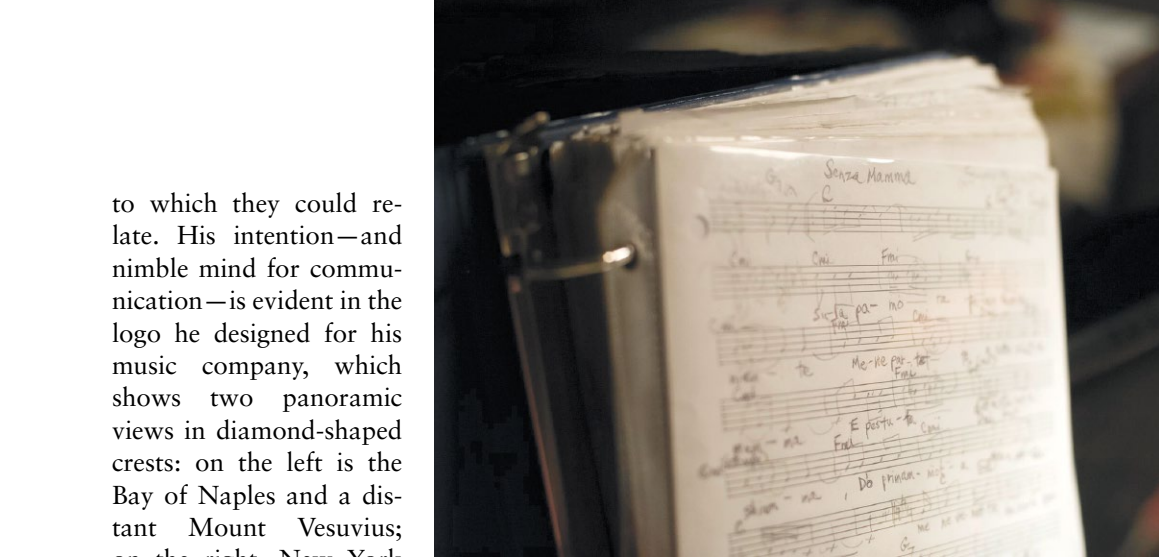
times when the audience was so swept up by the *sceneggiate* that they would sing along in unison and mimic the performers from their seats, similar to ritualized followings of some of today’s cult films. New York’s vast immigrant population adored these compact, highly entertaining theater pieces, and Little Italy, particularly Mulberry Street, complied as being a source of numerous cafe theaters and small performance halls where 15 cents bought you a seat in the back rows and, for those slightly more affluent, a dime more would put you up front.

The mode of the *sceneggiata* was a natural vehicle for Pennino to expand his creative expression, and several of his pieces achieved widespread acclaim. “*Lassanno Napule*” (1905; “*Saying Goodbye to Naples*”), written in a moment of inspiration when he first left Naples for New York, became an instant success that was immediately followed by the now iconic “*Senza Mamma*,” (1917; “*Without Mother*”), which conveys the heartbreak of a man who has received news of his mother’s death in a letter from Naples. Both of these songs entered the repertoire of internation-

al recording artists of the early 20th century, and are well known today because Francis Coppola incorporated them within *The Godfather Part II* (1974) in a flashback scene related to a young Vito Corleone’s life in New York circa 1917.

Besides a lively theater industry, New York’s Italian-American community was also proactive in the motion picture industry. Even though he once declared, “Nobody in my family will ever be in the movies,” Pennino himself owned three movie theaters. His first foray into the film business was in 1908 when he was associated with American Biograph, a much-respected film production company established in 1895 with headquarters in lower Manhattan. The following year found him circulating many American, Italian, and French movies, but the major film he distributed was “*La Vecchia Signora*” (1932; “*The Old Lady*”), starring Vittorio De Sica. Included in the film’s circulation was a short “illustrated song”—similar to the on-stage *sceneggiata*—called “*Veneziana*,” one example of frequent collaborations with his new son-in-law, Carmine, who, in addition to being a flutist, developed his own talents as a conductor and composer.

An artist who successfully navigated the practical aspects of several businesses, Francesco Pennino showed utter devotion to family and creativity, to Italy and America, and tacitly guided his children and grandchildren by the manner of his life. Every bottle of Edizione Pennino Zinfandel—with each cork bearing the title of one of his songs—is made in his honor, an honor that extends to all those belonging to the first generation of immigrants, regardless of homeland, who contributed to the process of imparting Old World ways with the spirit of American innovation.





# SENZA MAMMA

Versi e Musica di FRANCESCO PENNINO

*Largo appassionato*

*Canto*

*P Sulo p'ammò...*



EDIZIONE

PENNINO

F. PENNINO  
MUSIC ROLL



*ten...*

*Senza mamma*

*ten...*

*1<sup>a</sup> e 11<sup>a</sup> volta*

*Gioventù...*

*DC*

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