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A Complete History Of Rico Reeds

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A COMPLETE HISTORY OF RICO REEDS

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DEDICATION

This document is dedicated to my wife, Becky Morris. Her unending love and support made this document and the entirety of the degree possible.

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To all those who have contributed to making this document possible: To Dr. Clifford Leaman for all his guidance over the past three years. To my wonderful parents, Karst and Shawna Postma, for their endless support in this endeavor. To all my friends and colleagues at D'Addario/Rico: Kristen McKeon, Jim D'Addario, Josh Redman, Brian Terrell, Jean-Francois Rico, Bill Carpenter, Jess Gonzales, Gary Smith, and Robyn Cottier for their time and priceless knowledge. To Jeanette Morris for editing this document. To Theo Wanne for the photographs of rare mouthpieces. To my committee: Dr. Kunio Hara, Professor Joseph Eller, and Dr. Jennifer Parker-Harley for their time, patience, and wisdom.

ABSTRACT

Rico is a household name among saxophonists and clarinetists around the world. Since the company's inception, they have moved from importing several hundred reeds for Frank di Michele to sell to his friends to being among the largest manufacturers in the industry. This document traces the history of the company from its inception in 1928 to the date of its purchase by J. D'Addario & Co. in 2004. Through interviews, document reviews, and data gathering, this document explores the history of the company, the owners and managers, the products, and the events that led to D'Addario's acquisition.

TABLE OF CONTENTS

Dedication	iii
Acknowledgements.....	iv
Abstract.....	v
List of Figures	vii
Chapter 1: The Inception of the Company.....	1
Chapter 2: Company Leadership and Reed Designers	15
Chapter 3: Reeds.....	36
Chapter 4: Accessories.....	55
Chapter 5: Cane Cultivation.....	73
Chapter 6: Marketing Strategies	88
Chapter 7: The D’Addario Acquisition.....	102
References.....	124
Appendix A: Family Trees.....	130
Appendix B: Permissions.....	135
Appendix C: Recital Programs	138

LIST OF FIGURES

Figure 1.1 Reed tip clipper – photo by author	9
Figure 1.2 Reeds sorted by strength – photo by author	10
Figure 3.1 Wooden Rico Packaging – photo by author	38
Figure 3.2 Cardboard Rico Packaging with Woodgrain – photo by author.....	38
Figure 3.3 Unfiled reed and filed reed – photo by author.....	42
Figure 3.4 Rico-Plex reed packaging – photo by author	54
Figure 4.1 La Voz aluminum Reedgard – photo by author	57
Figure 4.2 La Voz aluminum Reedgard – photo by author	57
Figure 4.3 Gold plated H-Ligature – photo by author	59
Figure 4.4 Gold plated H-Ligature – photo by author	59
Figure 4.5 Oleg ligature – photo by author.....	60
Figure 4.6 Oleg ligature – photo by author.....	61
Figure 4.7 Gregory Model A Mouthpiece – photo by Theo Wanne.....	63
Figure 4.8 Gregory Mickey Gillette Mouthpiece – photo by Theo Wanne.....	64
Figure 4.9 Gregory Diamond Mouthpiece – photo by Theo Wanne	65
Figure 4.10 Gregory Master Mouthpiece – photo by Theo Wanne.....	65
Figure 4.11 Gregory Jimmy Simpson Mouthpiece – photo by Theo Wanne	66
Figure 4.12 Rico Relo-Plex Mouthpiece – photo by Theo Wanne.....	68
Figure 4.13 Rico Metalite and Graftonite Mouthpieces – photo by author	71
Figure 6.1 Roy J. Maier ad from the <i>Music Educators Journal</i> , 1953	90

Figure 6.2 Rico ad, 1958.....	91
Figure 6.3 Rico ad, 1959.....	91
Figure 6.4 Rico ad, 1959.....	91
Figure 6.5 La Voz ad, 1965	92
Figure 6.6 Rico ad, 1962.....	93
Figure 6.7 Rico ad, 1963.....	94
Figure 6.8 Rico ad, 1968.....	95
Figure 6.9 Mitchell Lurie and Fred Hemke ad, 1989	96
Figure 6.10 Fred Hemke ad, 1985	97
Figure 6.11 Fred Hemke ad, 1984	98
Figure 7.1 D’Addario ad, 1980	107

CHAPTER 1

THE INCEPTION OF THE COMPANY

The name “Rico” is a tribute to Italian composer Joseph Rico who was the uncle of the company’s founder, Frank di Michele. Joseph Rico, along with his wife Georgette, played a key role in the company’s early days and continued for many years as a cane supplier to the factory in California. As the company grew, Frank di Michele took on partners to provide capital and distribution resources and to develop the technology required to manufacture reeds. From its early days, the company successfully delivered quality reeds to Southern California and eventually the rest of the United States.

Throughout this document, many families will be discussed, several of which share given names and surnames. For clarification, Appendix A contains family trees.

Joseph Rico was born on May 27, 1876, in San Vincenzo al Volturno, a small village in Campania, Italy, approximately one hundred kilometers from Naples.¹ He was the youngest of nine siblings in a family that was rather poor. His father, Francesco Rico, was a logger and often worried about how his children would make a living when they reached adulthood. As was the customary practice of the time, his daughters would marry and take on domestic roles; but his sons needed to learn a trade. He decided to have Joseph and his brother Liberato join the seminary with the intention that they would

¹ Rico, Jean-Francois, “Joseph Rico Biography,” Joseph Rico, accessed August 17, 2017, www.josephricomusic.com.

become priests or find other work with the church. Francesco enrolled Joseph and Liberato in the Monte Cassino seminary where they studied theology and music. Joseph Rico took up the harp, piano, and guitar; Liberato played violin and mandolin. They were far more interested in music training than theology. After several years in the seminary they left, without permission from their parents, and boarded a ship for the United States in 1891 or 1892 (source was uncertain of the exact year). Joseph Rico was sixteen years old at the time, and neither he nor his brother spoke any English.² In fact, their Italian was also quite poor, as they grew up speaking a local dialect, Napolitano.³

After a month on a steam liner traversing the Atlantic, the brothers arrived in New York City and began to look for work in the one field they knew, music. They formed a small orchestra and played for the many celebrations prominent in the Italian-American community: baptisms, weddings, Christmas, etc. The brothers had spent only a short time in New York before their incensed father, Francesco, bought a ticket of his own and headed to the United States to take his sons back to Italy.⁴ Joseph and Liberato were unhappy back in Italy and thought only about going back to New York. Eventually, they persuaded their father to let them return with the stipulation that their sister Assunta accompany them.⁵ Upon their arrival in New York, the brothers resumed their work and started a new orchestra. They were based in New York but arranged musical tours around the Northeast including Boston and Philadelphia and going as far west as Chicago.⁶

² Jean-Francois Rico Interview, interview by author, phone interview, August 7, 2017.

³ Jean-Francois Rico, "Partial Answers to Your Questions," email message to author, December 11, 2017.

⁴ Jean-Francois Rico Interview, interview by author, phone interview, August 7, 2017.

⁵ Rico, Jean-Francois, "Joseph Rico Biography," Joseph Rico, accessed August 17, 2017, www.josephricomusic.com.

⁶ Jean-Francois Rico, "Partial Answers to Your Questions," email message to author, December 11, 2017.

Eventually, Joseph Rico identified his true musical passion, composition. He started small, arranging and writing tunes for the orchestra he was leading. In 1899 or 1900 he decided to pursue composition. He returned to Europe, but rather than Italy, he went to Paris, the hub of musical culture. Liberato moved back to Italy several years later, and Assunta stayed in the United States, marrying Italian-American Joseph di Michele.⁷

Upon his arrival in Paris, Joseph Rico started teaching music, working with students of many instruments. One of his students, Georgette Lorio,⁸ later became his wife.⁹ After establishing himself in Paris, Joseph Rico was able to make a decent living as a composer. He eventually bought a villa on the French Riviera, spending equal time there and in Paris. After settling down, Rico obtained French citizenship, considered France to be his home, and spent the rest of his life there. After teaching to supplement his income for several years, Joseph Rico was able to make his entire living as a freelance composer, which was no easy feat at the time. Some of his more famous compositions include a *Waltz for Orchestra*, *J'ai peur d'aimer*, *Une page d'amour*, *Stella amorosa*, and *J'ai tant pleuré*. He was quite fond of working with singers and often incorporated the voice in his compositions. Most of his famous works were not large-scale symphonic works but short, tuneful songs. In addition to composing, Joseph conducted string orchestras, touring throughout Europe.¹⁰ Georgette and Joseph Rico had two sons, Francis and Jacques.

⁷ Ibid

⁸ Ibid

⁹ Jean-Francois Rico Interview, interview by author, phone interview, August 7, 2017.

¹⁰ Rico, Jean-Francois, "Joseph Rico Biography," Joseph Rico, accessed August 17, 2017, www.josephricomusic.com.

In 1926, Frank di Michele (the son of Joseph Rico's sister, Assunta) wrote a letter to Joseph Rico. Frank di Michele had just moved from Chicago to Los Angeles after being offered a job as the principal clarinetist with Walt Disney Studios. In his letter, di Michele explained who he was (they had never met) and what his new position entailed. He also explained that the reed situation in Los Angeles was quite dire and asked if Joseph Rico could send him some reeds from Paris. Joseph Rico had a strong relationship with musicians in Paris, so he asked one of the many reed manufacturers to sell him 100 to 500 (depending on the source of information)¹¹ reeds to ship to the United States. Frank di Michele looked through the reeds and found them to be of decent quality, but not perfect. He retouched some and found them all playable. Not long after, he wrote another letter explaining that the reeds were very popular with all his friends. He sold all the reeds and asked his uncle for more.¹² Joseph Rico had purchased those reeds from a company called Deru.¹³ It is not clear if this was the first reed manufacturer he worked with in Paris, but Deru was his main supplier for the coming years. At some point, Frank di Michele also sourced some reeds from an Italian-American named Mario Maccaferi. Before Maccaferi immigrated to the United States, he spent some time working with Selmer in Paris and helped develop their reed production.¹⁴ However, Maccaferi does not appear to have been a significant supplier of reeds to Frank di Michele. As a tribute to his uncle, di Michele named his new business Rico Reeds.

¹¹ Rico, Jean-Francois, "Jean-Francois Rico," filmed April 16, 2008, 6:15, <https://www.namm.org/library/oral-history/jean-francois-rico>.

¹² Jean-Francois Rico Interview, interview by author, phone interview, August 7, 2017.

¹³ Jean-Francois Rico, "Partial Answers to Your Questions," email message to author, December 11, 2017.

¹⁴ Jim D'Addario Interview, interview by author, Farmingdale, NY, July 24, 2017.

After ten years of shipping pre-cut reeds to the United States, Joseph Rico attempted to buy a fresh batch and was told by Deru that they would not be able to fill the order because the company was unable to find enough cane. Joseph Rico explained the predicament to his nephew, who came up with a solution that took the business in a new direction. In the mid-1930s, Joseph Rico was splitting his time between Paris and the French Riviera, where reed cane grows naturally. Joseph and Georgette began to make contacts with people in the cane business. At that time, there were no plantations for growing reed cane; it grew wild, acting as a windshield for other crops. The farmers were not even in contact with anybody in the reed business. The cane was harvested for things such as baskets and fences, with the best of it making its way to Paris to be turned into reeds.¹⁵ In 1938, Joseph and Georgette made a deal with the harvesters of the cane and arranged to purchase and ship 350 kilograms of reed cane to the United States. This first shipment of cane essentially started Rico as a reed manufacturing company.¹⁶ The first known address for Rico Products is 239 East Pico Blvd, Los Angeles, CA.¹⁷ I believe Frank di Michele was importing his reeds to this address, and later it became the first location for reed manufacturing. When Joseph Rico shipped the first batch of reeds in 1928, Frank di Michele was most likely running the business out of his house and eventually took up the Pico Boulevard address as the business grew.

Prior to the first shipment of cane to the United States, Frank di Michele had ten years of experience selling reeds in the Los Angeles area. One of the most important contacts he made was with the Lockie family, which ran a very prominent music business

¹⁵ Jean-Francois Rico Interview, interview by author, phone interview, August 7, 2017.

¹⁶ Rico, Jean-Francois, "Jean-Francois Rico," Filmed April 16, 2008, 6:15, <https://www.namm.org/library/oral-history/jean-francois-rico>.

¹⁷ Terrell, Brian, "Rico Addresses Over the Years," in author's possession.

in Los Angeles, the Lockie Music Exchange. The Lockies struck a deal with Frank di Michele very early on and began selling the French-made reeds under the name of Rico in their stores in Los Angeles.¹⁸ The Lockies watched Frank di Michele's business as it evolved from importing to manufacturing. And since Frank di Michele could not start such a large business on his own, the Lockie family became partners in the Rico business and partial owners of the company. For a brief time, Lockie Music Exchange, (which had two large music stores in Los Angeles), was the exclusive seller of Rico reeds.¹⁹ Over the years, Lockie Music Exchange was used as a distributor for Rico Reeds around the country as well.²⁰

Another partner in the Rico business was the Snyder family. Herman Jack Snyder (known as HJ to his friends and family) was an equal partner in Lockie Music Exchange, worked in the stores in Los Angeles, and was a close colleague and friend of Howard Lockie. How the families first met is not clear, but they went into business together initially in the 1920s. Aside from being invested in Rico, Herman Jack Snyder had very little to do with the company. Not being a reed player himself, he had no knowledge of reed design or manufacturing. The other partners ran the business.²¹ Much of Rico's early success was rooted in their relationship with Lockie Music Exchange. And since the reeds were sold exclusively there for a short time, we can conclude that Herman Jack Snyder played a part in ensuring that the store was selling large quantities of the reeds. Another member of the Snyder family also played a small, but crucial role in getting the

¹⁸ Lockie, R. Thomas, "R. Thomas Lockie Full Interview," filmed August 28, 2003, 50:57, <https://www.namm.org/library/oral-history/r-thomas-lockie-full-interview>.

¹⁹ Jean-Francois Rico Interview, interview by author, phone interview, August 7, 2017.

²⁰ Lockie, R. Thomas, "R. Thomas Lockie Full Interview," filmed August 28, 2003, 50:57, <https://www.namm.org/library/oral-history/r-thomas-lockie-full-interview>.

²¹ Robyn Cottier Interview, interview by author, phone interview, December 6, 2017.

company off the ground. Nathan Snyder, the son of Herman Jack Snyder, was the attorney who drew up all the legal documents that were necessary to begin the company.²²

The last partner, and arguably the most important, was Roy J. Maier. Frank di Michele and the Lockies decided it was time to cut their own reeds rather than buy pre-cut reeds from Paris. Maier, a mechanical engineer, was brought in to design the machines that would be used to cut the reeds. In addition, he was an experienced saxophonist and reed cutter. The other founding members of the company all made financial contributions to the company as their share of the investment. Maier brought his expertise as a top-tier performer and his experience in building reed-cutting machines.

As a saxophonist, Roy J. Maier was most notably a member of the Paul Whiteman Orchestra. The Paul Whiteman Orchestra was among the most highly respected jazz orchestras of the early twentieth century, appearing in concerts around the United States and recording countless albums.²³ It is not clear which years Maier was a full-time member of the group, but we can assume they were prior to his working for Rico in 1938.²⁴ During his time with the company, Roy J. Maier played the saxophone less and less and focused on the development of reeds.²⁵

Roy J. Maier's first discussion about entering the equipment manufacturing industry took place in 1928 with Arnold Brillhart at a restaurant in New York City. Their conversation centered around resolving Arnold Brillhart's problem with inconsistencies in

²² Ibid.

²³ Berrett, Joshua, *Louis Armstrong and Paul Whiteman: Two Kings of Jazz* (New Haven: Yale University Press, 2004).

²⁴ Interview with Brian Terrell, interview with author, Burbank, CA, October 16, 2017.

²⁵ Ibid.

mouthpiece production. Brillhart had recently visited the famed Otto Link factory and found Otto hammering a stamp into a mouthpiece to mark his brand name. Following the incident, Brillhart was convinced there had to be a better way to produce mouthpieces; Maier felt the same way about reeds. Up until that point, a musician would go to a music store and choose reeds from large bins that were divided only by voice (alto saxophone, tenor saxophone, B-flat clarinet, bass clarinet, etc.), not by strength. The musician would choose the reeds they thought would be to their liking and hope that the cut and strength would be correct.²⁶

Maier first took his expertise to Ciccone Reeds, based out of Chicago, where he designed and built their reed-cutting machines. In 1938, he accepted an invitation from Frank di Michele to join his reed manufacturing business. (Up until that point, Rico had only been importing pre-cut reeds from Paris. This was the same year that Frank de Michele had imported the first batch of cane from Europe with the help of Joseph Rico.²⁷) With the addition of Roy J. Maier, the owners split the company into two separate entities: Rico and the Roy J. Maier Corporation. The Roy J. Maier Corporation was the manufacturing branch, and Rico was the distribution branch.²⁸

There are three main stages in reed manufacturing: creating the blank, cutting the vamp, and clipping the tip. Roy J. Maier quickly designed and built the machines to innovate the vamp cutting process, as this is the most delicate part and determines how the reed will play. The machines designed by Maier are still used today at the factory alongside the new digital machines. In 1987, there were twenty-eight of these machines;

²⁶ Ibid.

²⁷ Ibid.

²⁸ Robyn Cottier Interview, interview by author, phone interview, December 6, 2017.

but currently, there are only ten.²⁹ Over the course of the company's history, Rico/the Roy J. Maier Corporation produced a total of thirty-two Maier-designed machines; but it is unclear if all thirty-two were operational at the same time.³⁰ Currently, these machines are being decommissioned as new, digital machines now produce all of the reed cuts.³¹ Roy J. Maier's machines (more commonly known today as Rico Machines) have a rotating blade that changes its radius as it moves down the reed. As the blade gets closer to the tip, it moves farther down, creating a thinner tip. The blanking process remained very simple, sanding down the reeds to create a flat table and achieve the desired thickness.



Figure 1.1 – reed tip clipper – photo by author

²⁹ Interview with Brian Terrell, interview with author, Burbank, CA, October 16, 2017.

³⁰ Terrell, Brian, "Follow up," email to author, November 30, 2017.

³¹ Gary Smith Interview, interview by author, Burbank, CA, October 16, 2017.

Reed tips were hand clipped using tools (figure 1.1) that are very similar to the current reed clippers available for musicians to work on their reeds.³² Even today, technicians who operate the few remaining Rico machines clip the reed tips by hand.

Maier's other great innovation for reed manufacturing was developing the strength-grading system. All reeds of the same voice and design are cut to the same exact measurements; the cane itself and the density of the fibers determine the strength. Maier added an extra small step in the process between cutting the vamp and clipping the tip—measuring the resistance of the reed. He developed a small device that would bend the reed and tell the operator how much resistance was in the reed, and the operator would sort the reeds based on that number. Maier's device was quite accurate, measuring strengths down to 1/8 strength, rather than the standard 1/2 and occasional 1/4 strength usually found.³³



Figure 1.2 – reeds sorted by strength – photo by author

³² Interview with Brian Terrell, interview with author, Burbank, CA, October 16, 2017.

³³ Knaub, Richard, "Dick Knaub Full Interview," Filmed March 23, 2007, 1:12:18, <https://www.namm.org/library/oral-history/dick-knaub-full-interview>.

It is not clear if there is a more scientific/mathematical unit of measuring reed strengths other than the standard numbers we see on reed boxes. Today the strength-grading is done digitally. The operator places a reed in the strength grader, and a light on a box will indicate which strength it is as pictured below in figure 1.2.

As previously mentioned, with the addition of Roy J. Maier, the company was split into two separate entities. The four founders equally owned both companies, but the two companies each served a specific purpose. The Roy J. Maier Corporation was the manufacturing side of the business. His name was stamped on all the reeds, and it was, essentially, the name of the brand. The Rico name was used as the distributor and sold the reeds to businesses, as that was what the Rico Company had done in the early years as an importing company. Early on, the company exclusively sold to Lockie Music Exchange; so the distribution company had little or no work on their end.³⁴ This separation of the companies continued for many years and included the startup of another company, La Voz. In 1944, the expansion of the business, with so many new machines developed by Roy J. Maier, required relocation to 407 East Pico Blvd, Los Angeles, California. This new location was on the same street as the original building, just a few blocks away.³⁵

One of the keys to the company's early success was the sales wing, which was headed by the Lockie family. Lockie Music Exchange started as the exclusive retailer for the Roy J. Maier Corporation, but they soon began distributing the reeds around the country. Howard Melville Lockie was a partner of the Roy J. Maier Corporation/Rico and Lockie Music Exchange and was also well connected with Los Angeles musicians.

³⁴ Knaub, Richard, "Dick Knaub Full Interview," Filmed March 23, 2007, 1:12:18, <https://www.namm.org/library/oral-history/dick-knaub-full-interview>.

³⁵ Terrell, Brian, "Rico Addresses Over the Years," In author's possession.

Lockie would bring in the town's finest musicians to try instruments, and he would promote Rico reeds to them as well. It is said that Lockie's involvement in the Roy J. Maier Corporation/Rico was not widely known. Therefore, the musicians buying the reeds were not aware that when they were offered these new "Rico" reeds, that the Lockie family was making significant profits from them.³⁶

Lockie Music Exchange, Rico Reeds, and the Roy J. Maier Corporation all started during the Great Depression. Most of the music stores in the Los Angeles area went out of business during that time, with the exception of Lockie Music Exchange. Surviving the Great Depression gave the store an advantage in that there was very little competition, and World War II had a similar effect on the reed industry. During World War II, all imports of reeds from Europe came to a halt, and besides the Roy J. Maier Corporation/Rico, only a few small reed manufacturers existed in the United States. The company thrived under the leadership and technology that the founders provided, supplying reeds around the country.³⁷

The company experienced success with few setbacks until the onset of World War II. With the German occupation of France, importing cane became impossible. The only choice they could make to move forward was sourcing cane from another area. It was well known that cane grew wild in other parts of the Mediterranean region; but with the continent engulfed in war, the company needed to look elsewhere. Luckily for them, they did not need to look very far. Rico found reed cane growing naturally and wild not far from the production facility along the San Gabriel River in Orange County, California.

³⁶ Lockie, R. Thomas, "R. Thomas Lockie Full Interview," Filmed August 28, 2003, 50:57, <https://www.namm.org/library/oral-history/r-thomas-lockie-full-interview>.

³⁷ Ibid.

Unfortunately, the quality was significantly lower than that of the French cane to which they were accustomed; but under the circumstances, they considered it a very lucky find.³⁸

After the second address listed above for Rico in 1944, there were two more that do not have dates associated with them: 819 North Highland, Hollywood 38, CA and 6638 Santa Monica Blvd, Hollywood 38, California. In 1951, a new address for Rico Products was used: La Voz Corporation at 1521 Flower St, Glendale 1, CA.³⁹ This 1951 address is very significant as this is when the La Voz Corporation was started. La Voz is a reed cut that is very familiar to clarinetists and saxophonists; but for Rico, it was a business and marketing strategy. La Voz was set up as an entirely different company, using the same physical building as Rico, but La Voz had a separate post office box in North Hollywood. With Rico dominating the American reed market, there was some fear within the company that people would see it as a monopoly. This was less of a legal issue as it was always clear from a business perspective that La Voz and Rico were the same, but to the general public, they were seen as different companies.

Additionally, some musicians simply did not like Rico reeds. Rico wanted to produce something new and different to win this small, but significant part of the market. The strategy was largely effective, and La Voz reeds are still produced today, though Rico/D'Addario is clearly marked on the packaging. It is not clear when the public became aware that Rico made these reeds, but it is logical to assume it happened slowly over time. The interesting part of the La Voz reeds is that they are, in fact, the same exact

³⁸ Lockie, R. Thomas, "R. Thomas Lockie Full Interview," filmed August 28, 2003, 50:57, <https://www.namm.org/library/oral-history/r-thomas-lockie-full-interview>.

³⁹ Terrell, Brian, "Rico Addresses Over the Years," in author's possession.

reeds as Rico Orange Box/Roy J. Maier reeds. The only difference between these reeds is the way they are strength graded, which has nothing to do with the production process. For a time, La Voz had different color grading as well, but they did not test the cane for playability, only color. While most musicians know that Rico produces La Voz reeds, it is not nearly as commonly known that they are the same exact cut of reed (even though this is not considered a company secret and is discussed openly.⁴⁰)

Through published advertisements, addresses for Rico have also been listed at 155 North La Brea, Hollywood 36, California as early as 1958.⁴¹

⁴⁰ Jess Gonzales Interview, interview by author, Burbank CA, August 16, 2017.

⁴¹ Terrell, Brian, "Rico Addresses Over the Years," In author's possession.

CHAPTER 2

COMPANY LEADERSHIP AND REED DESIGNERS

Rico began as a reed import business and was led and owned by Frank di Michele. Early on in the importing process, Frank di Michele began working with Howard Melville Lockie (b. 1903).⁴² Lockie provided a means to sell the reeds throughout Southern California in his two stores, Lockie Music Exchange. As the business transitioned to reed manufacturing from reed importing, di Michele and Lockie brought in Herman Jack Snyder and Roy J. Maier. Herman Snyder (who was also a major shareholder in and worked with Lockie Music Exchange⁴³) was the source of the funds to start the expansion, and Roy J. Maier designed the machines needed to cut the reeds. All four of these men were equal partners and owned equal stakes in the company, though Frank di Michele and Roy J. Maier assumed the leadership roles. They played a more significant role in how the company developed, at least initially.⁴⁴

Frank di Michele was the founder of the import business and was largely responsible for the initial development of the manufacturing business, but his tenure with the company was brief. The exact date di Michele stopped working for the company is not known, but he was certainly not there as long as the Maiers, Snyders, or Lockies.

⁴² Lockie, R. Thomas, "R. Thomas Lockie Full Interview," filmed August 28, 2003, 50:57, <https://www.namm.org/library/oral-history/r-thomas-lockie-full-interview>.

⁴³ Marvin Snyder, "Marvin Snyder Full Interview," filmed September 11, 2007, 32:21, <https://www.namm.org/library/oral-history/marvin-snyder-full-interview>.

⁴⁴ Jean-Francois Rico Interview, interview by author, phone interview, August 7, 2017.

Joseph Rico, and Georgette Rico even more so, continued to supply the cane for the company for many years. At some point, Frank di Michele no longer had an active role in the company, though he was still receiving financial compensation from Rico⁴⁵ until his death sometime between 1952 and 1956.⁴⁶ One source placed this date in 1954, but this has not been confirmed.⁴⁷ Very near the time that Frank di Michele passed away, Joseph and Georgette Rico visited Los Angeles and spent some time with him. As Joseph and Georgette Rico were elderly at this point, they were assisted on the long trip from France by their son Louis-Francois Rico and his wife, Dorothée-Marie Josephine Rico. Louis-Francois and Dorothée-Marie played a small part in the business, hosting the Snyders and Lockies when they traveled to France. They also helped the local press in the French Riviera cover what the business was doing, as Louis-Francois was a reporter.⁴⁸

With Frank di Michele no longer active, the Lockie and Maier families ran the business.⁴⁹ Howard Melville Lockie also started to step away from the company and his son, Tom Lockie (b. 1931), took on a leadership role. Tom Lockie grew up working in the family music store in Los Angeles. Howard Lockie sold the retail business in the 1960s, putting the family in a position to focus more on the reed business. Roy J. Maier remained the only member of his family active in business for many years until his retirement.

Throughout the first few decades of the company, the corporate structure was very loosely laid out with titles not considered important; but over time, this needed to be

⁴⁵ Robyn Cottier Interview, interview by author, phone interview, December 6, 2017.

⁴⁶ Rico, Jean-Francois, "More Answers," email to author, December 14, 2017.

⁴⁷ Fleming, Mark, "The Gregory Mouthpiece Saga, Part IV" *Stuff Sax*, September 4, 2017, accessed January 4, 2018, <http://stuffsax.blogspot.com/2017/09/>.

⁴⁸ Rico, Jean-Francois, "RE: Family Tree," email to author, January 3, 2018.

⁴⁹ Robyn Cottier Interview, interview by author, phone interview, December 6, 2017.

changed. For most of the time he owned a share of the company, Herman Jack Snyder did not play a significant role in running it. He would occasionally visit the facility and make inquiries about the state of things, but he did not have much influence on the operations. In 1973, Herman Jack Snyder suffered a heart attack and was no longer active in any capacity with Rico. This led to the family reviewing their stake and interests. Ralph Goldman was married to one of the daughters of Herman Jack Snyder and was also a businessman. He investigated the amount Rico was compensating the family and found that it was significantly less than it should have been. Marvin Snyder, the son of Herman Jack Snyder, had also not played much of a role in the business up until that point. He had spent some time with the company when he was in high school, largely performing janitorial duties and occasionally working on the machines. His spent his professional life as a teacher, and then a principal, in the Los Angeles school system. However, with his family's stake in the company at risk, Marvin decided to return to Rico.⁵⁰

The details of how the power and ownership structure changed at this point are not exactly clear. The Snyder and Maier families brought a lawsuit against the Lockie family. The details of the lawsuit have been kept private, but what is known is the result. The Lockie family sold their stake in Rico to the Maier and Snyder families, who then took control of the business. Much of this change was rooted in Herman Jack Snyder's departure from the company in 1973, but it took several years to fully transition the shares and control of the company. Eventually, two new executives came in to run the business: Richard "Dick" Knaub (not to be confused with Richard Maier) and Marvin Snyder, the son of Herman Jack Snyder.⁵¹ Current production numbers are highly

⁵⁰ Ibid.

⁵¹ Ibid.

confidential within D'Addario, but it is known that at the time the Lockies left the company, Rico was producing approximately 30 million reeds annually, comprising the bulk of the international reed market.⁵²

In 1976, Dick Knaub (Roy J. Maier's son-in-law, married to Sue Knaub) took over as president of the company. Roy J. Maier passed away around 1960,⁵³ and the family was interested in protecting their stake and staying active in the business's success. Dick Knaub did not have a background in music. He attended UCLA on a track scholarship and spent two years in the United States Navy. Following his time in the service, he worked for US Steel and TRW Electronics, the latter on defense contracts for the US military. Due to his inexperience, Knaub spent the first six months with Rico on the job learning about the business and the industry in general. He visited the cane fields in France and spent time with Jean-Francois Rico (who will be discussed at length in chapter 5), learning about cane cultivation. Up until this point the company was sourcing wild cane. Jean-Francois Rico was asked to return to France and maintain a steady cane supply. His grandparents, Joseph and Georgette Rico, were no longer able to do this task, which they had managed since the beginning of the company. Richard Knaub, Marvin Snyder, and Jean-Francois Rico together decided to lease and plant their own cane fields in order to maintain a steady, high-quality supply of cane.⁵⁴

After successfully planting fields in the South of France, Richard Knaub began to look for other places to grow cane. Limiting the company to French cane meant that Rico

⁵² Lockie, R. Thomas, "R. Thomas Lockie Full Interview," filmed August 28, 2003, 50:57, <https://www.namm.org/library/oral-history/r-thomas-lockie-full-interview>.

⁵³ Rico, Jean-Francois, "More Answers," email to author, December 14, 2017.

⁵⁴ Knaub, Richard, "Dick Knaub Full Interview," filmed March 23, 2007, 1:12:18, <https://www.namm.org/library/oral-history/dick-knaub-full-interview>.

only received one harvest per year; and in the event of a natural disaster, they could lose an entire year's crop. Generally, the term "natural disaster" is reserved for hurricanes or tornadoes. But in the reed business, it is more likely to be something like a late-season freeze. One of these freezes occurred in the late 1980s in southern France. Both the cane that was already harvested and drying, as well as the cane that was still growing, had all the moisture in and on it freeze. The entire crop was ruined.⁵⁵ As a result, Richard Knaub looked to Argentina to develop the new cane fields. Vandoren had already done some cane harvesting there, and Knaub followed their lead.⁵⁶ At the time of this document, it is unknown if Vandoren still sources cane from Argentina, but it is doubtful given their strong marketing campaign emphasizing French cane.

Early in his tenure as president, Richard Knaub addressed the name of the company. The company was known as Rico, the Roy J. Maier Corporation, and La Voz. While La Voz was initially established to give the appearance of an entirely separate reed manufacturer, by the time Knaub became president it was widely known that Rico produced the reeds. Additionally, Roy J. Maier's name no longer had much influence with musicians; but Rico was a name that musicians knew and trusted. Therefore, Knaub consolidated the company under the name Rico International.⁵⁷

Richard Knaub was also very interested in promoting the brand in ways that were common in the industry but were being ignored by the company when he began his tenure as president. He began attending trade fairs and conventions including NAMM (National Association of Music Merchants), The Midwest Band Clinic, and Musikmesse

⁵⁵ Jess Gonzales Interview, interview by author, Burbank, CA, October 16, 2017.

⁵⁶ Knaub, Richard, "Dick Knaub Full Interview," filmed March 23, 2007, 1:12:18, <https://www.namm.org/library/oral-history/dick-knaub-full-interview>.

⁵⁷ Jess Gonzales Interview, interview by author, Burbank, CA, October 16, 2017.

in Frankfurt, Germany. He joined AMC (American Music Conference) and became very influential in the group in the 1980s, even serving as president for two years. Knaub also made a big push to increase the company's advertising, as the resources spent on advertising had dropped significantly in the 1950s and 1960s. Knaub oversaw the development of a fresh ad campaign that helped continue to develop the brand's image. Knaub hired a person (whose name is unknown) to work exclusively in marketing to the European audience. One of the great innovations that helped increase Rico's appeal to this market was the onset of UPS becoming a global shipping company in the 1980s. The new service provided very fast shipping around the world. Prior to this, retailers in Europe were keeping upwards of two months of stock in their store, due to the unreliability of shipping. This new convenience made it more appealing to stock Rico products, as retailers could restock quickly and not have customers frustrated with supplies running out. At the same time, they did not have to stock large quantities of product that had high up-front costs.⁵⁸

In 1976, Marvin Snyder (1928-2016) joined the management team.⁵⁹ Marvin was the son of Herman Jack Snyder and grew up working in the company during his summer breaks from junior high school in the 1940s. Upon finishing his studies, he did not work full time for the company, opting to join the military instead. Marvin Snyder returned to protect his family's stake in the business following his father's death and the ensuing arguments with the partners. During his time at Rico, Richard Knaub was president of the company, and Snyder took on the role of overseeing the supply of raw material. Not

⁵⁸ Knaub, Richard, "Dick Knaub Full Interview," filmed March 23, 2007, 1:12:18, <https://www.namm.org/library/oral-history/dick-knaub-full-interview>.

⁵⁹ Robyn Cottier Interview, interview by author, phone interview, December 6, 2017.

having a background as a musician, this was more fitting for Snyder than being involved in the actual reed cutting.⁶⁰

Marvin Snyder played a critical role in the development of the company's cane fields in France and Argentina. He worked very closely with Jean-Francois Rico as they developed cultivated, rather than wild-harvested, cane. Snyder was known to travel to France, often multiple times every year, to inspect the supply.⁶¹ He also became very interested in cultivating cane in California. Why Snyder put so much time and effort into harvesting in California when Rico was very successful with their imported cane is not clear. However, he likely wanted to secure a local source that they could control easily. It was also easier to perform controlled tests on cultivation techniques when the plantation was very close. Rico initially purchased ten acres and, later, an additional thirty-nine acres of land in Healdsburg, CA, just north of San Francisco in the heart of wine country.⁶² The primary use for this land was research and development on various watering methods. In the end, it proved not to be very useful as the soil was not optimal for growing cane.

The afore-mentioned lawsuit that ended the Lockie family's involvement with Rico came with an agreement that restricted the employment of the owner's family members. As a result, the Maiers and Snyders could not hire anyone from within their families for five years. This term expired in 1980, and additional members of both the Maier and Snyder families began working for the company again at that time. Numerous members of the families spent a brief time working for Rico in many different capacities,

⁶⁰ Marvin Snyder, "Marvin Snyder Full Interview," filmed September 11, 2007, 32:21. <https://www.namm.org/library/oral-history/marvin-snyder-full-interview>.

⁶¹ Ibid.

⁶² Ibid.

but two were employed significantly longer than the others: Richard Maier and Robyn Cottier.⁶³

Richard Maier, son of Roy J. Maier and brother-in-law of Richard Knaub, was put in charge of the previously mentioned cane field in Northern California.⁶⁴ The land was used to test various ways of growing and harvesting cane. The yields were never very high, as it was very a small plot of land. But Rico used the cane processed there for reed production.⁶⁵ This plot of land was sold under the direction of Bill Carpenter long after both Marvin Snyder and Dick Knaub retired. Luckily, it proved to be a good investment, as the wine boom enabled them to sell it for three times what they originally paid.⁶⁶ While the land would have been beneficial to retain for future research and development projects, the company sold it in the early 2000s under the ownership of the Rutland Group, which will be further discussed in chapter 7.⁶⁷ The Rutland Group was in need of capital and sold this land, as the value of the property was approximately \$1 million at the time.⁶⁸ The Maier family (including Richard Maier, his wife Patty, and one of their sons, Ryan) went into the wine business when the company was sold in 1996. Some Rico employees speculated that the Maier family purchased the land that was sold by Rico for their winery, but that proved not to be true.⁶⁹ The family named a wine they produced after Roy J. Maier, and it received fairly high ratings by wine critics. The winery does not

⁶³ Robyn Cottier Interview, interview by author, phone interview, December 6, 2017.

⁶⁴ Jess Gonzales Interview, interview by author, Burbank, CA, October 16, 2017.

⁶⁵ Bill Carpenter Interview, interview by author, Aiken, SC, December 11, 2017.

⁶⁶ Knaub, Richard, "Dick Knaub Full Interview," filmed March 23, 2007, 1:12:18, <https://www.namm.org/library/oral-history/dick-knaub-full-interview>.

⁶⁷ Bill Carpenter Interview, interview by author, Aiken, SC, December 11, 2017.

⁶⁸ Carpenter, Bill, "Rico Sale," email to author, December 26, 2017.

⁶⁹ Robyn Cottier Interview, interview by author, phone interview, December 6, 2017.

appear to be currently in business and likely was sold or went out of business sometime after 2004.⁷⁰

In the late 1970s, Rico invested in another business venture, a branch called Miraphone. Miraphone was not a separate company, but a small distribution department that included the distribution of many instrument manufacturers including Miraphone brass instruments, Pearl flutes, Kreul oboes, and others. All the instruments distributed were imports from around world, and the Rico factory served as a staging warehouse for them. Rico also invested in equipment to lacquer instruments and kept a repair technician on staff to repair the instruments that were damaged or arrived out of adjustment from shipping.⁷¹ Rico sold the Miraphone branch of the business in 1984 to the then manager of the division, Steve Yerkes.⁷² Mike Zucek was also associated with the Miraphone branch, but he stayed on with Rico as a marketing manager up until the time that D'Addario purchased the company. Eventually, he left to take a job with Yamaha.⁷³

Another important family member who joined Rico after the five-year family member hiring freeze was Robyn Cottier, daughter of Marvin Snyder. Cottier joined the company in July of 1980 and started working in the Miraphone department. She worked in purchasing, ordered instruments from the manufacturers, and was also in charge of invoicing retailers. From 1984 to 1986, Cottier worked in purchasing for the company, ordering materials for production.

⁷⁰ Tanzer, Stephen, "Roy J. Maier Napa AVA," *Gold Medal Wine Club*, accessed November 26, 2017, <https://www.goldmedalwineclub.com/winery/roy-j-maier-napa-valley-ava>.

⁷¹ Robyn Cottier Interview, interview by author, phone interview, December 6, 2017.

⁷² Terrell, Brian, "2 More Questions," email to author, March 15, 2018.

⁷³ Robyn Cottier Interview, interview by author, phone interview, December 6, 2017.

In 1986, the company encountered a problem that called for the relocation of employees to different departments. This relocation began with a lawsuit against the company on a worker's compensation claim. The details of the lawsuit are not clear nor are they very relevant. What resulted, however, was the realization that the company needed somebody to work in Human Resources (personnel). Prior to this lawsuit, Rico had a single person who handled benefits but had very little understanding of Human Resources. Robyn Cottier had a business background and had even studied business law in college, so she was selected to develop an HR department in 1986. The company sent her back to college to take classes in this emerging field, and she became certified in Human Resources. The executives also put Cottier in charge of hiring a lawyer to handle legal affairs for the company.⁷⁴

Robyn Cottier remained an integral part of the business throughout the following decades. She was placed on executive staff and oversaw the hiring of some of Rico's most influential employees. Her father was an executive at the company and a major shareholder, so, naturally, she felt very close to the company and the employees. Later, Cottier branched out beyond HR and helped develop and run the IT department. In the early 1990s, computers were becoming standard for businesses. Rico was no exception. Under Cottier's IT department, Rico developed the second music-manufacturing company website. (Cottier could not recall who had the first website.) While she had little knowledge of computers or information technology, Cottier was an excellent manager and hired the right people to make Rico's venture into the internet smooth. Rico launched the website at the National Association of Music Merchants (NAMM) show in 1994. At

⁷⁴ Ibid.

that time, NAMM was not equipped to handle a high volume of internet activity, as it was still new for the industry. It took a special request and a significant amount of equipment to make this website launch a success.⁷⁵

In 1996, the trajectory of Rico took a massive turn. At that point in time, the Snyder and Maier/Knaub families owned the company, and both families were looking to leave the business. The families had been working with Rico for three generations, and they saw a different path for their children. With the substantial increase of market competition, largely from Vandoren, the owners realized that for Rico to stay competitive, they needed to make large-scale investments and change the culture of the company. The owners had considered the company as a family business; they treated employees as though they were members of the family. After their customers, the company saw the employees as their greatest asset. The owners realized that to move forward, they needed to incorporate more automation into the manufacturing process. They also concluded that the business would need more of a corporate structure. This led to the decision to put Rico up for sale, utilizing a firm that specialized in the selling of large companies.⁷⁶

Prior to placing the company on the market, Rico decided to hire a new president to run the business. Marvin Snyder was reluctantly running the business at the time, and the owners knew it was time for somebody else to take over. They interviewed several candidates and were interested in hiring Bill Carpenter, but the company was sold to Boosey and Hawkes before this could be done. After the sale was complete, Rico re-

⁷⁵ Ibid.

⁷⁶ Ibid.

interviewed Bill Carpenter and brought him on as president of the company.⁷⁷ Boosey and Hawkes is a very large, publicly-traded music publishing company that, at the time, owned a variety of manufacturing companies around the world.

Bill Carpenter's expertise and experience was a perfect fit for the new direction of the company. A native of California, Carpenter earned a degree in Percussion Performance from California State University, Long Beach. In college, he studied both classical and jazz styles. He was even fortunate enough to take classes alongside acclaimed jazz musician and big band leader Gordon Goodwin. After finishing his degree, he spent time freelancing in the Los Angeles area and went on tour for a brief time with the *Ice Capades*. While he enjoyed his time on the road, he had some disagreements with the conductor of the group, so he decided not to renew his contract and returned to Los Angeles. Once back in Los Angeles, Carpenter returned to freelancing and regularly performed with the Long Beach Symphony Orchestra. He also developed a new bass drum beater that he manufactured on his own. This beater had an aluminum shaft with interchangeable heads that snapped into place, so percussionists would not have to carry a variety of beaters. Eventually, Carpenter's beater was bought by Remo, which sold it under the Pro Mark label (one of their subsidiaries at the time). The product was eventually discontinued, largely due to the fact that Pro Mark was not known for their concert percussion equipment, making marketing an issue.⁷⁸

In the process of buying the beater from Bill Carpenter, Remo also hired him as an employee. Bill Carpenter stayed with Remo from 1976 to 1983, and it was during that time that he experimented with engineering. With no formal training in this field, he

⁷⁷ Bill Carpenter Interview, interview by author, Aiken, SC, December 11, 2017.

⁷⁸ Ibid.

quickly learned how the machines operated and how to fine-tune and develop them. In 1983, Carpenter left Remo and went to work as a mechanical engineer for a subsidiary of Illinois Tool Works in Los Angeles. He did this for approximately ten years. But when the company relocated to the Midwest, he pursued another job, as he did not want to leave Los Angeles.

Carpenter talked with his old contacts at Remo who offered him a job, but not the job he wanted. Rather, he took a job working with a company that produced calibration gases. Being unhappy there and needing a quick change, Carpenter came to an agreement with Remo to run their factory and returned in 1993. He agreed to work there for only two years, as it was not the ideal position he was seeking. The end of this two-year agreement coincided nearly perfectly with Rico's search for a new president. Throughout his time working for all these companies, Carpenter maintained a performance career with various groups in the Los Angeles area.⁷⁹

Bill Carpenter joined the Rico team at perhaps the most interesting time, considering the state of the company and technology. The development from being family owned and operated to the corporate model led by Carpenter and Boosey and Hawkes was quite smooth. Marvin Snyder took Bill Carpenter on tours of the plantation sites to view the assets the company held. The original families maintained some connection with the company through Bill Carpenter's tenure with Robyn Cottier (the daughter of Marvin Snyder) staying until after he left. Like any good president, Bill Carpenter assessed the company's strengths and weaknesses and managed accordingly. The previous owners recognized that their family-style business plan was not going to

⁷⁹ Ibid.

continue to thrive with the increasing pressure from competitors and the new technologies that were becoming available.⁸⁰

Perhaps the greatest technological innovation that happened during Bill Carpenter's tenure was the affordability and necessity of computers and the internet. Computers made workers much more efficient, so departments could be downsized without reducing productivity. Some jobs even became obsolete. During this time, the number of employees at the factory was reduced significantly (by just under 1/3) but not because of outsourcing production. The three people who ordered raw materials were reduced to one, as the process no longer required paper mail or phone calls. The telemarketing section was eliminated. The need for secretarial work was drastically reduced with computers filling those gaps. Carpenter's engineering skills also helped to streamline production, though most of these advances were small and saved only a little bit of labor.

Right before J. D'Addario & Co. bought the company, Bill Carpenter had been working on Rico's largest labor-reducing effort: developing an automated packaging line.⁸¹ At one point, as many as forty people were working in this department stamping reeds, placing them in sleeves, assembling boxes, putting reeds in boxes, and sealing the boxes.⁸² This equipment proved to be quite troublesome in the development process but eventually was successful and one of the great advancements in automation made at the company to date. While it was an exciting time from a technological standpoint, there were some downsides to the advances as they eliminated jobs.

⁸⁰ Ibid.

⁸¹ Ibid.

⁸² Robyn Cottier Interview, interview by author, phone interview, December 6, 2017.

During his time as president, Bill Carpenter increased reed production and reduced the number of people necessary to do it, although many of these changes were inevitable. All companies began using computers and the internet during the 1990s and early 2000s, risking lagging behind their competition if they didn't. Some of the decisions that decreased the workforce made Carpenter unpopular with a handful of the employees.

Aside from large developments at the factory in California, Rico also made massive advancements in growing reed cane during Carpenter's tenure. He was responsible for hiring the first two agronomists the company had ever employed and worked alongside them and Jean-Francois Rico to increase yields and better understand what attributes make the cane play well.⁸³ These advancements will be discussed further in chapter 5.

Alongside the development of the internet, a major change in business was an increase in the international market. Being part of an international conglomerate put Rico in a great position to expand their international marketing efforts. Yamaha was the exclusive distributor for Japan, and Bill Carpenter began meeting with them in Japan almost once per month. This undoubtedly helped the development of the Japanese market for Rico, which led to the Grand Concert Select Evolution that will be discussed in chapter 3.

After some initial problems with the cane plantation in Argentina, Bill Carpenter made it a point to visit those sites regularly to make sure everything was running smoothly. He did the same with the French Rico-owned plantations. He also visited

⁸³ Bill Carpenter Interview, interview by author, Aiken, SC, December 11, 2017.

plantations owned by third parties that provided Rico with cane. Boosey and Hawkes was based in London, so traveling there was also a necessity. In the end, Carpenter spent nearly half of his time traveling to help make Rico a truly international brand.⁸⁴

Carpenter remained with the company when Rico was very briefly owned by the Rutland Group (ownership by the Rutland Group will be discussed in chapter 7) before D'Addario bought it, and he considered staying on after that. He opted to stay, instead, with the Music Group. The Music Group was a small group of instrument manufacturing companies that were owned by Boosey and Hawkes and, later, the Rutland Group. Rico was part of this group while owned by both companies. The Music Group will be discussed further in chapter 7. Bill Carpenter spent brief stint in Germany working for the Music Group after leaving Rico and eventually bought Hamilton Stands. He relocated to Dayton, Ohio, to run his new acquisition and remained there until St. Louis Music purchased the company in 2015.⁸⁵

Up until the time that Boosey and Hawkes bought Rico International, the company was entirely privately owned. The original four partners (Frank di Michele, Herman Snyder, Roy J. Maier, and Howard Lockie) owned the company from the beginning, and the shares were passed around until the buyout. When Frank di Michele and his wife passed away, the shares were passed on to a church fund, and the Maier and Knaub families eventually bought them.⁸⁶ The Lockies were bought out following the lawsuit in the 1970s. At the time Rico was sold to Boosey and Hawkes, Marvin Snyder

⁸⁴ Ibid.

⁸⁵ Ibid.

⁸⁶ Rico, Jean-Francois, "Jean-Francois Rico," filmed April 16, 2008, 6:15, <https://www.namm.org/library/oral-history/jean-francois-rico>.

owned half of the company. Members of the Maier and Knaub families owned the remaining half.⁸⁷

The Musicians

The musicians working for Rico have been integral to the company's success. These musicians designed reeds, developed accessories, and ensured that they consistently met quality standards. Two of the founders of the company were performing musicians. Frank di Michele was a clarinetist with movie studios in Hollywood,⁸⁸ and Roy J. Maier played saxophone as a member of the Paul Whiteman Orchestra.⁸⁹ As the company grew, however, these two performed less in order to focus more on the development of the company and the technologies needed to make it a success.

The first musician hired by the company was Herman Hansen. Hansen was a chemist and principal clarinetist with the Glendale Symphony Orchestra. His wife had already been working for Rico as a secretary when they were importing reeds from France. When the company started cutting reeds, Herman Hansen was brought in and remained with the company until his retirement in 1978. He was integral to the development of all the products developed during his tenure with Rico. Hansen actually developed the technology needed for the Plasticover reeds several years prior to working there; without him, this product would never have made it to the market.⁹⁰

Charles Gallodoro, brother of the famed clarinetist and saxophonist Al Gallodoro, worked for Rico for several years in quality control. It is unknown if Al Gallodoro was playing on Rico products; it can be assumed that he was, at a minimum, familiar with

⁸⁷ Robyn Cottier Interview, interview by author, phone interview, December 6, 2017.

⁸⁸ Jean-Francois Rico Interview, interview by author, phone interview, August 7, 2017.

⁸⁹ Robyn Cottier Interview, interview by author, phone interview, December 6, 2017.

⁹⁰ Terrell, Brian, "Musician Quality Control Members," in author's possession.

them. Fran Newman was another quality control musician early on. Newman is not known particularly well today, but he made custom saxophone mouthpieces in the 1950s and 1960s that were very popular among studio musicians in the Los Angeles area. Lenny Gullotta worked in quality control and also spent several years working with Selmer on their Series 10g clarinet.⁹¹ It is not certain, but it has been recalled that Gullotta spent time working on marketing strategies for Rico as well as quality control.⁹²

Joe Spang started as a quality control musician, eventually becoming the manager of the quality control musicians. He also worked in reed design, most notably on the Hemke saxophone reeds. Prior to his time at Rico, Spang played for Bill May's and Sam Donahue's bands as a touring musician. Spang worked for the company for many years and served as a mentor to the younger quality control musicians. One of his most significant protégés was Brian Terrell.

Brian Terrell is among the longest-serving employees at Rico at the time of this document. Terrell started playing the piano at an early age and then the clarinet and oboe in junior high school. Aside from playing in his school's band, he also played for a local youth band led by Claude Lakey. Lakey achieved a highly reputable name among saxophonists for the brand of mouthpieces that bear his name. Brian Terrell ended up taking saxophone lessons from Lakey to fill out the alto saxophone chair in a youth jazz ensemble he was starting. Terrell became a highly competent multiple woodwind performer and attended college to earn a degree in oboe. Before he was able to graduate, however, the Vietnam War peaked. The military first granted him a deferment but, later, changed his status to 1A. This meant that the military was likely to draft him. Because of

⁹¹ Ibid.

⁹² Robyn Cottier Interview, interview by author, phone interview, December 6, 2017.

this, he decided to enlist so he could choose an occupational specialty in music. After passing auditions on several instruments, he spent time at Fort McArthur in San Pedro, California, and was stationed in Vietnam for one year playing in a band.⁹³

When the military discharged Terrell, he was not able to go immediately back to school, as it was mid-way through the spring term. Rather, he went to work for Baxter Music, a retailer in the Los Angeles area. While working there, Arnold Brillhart, a famed mouthpiece maker working for Rico, came to the store looking for mouthpieces. Rico had recently hired Brillhart to develop a student line of mouthpieces and was also looking to hire somebody for the factory to handle quality control. Terrell interviewed with Joe Spang and Arnold Brillhart, and they hired him in November of 1987. Terrell started in quality control but moved around into many various positions, eventually becoming integral in the design of all new reeds including the Grand Concert and its many iterations, the Jazz and Select Jazz, and all the Reserve lines that came after the D'Addario acquisition. Terrell still works with D'Addario and is moving toward retirement while acting as a mentor to the next generation of musicians with the company.⁹⁴

Arnold Brillhart is among the most famous of people to ever work for Rico, most notably from his line of Brillhart Mouthpieces. These mouthpieces are some of the most highly sought-after vintage mouthpieces for jazz musicians today. Brillhart designed and made his own mouthpieces starting in 1939 in New York. In 1940, he released the Tonalin and Ebolin models, which were the most popular he produced. He continued to build his business and reputation until 1966 when he sold the business to Selmer along

⁹³ Brian Terrell Interview, interview by author, Burbank, CA, October 16, 2017.

⁹⁴ Ibid.

with the name, Brillhart Mouthpieces. As a part of the deal, Brillhart was not allowed to design or make woodwind mouthpieces for ten years.⁹⁵ He came to work for Rico in the early 1980s with the specific task of designing a student level mouthpiece. After years of making his own mouthpieces and floating around the industry, he made a point of telling his fellow employees that Rico was the first brick-and-mortar company that he ever worked for in his life. Brillhart was in his seventies when he started at Rico, so it was assumed he would not be there very long. Brillhart worked with Rico until 1994 when a massive earthquake struck the Los Angeles area.⁹⁶ His apartment building collapsed, so he opted to fully retire and leave Los Angeles. Arnold Brillhart passed away on May 21, 1998.⁹⁷

The full list of quality control musicians that have worked with Rico to date includes John Hellner, Vern Buck, Bob Bernardo, Kathy Cochran-Marshall, Ronnie Crumbly, Terry Landry, Marcus Eley, Dave Price, Rory Mazzela, Kevin Garren, Ben Haeuser, and Sean O’Kelley.⁹⁸ Some of these musicians filled other roles in the company in addition to quality control, such as Rory Mazzela who worked in artist relations. Kevin Garren and Ben Haeuser, who also worked in product design, have been integral to the development of the Reserve products as well as Select Jazz line of mouthpieces. This list includes personnel who worked for Rico both before and after the D’Addario acquisition. Several are still working there today.

⁹⁵ Wanne, Theo, “Brilhart Mouthpieces,” Theo Wanne Mouthpieces, accessed December 24, 2017, <https://theowanne.com/knowledge/mouthpiece-museum/brilhart-mouthpieces/>.

⁹⁶ Brian Terrell Interview, interview by author, Burbank, CA, October 16, 2017.

⁹⁷ Wanne, Theo, “Brilhart Mouthpieces,” Theo Wanne Mouthpieces, accessed December 24, 2017, <https://theowanne.com/knowledge/mouthpiece-museum/brilhart-mouthpieces/>.

⁹⁸ Terrell, Brian, “Musician Quality Control Members,” In author’s possession.

Jess Gonzales is currently the longest-serving employee at Rico. Gonzales began working with Rico in junior high school in 1970, performing small custodial tasks and quickly moved into helping with machine maintenance. His mother had been working with Rico at the time and helped him get a job with the company.⁹⁹ During his tenure with Rico, Jess Gonzales has worked in just about every department other than playing on reeds, as he does not have a background as a musician. For a time, he was the National Sales Manager for D'Addario. Before the buyout, he was the sales manager covering everywhere from Canada to Chile. He has also spent time working on the machines and developing innovations in the cane cultivation process. Like Brian Terrell, Jess Gonzales is starting to make his way toward retirement at the time of this document.¹⁰⁰

⁹⁹ Robyn Cottier Interview, interview by author, phone interview, December 6, 2017.

¹⁰⁰ Jess Gonzales Interview, interview with author, Burbank, CA, October 16, 2017.

CHAPTER 3

REEDS

Frank di Michele started Rico as a reed importing company, bringing pre-cut reeds to the United States from Paris. Roy J. Maier built the machines, and together they developed the company's first reed. For nearly a century the company innovated and developed different cuts, yet their original design has stayed largely the same. The Orange Box reed produced today is very similar to what Rico/The Roy J. Maier Corporation initially developed.

The first reeds cut by the company had the name Roy J. Maier etched into the back. As previously discussed, there were two separate companies at the time; the Roy J. Maier Corporation was on the manufacturing side. Today, this design is associated with students and is thought to be only suitable for beginners. When Rico developed the reed, however, it was intended for students and professionals alike, and it was wildly popular with the Los Angeles professional musicians. Roy J. Maier crafted this reed using the machines he designed and built from scratch over a period of years, so it is assumed that the reed design took a similar amount of time to perfect. After spending considerable time designing the reed, Maier eventually felt he had a product that was good enough to sell to the public. One of the first artists consulted during the development process was a clarinetist, Herman Hansen. Hansen was a full-time chemist and played principal clarinet with the Glendale Symphony Orchestra in the evenings. His wife was a secretary for Roy

J. Maier and brought reeds home for him to try so that he could provide feedback to the company. Hansen found them to be of such poor quality that he is known for saying to his wife, “If they are going to make reeds like this, you need to look for another job.” Maier, apparently, appreciated the forthrightness of Hansen and brought him in so they could work together to redesign the reed. In the end, it was a fruitful relationship, as Hansen quit his job as a chemist and went to work for Maier. He became a vital member of the product development team and helped start and manage the quality-control musicians department.¹⁰¹

Roy J. Maier sought to develop a way to grade the strength of the reeds he was producing. As previously discussed, manufacturers do not cut reed to specific strengths. Rather, the density of the fibers in the cane determines the strength rating. Before Maier’s developments, reeds were not strength-graded, and musicians picked reeds out of large bins, trying to guess their strengths. Maier developed a way to measure the resistance and sorted his reeds as such. Initially, Roy J. Maier reeds came in 1, 1.5, 2, 2.5, 3, 3.5, 4, and 5. It is unclear why they opted to skip the 4.5, but it is likely due to the fact that very few players use reeds that hard. The company would have been unable to sell both 4.5 and 5 reeds effectively.¹⁰² Figure 3.1 shows one of the early boxes with the Rico name. The earliest packaging had the Roy J. Maier name on it, but an example was not found. The company eventually dropped the wood packaging due to its prohibitive cost. However, to maintain the brand image, the first cardboard boxes introduced had wood grain printed on them as shown in figure 3.2.

¹⁰¹ Brian Terrell Interview, interview by author, Burbank, CA, October 16, 2017.

¹⁰² Terrell, Brian, “Follow Up,” email to author, November 30, 2017



Figure 3.1 – wooden Rico packaging – photo by author



Figure 3.2 – cardboard Rico packaging with woodgrain – photo by author

This reed has been marked with many names over the years, and Rico treated it as a stencil reed (a reed without a Rico mark, which could then be branded by any company that they sold it to) for the company. Instrument manufacturers, such as King, Conn, Selmer, and Yamaha, purchased these reeds in large quantities with their own names on

them to put in cases with their products.¹⁰³ Rico put the name Diamond Cut on the reed that Conn sold as their own for many years.¹⁰⁴ For a time, Selmer exclusively sold Roy J. Maier brand reeds as their own and supplied them with their instruments. This was not the first time the Roy J. Maier reeds were in the market, but it was the only time that Rico sourced the branding to a third party.¹⁰⁵ In print advertisements used through the 1950s for Roy J. Maier Reeds, they listed Selmer as the exclusive distributor for the products.¹⁰⁶

This initial design has long-served Rico as their flagship reed, and it has borne many names, even when being sold directly by them. In the mid-1980s, the Ciccone Reed Company (for whom Roy J. Maier worked prior to Rico) was put up for sale, and Roy J. Maier was insistent that Rico purchase it. The machines used by Ciccone were designed and built by Maier but were inferior to what he made for Rico. They abandoned the Ciccone name and pulled the machines out of production. In short, Maier did not want anybody else buying the company and using the machines to compete with Rico. There is a story that Maier placed all the machines on a barge, towed it out to the middle of Lake Michigan, and sank it so that nobody else could acquire his technology. This story has not been confirmed, but Bill Carpenter is fairly certain that it happened.¹⁰⁷ Tom Lockie mentioned in an interview for the NAMM Archives that Maier purchased Ciccone Reeds and scrapped the machines in order to eliminate the competition, but he did not mention

¹⁰³ Knaub, Richard, "Dick Knaub Full Interview," filmed March 23, 2007, 1:12:18, <https://www.namm.org/library/oral-history/dick-knaub-full-interview>.

¹⁰⁴ Lockie, R. Thomas, "R. Thomas Lockie Full Interview," filmed August 28, 2003, 50:57, <https://www.namm.org/library/oral-history/r-thomas-lockie-full-interview>.

¹⁰⁵ Zucek, Mike, "Random Thoughts..." *D'Addario Woodwinds Blog*, July 13, 2017, accessed January 3, 2018, <http://ricoreeds.blogspot.com/2009/>.

¹⁰⁶ Rico, "Roy J. Maier Reeds HAVE MORE SPRING in the Tip," *The Music Educators Journal* 40, no. 1 (September 1953): 35, accessed December 21, 2017, <http://journals.sagepub.com/doi/pdf/10.2307/3387883>.

¹⁰⁷ Bill Carpenter Interview, interview by author, Aiken, SC, December 11, 2017

anything about sinking the machines in Lake Michigan.¹⁰⁸ Rico abandoned the Ciccone name, but they did keep the Symmetricut name. The Symmetricut under Rico was a different design than under Ciccone and was merely a Rico Orange Box reed with a different stamp. This brand did not last very long under Rico production.¹⁰⁹ It is possible that Rico produced Symmetricut branded reeds merely to acquire the Ciccone market share and bring musicians to the Rico branded products before discontinuing the cut.

The La Voz Corporation was set up as a means to appear not to have a complete monopoly on the reed market. They also tried to lure customers that were not happy with Rico reeds. The company produced a reed with the name La Voz, but it was the same exact reed as a Rico Orange Box.¹¹⁰ Rico color sorted the cane for La Voz reeds, but they did not playtest it. The only other difference between these two reeds was the strength grading. Roy J. Maier (and Rico Orange box) used strengths 1, 1.5, 2, 2.5, 3, 3.5, 4, 4.5, and 5, a total of nine strengths. La Voz strengths are soft, medium-soft, medium, medium-hard, and hard, a total of five. The reed's design is the same, but cane density determines the strength. The Roy J. Maier reeds would have closer tolerances in a single box, as they encompassed a smaller range of resistance in the reed.¹¹¹ The company first introduced this reed in 1948 after only ten years of production of reeds under the Roy J. Maier branding. It was not widely known at the time that Rico even made La Voz reeds, much less that they were the same exact reeds as the Roy J. Maier cuts.¹¹² In addition to wanting a different reed on the market, Rico introduced this reed under a different

¹⁰⁸ Lockie, R. Thomas, "R. Thomas Lockie Full Interview," filmed August 28, 2003, 50:57, <https://www.namm.org/library/oral-history/r-thomas-lockie-full-interview>.

¹⁰⁹ Terrell, Brian, "One More Question," email to author, December 27, 2017

¹¹⁰ Brian Terrell Interview, interview by author, Burbank, CA, October 16, 2017.

¹¹¹ Jess Gonzales Interview, interview by author, Burbank, CA, October 16, 2017.

¹¹² Terrell, Brian, "Follow Up," email to author, November 30, 2017.

company name that went as far as to have a separate PO Box so as to avoid the appearance of having a monopoly on the American reed market. Marketing practices led the public to believe that the La Voz Corporation was an entirely different manufacturer. Over time, as the company consolidated into a single entity, it became known in the music community that Rico cut this reed.¹¹³ This reed attracted a variety of players over the years with a broader appeal to jazz saxophonists including Michael Brecker¹¹⁴ and Bob Sheppard.¹¹⁵

Rico also used this same Roy J. Maier/Orange Box reed as a basis for their famed Rico Royal, which they released in the 1960s. The only difference between a Rico Orange Box and a Rico Royal is that the Royal is filed. Filing a reed is removing the bark that is around the vamp so that the bark has a straight line, rather than curves with the shape of the vamp. Rico was not the first company to file reeds; Vandoren receives credit for this innovation. It is called “filing” because originally, they did this with an actual file that left very clear file marks on the reed.¹¹⁶ Figure 3.3 shows an unfiled reed on the left and a filed reed on the right. Today, filed reeds are also known as “French Cut,” and unfiled reeds are known as “American Cut.” Rico Royal, like Orange Box, has become regarded as a student reed over the years; but it still has some appeal to professional level

¹¹³ Jess Gonzales Interview, interview by author, Burbank, CA, October 16, 2017.

¹¹⁴ D’Addario Woodwinds, “Michael Brecker on La Voz Reeds,” YouTube video, 00:36, posted February 11, 2009, accessed November 29, 2017, <https://www.youtube.com/watch?v=LMdo594esuk>.

¹¹⁵ Sheppard, Bob. “Bob Sheppard,” D’Addario Woodwinds Artists, accessed November 26, 2017, http://www.woodwinds.daddario.com/woodwindsArtistDetails.Page?ActiveID=2022&ArtistId=34593&ArtistName=Bob_Sheppard.

¹¹⁶ Brian Terrell Interview, interview by author, Burbank, CA, October 16, 2017.

players, including Greg Fishman¹¹⁷ and Dick Oatts,¹¹⁸ who have played on them for several decades.

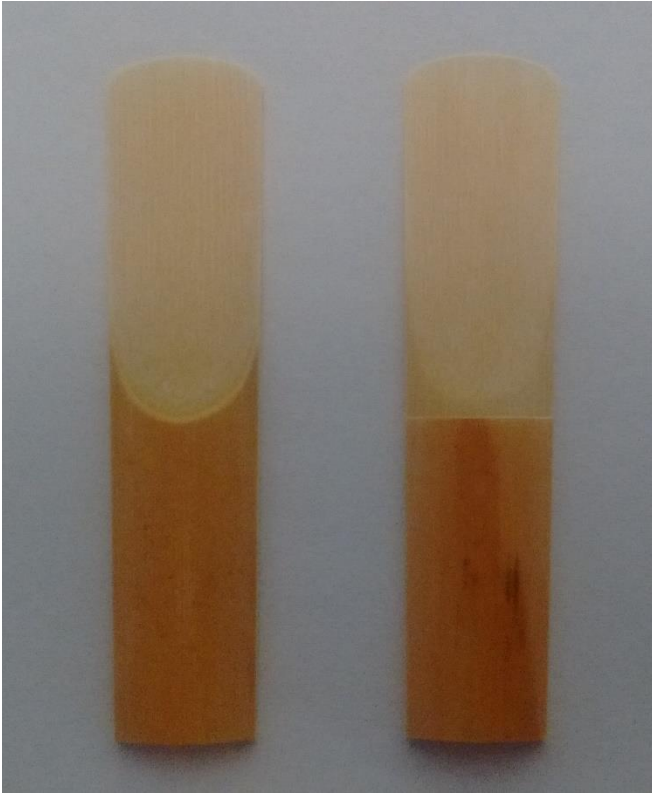


Figure 3.3 – unfiled reed and filed reed – photo by author

Another iteration of this reed is the Plasticover. Once again, this reed is simply a Rico Royal reed but with a thin plastic coating. When selecting reeds for the Plasticover line, they look for color in the cane. From time to time the cane is slightly off in coloration. While this will not affect the playability of the reed, it detracts from the reed aesthetically. Reeds that have this discoloration, but no other issues, are pulled off the

¹¹⁷ Fishman, Greg, “Greg Fishman,” D’Addario Woodwinds Artists, accessed November 26, 2017, http://www.woodwinds.daddario.com/woodwindsArtistDetails.Page?ActiveID=2022&ArtistId=38718&ArtistName=Greg_Fishman.

¹¹⁸ Oatts, Dick, “Dick Oatts,” D’Addario Woodwinds Artists, accessed November 26, 2017, http://www.woodwinds.daddario.com/woodwindsArtistDetails.Page?ActiveID=2022&ArtistId=45240&ArtistName=Dick_Oatts.

production line in order to have the coating applied. The reeds are then sprayed with a black plastic coating, covering all areas except the bark. The exact formula for the plastic coating has changed over the years, but it has always been based on acetate crystals and contains some copper flakes for coloration. Herman Hansen originally developed this concept in 1936, but Rico did not purchase the technology until 1942, several years after Herman Hansen began working full time in product development and quality control for the company. It is not clear if Rico introduced the Plasticover reeds to the public in 1942 or at a later date.¹¹⁹ Herman Hansen and his family collected royalties on the technology until sometime around 2015.¹²⁰ Putting a plastic coating on the reed makes it play on the bright side, and as a result, this reed has had a small following in the professional market. That following is almost exclusively with jazz musicians. Notable players that choose this reed include Dave Koz¹²¹ and Boney James,¹²² who have both been playing them since the 1980s.

One of the more successful clarinet reeds that Rico developed was the Mitchell Lurie Reed. The namesake of this reed was an icon in the clarinet community during the twentieth century and is among the most respected people in the field. Mitchell Lurie was originally from New York City but grew up in the Los Angeles area. He went on to perform as principal clarinetist with both the Pittsburgh and Chicago Symphony Orchestras and later was among the premier clarinetists in the Hollywood studio scene.

¹¹⁹ Terrell, Brian, "Follow Up," email to author, November 30, 2017.

¹²⁰ Jess Gonzales Interview, interview by author, Burbank, CA, October 16, 2017.

¹²¹ Koz, Dave, "Dave Koz," D'Addario Woodwinds Artists, accessed November 26, 2017, http://www.woodwinds.daddario.com/woodwindsArtistDetails.Page?ActiveID=2022&ArtistId=34601&ArtistName=Dave_Koz.

¹²² James, Boney, "Boney James," D'Addario Woodwinds Artists, accessed November 26, 2017, http://www.woodwinds.daddario.com/woodwindsArtistDetails.Page?ActiveID=2022&ArtistId=40725&ArtistName=Boney_James_.

Perhaps his greatest legacy, however, was his pedagogical influence. Lurie taught at the University of Southern California, creating one of the most elite clarinet studios in the country during his twenty years there. Lurie was very interested in clarinet pedagogy and helped develop equipment that he found suitable for students. He also consulted with various companies on mouthpieces, reeds, ligatures, and clarinets. His last project was working with the Tyro Corporation on a low-cost clarinet made in China that was intended for beginning clarinetists.¹²³

Mitchell Lurie was brought in by Rico to consult on his signature Mitchell Lurie Reed in 1965. He had initially taken the idea to a competing reed company but was not pleased with the level of consistency of their reeds.¹²⁴ The Mitchell Lurie Reed was intended to be played by students, and the design reflected that goal, offering less resistance and easier playability. Based in the Los Angeles area, Lurie was a regular at the factory. Rico had full-time quality-control musicians employed before they produced the Mitchell Lurie Reed, but Lurie still came by to check in on how production was going and to ensure that the quality was consistently high. Even though they designed the reed for student clarinetists, Lurie used this product for all his professional performances after its development.¹²⁵ To achieve the desired sound and feel, Rico and Lurie designed a reed with a thinner tip and thicker spine than the standard Rico reed. When the tip is thinned out, this will generally result in a weaker sound (higher emphasis on high overtones and bright). But they were able to replace some of the lost strength by using a thicker spine.¹²⁶

¹²³ McLellan, Dennis, "Mitchell Lurie Dies at 86; World-Renowned Clarinetist Taught at USC," *LA Times*, November 30, 2008, accessed November 29, 2017, <http://www.latimes.com/local/obituaries/la-me-lurie30-2008nov30-story.html?barc=0>.

¹²⁴ Terrell, Brian, "Follow Up," email to author, November 30, 2017.

¹²⁵ Jess Gonzales Interview, interview by author, Burbank, CA, October 16, 2017.

¹²⁶ Terrell, Brian, "Follow Up," email to author, November 30, 2017.

The reed was also left unfiled, which is different from the majority of clarinet reeds cut by Rico over the years. The Rico Orange Box was unfiled as was the Grand Concert Select Evolution that will be discussed later.

Because the Mitchell Lurie Reed was mainly intended for students, relatively few professional players have used them. Currently, only a few endorsing artists are playing on these reeds, and they are exclusively jazz musicians, most notably Greg Fishman.¹²⁷ It is likely that these jazz musicians are using these reeds because the thinner tips allow more flexibility and a brighter sound than traditional clarinet reeds. For the Japanese market, Rico used a different name, the Nova Reed, for the same cut. However, this branding was short-lived, lasting only a few years. Yamaha sold these reeds exclusively in Japan.¹²⁸ Interestingly, Rico does list the Nova Reed in an advertisement in the *Music Educators Journal* in 1976 but does not list the Mitchell Lurie Reeds.¹²⁹ However, as will be discussed in chapter 6, Rico did utilize significant marketing resources on the Mitchell Lurie reed.

Rico was quite pleased with the success they had with the Mitchell Lurie reed, so they decided to take a similar approach to capture the classical saxophone market. For their signature saxophone reed, they contacted Dr. Fred Hemke, Professor of Saxophone at Northwestern University. Dr. Hemke studied with Marcel Mule at the Paris Conservatory and went on to earn his DMA from the University of Wisconsin-Madison. He has enjoyed one of the most prolific careers of any concert saxophonist, both as a

¹²⁷ Fishman, Greg, "Greg Fishman," D'Addario Woodwinds Artists, accessed November 26, 2017, http://www.woodwinds.daddario.com/woodwindsArtistDetails.Page?ActiveID=2022&ArtistId=38718&ArtistName=Greg_Fishman.

¹²⁸ Zucek, Mike, "Random Thoughts..." *D'Addario Woodwinds Blog*, July 13, 2017, accessed January 3, 2018, <http://ricoreeds.blogspot.com/2009/>.

¹²⁹ Rico, "Rico Corporation," *The Music Educators Journal* 62, no. 8 (April 1976): 25, www.jstor.org/stable/3395011.

performer and pedagogue. As a clinician, visiting professor, and visiting artist teacher, Hemke has worked with students at countless universities and conservatories around the world. After his work with Rico, he also worked as a consultant for Selmer Saxophones. While pursuing his MM at the Eastman School of Music, Hemke did not have a saxophone teacher, so he studied with the various woodwind faculty. These included oboist Robert Sprenkle who taught Hemke the intricacies of reed making. This training made him an ideal candidate to work with Rico on a new reed design.¹³⁰

In the late 1970s, one of the Rico's traveling representatives approached Fred Hemke about the prospect of developing a new reed. Hemke had been playing Vandoren Traditional reeds and encouraged all his students to play them as well. He found the reed to be well-designed, but they seriously lacked consistency. Rico reeds were much more consistent, but the design was not suited for classical playing. Hemke was hopeful that they could design a reed that could compete with Vandoren Traditional reeds but offer a much higher level of consistency. Mitchell Lurie was based in Los Angeles, and the Rico factory was very close to his home. Hemke was based in Chicago, so traveling to Rico was significantly more difficult. Instead, Rico would ship him reed blanks, and Hemke would work on them. Hemke included his students in the process of assessing the designs. He would then send the reeds back to the factory, and Rico would try to replicate the designs on their machines.¹³¹

Hemke's design proved to be a challenge to recreate on the Rico machines. An Orange Box reed is carved out in a single pass by the rotating blades. Due to the complex

¹³⁰ Hemke, Fred, "Curriculum Vitae." Fred Hemke, accessed March 16, 2018, <http://www.fredericklhemke.com/biography.htm>.

¹³¹ Fred Hemke Interview, interview by author, phone interview, March 8, 2018.

dimensions of the Hemke reed, Rico had to set their machines to make multiple passes. In addition to the design phase being more difficult, this process also slowed down the actual cutting, causing the reed to be more expensive to produce. Nonetheless, the Rico team, headed by Brian Terrell, was able to create a set of reeds that Hemke was proud to put his name on.¹³²

The Fred Hemke reeds come in soprano, alto, tenor, and baritone saxophone versions. Together, Rico and Hemke developed the four cuts simultaneously, but the alto reed was the first to be released, with the other three coming very soon after. Unlike the Mitchell Lurie reed, Rico intended the Hemke reed to be for professional musicians. This reed has achieved a high level of success since its inception. Despite the fact that Fred Hemke is an exclusively classical musician, his reed has appealed more to jazz than classical saxophonists over the years.¹³³ This reed tends to play a little bit brighter than some competitor's reeds. Combine this with the high level of consistency Rico has achieved, and the reed is an excellent choice for jazz saxophonists. Aside from Fred Hemke, artists that use this product include Chris Hemingway¹³⁴ and Brad Leali.¹³⁵

One of the most diverse reeds developed over the years was the Grand Concert Series. Currently, the company produces this reed for both saxophone and clarinet, with several different variations for B-flat clarinet. This reed design was originally conceived

¹³² Ibid.

¹³³ Ibid.

¹³⁴ Hemingway, Chris, "Chris Hemingway," D'Addario Woodwinds Artists, accessed March 16, 2018, http://www.woodwinds.daddario.com/woodwindsArtistDetails.Page?ActiveID=2022&ArtistId=42291&ArtistName=Chris_Hemingway_.

¹³⁵ Leali, Brad, "Brad Leali," D'Addario Woodwinds Artists, accessed March 16, 2018, http://www.woodwinds.daddario.com/woodwindsArtistDetails.Page?ActiveID=2022&ArtistId=34686&ArtistName=Brad_Leali.

in 1992 and was simply called the Grand Concert.¹³⁶ This reed did not have an artist lead like many of the reeds that have been developed by Rico. Rather, Brian Terrell and his team were in touch with many artists and used their feedback to develop the reed. The Grand Concert reed was intended for professional saxophonists and clarinetists.¹³⁷ Rico initially produced the Grand Concert reed for the four saxophone voices as well as bass clarinet and B-flat clarinet, with both a traditional blank and thick blank version for B-flat clarinet.¹³⁸ A truly unique aspect of these reeds is that they sold them in quarter strengths.¹³⁹ The cane densities determine reed strength, so there was no need for additional design work to produce reeds in quarter strengths. It did, however, call for tight tolerances on the machines used to measure strengths.

Rico was purchased by Boosey and Hawkes only a few years after they released the Grand Concert. At this time Boosey and Hawkes was also the owner of Buffet clarinets, so they became very interested in having their Buffet artists play and endorse Rico reeds. It took several years, but Rico developed a new reed they intended to be the next step for the Grand Concert—the Grand Concert Select. In 1997, they presented this reed at the International Clarinet Association’s Festival at Texas Technical University in Lubbock, Texas, and the team received excellent responses on the overall quality of the reed. This reed was released for B-flat clarinet, E-flat clarinet, bass clarinet, and the various saxophone voices. Like the Grand Concert, they did not consult single artist leads. Instead, a large group of artists provided feedback throughout its development.

¹³⁶ Terrell, Brian, “Follow Up,” email to author, November 30, 2017.

¹³⁷ Brian Terrell Interview, interview by author, Burbank, CA, October 16, 2017.

¹³⁸ Terrell, Brian, “Follow Up,” email to author, November 30, 2017.

¹³⁹ Zucek, Mike, “Special Reed Boxes I Have Known...” *D’Addario Woodwinds Blog*, April 9, 2009, accessed December 13, 2017.
<http://ricoreeds.blogspot.com/search/label/Reed%20History%20and%20Packaging>.

One of the notable artists offering substantial feedback was Laurie Bloom, bass clarinetist with the Chicago Symphony Orchestra.¹⁴⁰ Currently, the artist list for the B-flat clarinet version of this reed is very short and comprised of jazz saxophonists that double on the instrument such as Tom Luer, a freelance musician in the Los Angeles area.¹⁴¹ The list of artists using these reeds on bass clarinet is longer and includes Sasha Potiomkin of the Houston Symphony Orchestra¹⁴² and famed jazz saxophonist, Bob Sheppard.¹⁴³ The list of artists using the saxophone Grand Concert Selects includes jazz/commercial artists Ron Blake of the Julliard School¹⁴⁴ and Vincent Herring¹⁴⁵ but also includes highly respected classical players such as Mario Marzi.¹⁴⁶

Over the next few years, Rico introduced several more iterations of Grand Concert Select Reeds for B-flat clarinet. Seiji Yokokawa was consulted for the Grand Concert Select but did not find the reed to his liking, so he was brought into the factory to consult on a different version. Yokokawa was the principal clarinetist with NHK Symphony Orchestra in Tokyo and a Buffet artist. Rico had been looking to expand in

¹⁴⁰ Brian Terrell Interview, interview by author, Burbank, CA, October 16, 2017.

¹⁴¹ Luer, Tom, "Tom Luer," D'Addario Woodwinds Artists, accessed December 5, 2017, http://www.woodwinds.daddario.com/woodwindsArtistDetails.Page?ActiveID=2022&ArtistId=42316&ArtistName=Tom_Luer.

¹⁴² Potiomkin, Sasha "Sasha Potiomkin," D'Addario Woodwinds Artists, accessed December 5, 2017, http://www.woodwinds.daddario.com/woodwindsArtistDetails.Page?ActiveID=2022&ArtistId=42135&ArtistName=Sasha_Potiomkin.

¹⁴³ Sheppard, Bob, "Bob Sheppard," D'Addario Woodwinds Artists, accessed November 26, 2017, http://www.woodwinds.daddario.com/woodwindsArtistDetails.Page?ActiveID=2022&ArtistId=34593&ArtistName=Bob_Sheppard.

¹⁴⁴ Blake, Ron, "Ron Blake," D'Addario Woodwinds Artists, accessed December 5, 2017, http://www.woodwinds.daddario.com/woodwindsArtistDetails.Page?ActiveID=2022&ArtistId=34652&ArtistName=Ron_Blake.

¹⁴⁵ Herring, Vincent, "Vincent Herring," D'Addario Woodwinds Artists, accessed December 5, 2017, http://www.woodwinds.daddario.com/woodwindsArtistDetails.Page?ActiveID=2022&ArtistId=45241&ArtistName=Vincent_Herring.

¹⁴⁶ Marzi, Mario. "Mario Marzi." D'Addario Woodwinds Artists, accessed December 5, 2017, http://www.woodwinds.daddario.com/woodwindsArtistDetails.Page?ActiveID=2022&ArtistId=46673&ArtistName=Mario_Marzi.

international markets and saw Japan as a country of interest. They thought that bringing in such a renowned Japanese artist would help their marketing. As previously mentioned, Boosey and Hawkes was also very interested in having Buffet artists perform on and endorse Rico products. After Yokokawa spent a week in the factory, they developed what would be called the Grand Concert Select Thick Blank. The reed design is similar to a standard Grand Concert Select, but, by making the initial blank thicker, it was able to give the sound that Yokokawa sought.¹⁴⁷ This reed has had success with endorsing artists outside of the US and currently is being played by Kenjo Matsumoto of the NHK Symphony Orchestra,¹⁴⁸ Luis Vargas of the National Peru Symphony,¹⁴⁹ and Bill Holman of the National Symphony of Colombia.¹⁵⁰ Rico released this reed at the same time as the Grand Concert Select with a standard blank.

The Grand Concert Select Thick Blank proved so successful in Japan that Rico took a similar approach with the French market. The artist lead for their next iteration of the Grand Concert was Michele Arrignon.¹⁵¹ Arrignon was the Professor of Clarinet at the Paris Conservatory from 1989 to 2009 and has been an endorsing artist for Buffet since 1985.¹⁵² Rico saw an extremely influential teacher and international soloist in Arrignon, and his affiliation with Buffet made him an ideal artist to develop a new reed. Like

¹⁴⁷ Brian Terrell Interview, interview by author, Burbank, CA, October 16, 2017.

¹⁴⁸ Matsumoto, Kenji, "Kenji Matsumoto," D'Addario Woodwinds Artists, accessed December 5, 2017, http://www.woodwinds.daddario.com/woodwindsArtistDetails.Page?ActiveID=2022&ArtistId=42652&ArtistName=Kenji_Matsumoto.

¹⁴⁹ Vargas, Luis, "Luis Vargas," D'Addario Woodwinds Artists, accessed December 5, 2017, http://www.woodwinds.daddario.com/woodwindsArtistDetails.Page?ActiveID=2022&ArtistId=45151&ArtistName=Luis_Vargas.

¹⁵⁰ Holman, Bill, "Bill Holman," D'Addario Woodwinds Artists, accessed December 5, 2017, http://www.woodwinds.daddario.com/woodwindsArtistDetails.Page?ActiveID=2022&ArtistId=34683&ArtistName=Bill_Holman.

¹⁵¹ Brian Terrell Interview, interview by author, Burbank, CA, October 16, 2017.

¹⁵² Arrignon, Michele, "Michele Arrignon," Buffet Crampon Artists, accessed December 5, 2017, <http://www.buffet-crampon.com/en/artist/michel-arrignon/>.

Yokokawa, Arrington tried the Grand Concert Select reeds at the same ICA Festival in Lubbock and also found them not suitable for his own playing. Arrington was brought to the factory and helped develop the Grand Concert Select Evolution. One of the key characteristics of this reed is that it is unfiled. All the other Grand Concert Select reeds were filed, and Rico had not developed an unfiled reed since the Mitchell Lurie. This reed was released in 2000, but only for B-flat clarinet. The list of artists currently using this reed is quite short but does include Eli Ban, the highly respected professor of clarinet at Indiana University.¹⁵³

Among the most successful saxophone reeds produced by Rico was the Select Jazz. Rico initially developed two separate jazz reeds: Jazz and Select Jazz. It was designed and released at the end of 1996 or early 1997.¹⁵⁴ Unlike other reeds that were developed by Rico around that time, there was not a primary artist lead. Rather, they sought the input of many jazz musicians from around the US. Reed designers Brian Terrell and Carlos Meijia traveled to New York City to interview saxophonists and gather information on what these highly respected players were looking for in a reed. They started by speaking with David Sanborn, Steve Slagle, and Terry Dudgeon at various bars and jazz clubs in New York City.¹⁵⁵ David Sanborn has had an extremely prolific career, winning six Grammy's and recording one platinum and eight gold albums.¹⁵⁶ Steve Slagle has been based in New York for many years serving as the music director for the Mingus Big Band. He taught at NYU, the Manhattan School of Music, and several other

¹⁵³ Ban, Eli, "Eli Ban," D'Addario Woodwinds Artists, accessed December 5, 2017, http://www.woodwinds.daddario.com/woodwindsArtistDetails.Page?ActiveID=2022&ArtistId=40841&ArtistName=Eli_Eban.

¹⁵⁴ Terrell, Brian, "Follow up," email to author, November 30, 2017.

¹⁵⁵ Brian Terrell Interview, interview by author, Burbank, CA, October 16, 2017.

¹⁵⁶ Sanborn, David, "Full Biography," David Sanborn, accessed November 29, 2017, <https://www.davidsanborn.com/bio>.

prestigious institutions.¹⁵⁷ Brian Terrell and Carlos Meijia also consulted Sonny Rollins on this trip, although the consultation had to be done by phone as Rollins was unable to join them in New York. In Los Angeles, they consulted with leading studio musicians in Hollywood as well as other jazz players. After they developed initial prototypes, reeds were shipped to various artists around the country to receive feedback and fine-tune the design. Rico took a large batch to the IAJE Conference, and they received very positive feedback. One of the headlining saxophonists for the event tried the reeds and played one on a featured concert during the conference.¹⁵⁸

When developing this reed, the designers found themselves having to make a tough decision: did they want to make the reed filed or unfiled? Filing a reed centers its sound and takes some of the extra noise out of it, which is desired by some jazz artists, but not all. Rico polled artists and found them to be split 50-50 on the filing issue, so it was decided to have both cuts. They also wanted to achieve a higher level of accuracy with their strength grading, so they chose to use third strengths, rather than the standard half strengths that were used on their other reeds, aside from La Voz. The strengths were 2 soft, 2 medium, 2 hard, 3 soft, 3 medium, 3 hard, 4 soft, 4 medium, and 4 hard. Rico also opted to release the design in both Jazz and Select Jazz. The difference between these two reeds is the cane used for production. Prequalification was done to determine which cane was of higher quality and designated for the Select Jazz. The remaining cane was used for Jazz.¹⁵⁹ The Jazz reeds remained in production for only a year or two before Rico pulled them off the market. The Select Jazz reeds were selling so much better than

¹⁵⁷ Slagle, Steve, "Biography," Steve Slagle, accessed November 29, 2017, <http://www.steveslagle.com/Biography/>.

¹⁵⁸ Brian Terrell Interview, interview by author, Burbank, CA, October 16, 2017.

¹⁵⁹ Jess Gonzales Interview, interview with author, Burbank, CA, October 16, 2017.

the Jazz reeds that Rico no longer saw a need to produce them.¹⁶⁰ After D’Addario purchased Rico and started producing Select Jazz reed on their new digital machines, Select Jazz reeds were rebranded under the D’Addario name. The reed design remained the same, and prequalification is still done to ensure that the reeds are made only of the highest quality cane.¹⁶¹ Prominent endorsing artists of this cut include Jerry Bergonzi,¹⁶² Jeff Coffin,¹⁶³ and Jim Riggs.¹⁶⁴

Rico developed all the reeds previously discussed prior to being bought by D’Addario, and they used Roy J. Maier machines to cut them. Over the decades, Rico made advances on the machines, but the actual means of cutting reeds remained the same. Unlike the Francke Machines that most competitors use, which utilize planing, the Maier machines use rotating cutters. Rotating blades move along the reed, cutting them as they go. Maier machines offer a lot of flexibility in the cut as they are not fixed to a cam, making it much easier for technicians to adapt reeds to any oddities that come up in the cane.¹⁶⁵ Francke Machines will be discussed further in chapter 7.

Among the few initiatives that were unsuccessful for Rico was the Rico-Plex Reed, which had a short run starting in the mid-1970s. The exact dates are not clear, but

¹⁶⁰ Terrell, Brian, “Follow up,” email to author, November 30, 2017.

¹⁶¹ Brian Terrell Interview, interview by author, Burbank, CA, October 16, 2017.

¹⁶² Bergonzi, Jerry, “Jerry Bergonzi,” D’Addario Woodwinds Artists, accessed November 28, 2017, http://www.woodwinds.daddario.com/woodwindsArtistDetails.Page?ActiveID=2022&ArtistId=34628&ArtistName=Jerry_Bergonzi.

¹⁶³ Coffin, Jeff, “Jeff Coffin,” D’Addario Woodwinds Artists, accessed November 29, 2017, http://www.woodwinds.daddario.com/woodwindsArtistDetails.Page?ActiveID=2022&ArtistId=45247&ArtistName=Jeff_Coffin.

¹⁶⁴ Riggs, Jim, “Jim Riggs,” D’Addario Woodwinds Artists, accessed November 29, 2017, http://www.woodwinds.daddario.com/woodwindsArtistDetails.Page?ActiveID=2022&ArtistId=34629&ArtistName=Jim_Riggs.

¹⁶⁵ Gary Smith Interview, interview by author, Burbank, CA, October 16, 2017.

an advertisement listed it as a new product in 1976.¹⁶⁶ After its release, Rico only produced the Rico-Plex for a few years. The Rico-Plex was a synthetic reed modeled after the first ever synthetic reed, the Enduro, which was developed by mouthpiece designer, Arnold Brillhart. They started using Brillhart's original molds to produce these reeds when he was working for Rico in mouthpiece development.¹⁶⁷ Unlike cane reeds, adjustments were made on Rico-Plex reeds to produce different strengths. Rather than adjust thickness as one might expect, the tips were clipped in order to increase resistance and raise the strength. One of the main problems with this product was that Rico could never consistently produce a synthetic reed that would sit flat on the mouthpiece.¹⁶⁸ A reed that does not sit flat will not seal to the mouthpiece table, which produces an array of problems from tone quality to response. Figure 3.4 shows the original packaging for the Rico-Plex Reed.



Figure 3.4 – Rico-Plex reeds packaging – photo by author

¹⁶⁶ Rico, "Rico Corporation," *Music Educators Journal* 62, no. 8 (April 1976): 25, accessed August 15, 2017, www.jstor.org/stable/3395011.

¹⁶⁷ Zucek, Mike, "Random Thoughts..." *D'Addario Woodwinds Blog*, July 13, 2017, accessed January 3, 2018, <http://ricoreeds.blogspot.com/2009/>.

¹⁶⁸ Jess Gonzales Interview, interview by author, Burbank, CA, October 16, 2017.

CHAPTER 4

ACCESSORIES

During Rico's development, the accessory market has proven to be highly lucrative for them. Rico has manufactured a wide array of products for clarinet and saxophone—from reed guards to mouthpieces to care products. Reeds have always been the primary focus, but after establishing a recognizable and reputable name for quality, Rico targeted the accessory market to enhance profits further. The accessories have been manufactured both in their factory and by third parties.

Rico saw accessories as a great way to expand their market, but they also became a general marketing tool. A reed guard with the Rico or La Voz name imprinted on it is a great advertisement.

At different points in the company's history, the emphasis placed on accessories varied dramatically. When Bill Carpenter came into the business, he wanted to develop the accessory line further. Unfortunately, there were some serious setbacks along the way. While owned by Boosey and Hawkes, Rico was owned by the same company as other prominent manufacturers. Some of the companies under this umbrella were also manufacturing accessories. Therefore, if Rico were to develop new products, they would be in competition with one of these other companies. Glotin was a prime example of this. They produced single reed accessories that sold very well in Europe. In the US, the distributor for these products was Boosey and Hawkes Inc. (an American subsidiary of

Boosey and Hawkes that only worked in distribution), and they wanted no part in handling Rico accessories. Additionally, Keilwerth and Buffet (also owned by Boosey and Hawkes) were producing their own accessories. As a result, Boosey and Hawkes did not see accessories as a strong business strategy for Rico because they already had a significant portion of that market captured. Allowing Rico to expand their line was not an efficient way to increase Boosey and Hawkes' overall market share.¹⁶⁹ In the end, the development of new Rico accessories during this time period was limited.

Among Rico's most popular accessories is the Pad Saver. Rico never produced this accessory; rather, they have sourced it from several third parties. The original supplier of this care product was HW (House of Woodwinds) based in Oakland, California. When Rico was working with HW, they were acting as a distributor rather than buying the product and rebranding it as Rico.¹⁷⁰ HW is still in business, though it is not known if they are still producing this product at this time. In the late 1990s, under Bill Carpenter, Rico started sourcing Pad Savers from a German company, selling them under the Rico name.

Another product that has become very famous under the Rico name is the Reedgard. This product has come in many different iterations over the years, but it started out being handmade out of aluminum. Rico would buy large sheets of aluminum that technicians would roll, cut, and shape. They would then add the clips that held the reeds in place. The aluminum Reedgard pictured in figures 4.1 and 4.2 is in the private collection of Brian Terrell and is stamped with the La Voz name. Rico technicians made this first aluminum version of the Reedgard at the Rico facility. Hand producing these Reedgards was labor

¹⁶⁹ Bill Carpenter Interview, interview by author, Aiken, SC, December 11, 2017.

¹⁷⁰ Ibid.

intensive and expensive, so the aluminum was phased out in the 1980s in favor of a less expensive plastic version. The plastic molding was never done in the Rico facility, but by a third-party supplier.¹⁷¹



Figure 4.1 – La Voz aluminum Reedgard – photo by author



Figure 4.2 – La Voz aluminum Reedgard – photo by author

¹⁷¹ Jess Gonzales Interview, interview by author, Burbank, CA, October 16, 2017.

One Rico product that had a short run was their saxophone stand, made in their factory for alto and tenor. These stands were available for a few years in the 1980s, and while the quality was very high, they did not sell as well as expected. The stand was expensive to produce and could not compete with lower cost alternatives.¹⁷²

Ligatures

The Harrison ligatures are among the most famous ever made for saxophone and clarinet. Today, these ligatures are possibly the most highly sought-after vintage ligatures on the market. Rico was a distributor of these ligatures for many years until the owner of the company passed away. Prior to his passing, the patent for the ligature had expired, allowing any manufacturer to produce it. At the time, Yamaha was the exclusive distributor of Rico products for Japan, and the Harrison Ligatures were wildly popular there. Yamaha pushed Rico to continue supplying the ligature, so they developed the H-Ligature. The H-Ligature comes in both gold-plate and silver-plate for alto saxophone and B-flat clarinet, silver-plate for bass clarinet and E-flat clarinet as well as gold-plate for soprano, tenor, and baritone saxophone. The design has been slightly altered from the original Harrison to improve its longevity. Harrison's original design had a problem with the ligature breaking where the band meets the "H," so Rico used slightly thicker metal on this spot in their design to prevent this problem. Rico has never produced these in their own factory; rather, they have used third-party manufacturers. After the D'Addario acquisition, they outsourced the manufacturing of the ligature to China.¹⁷³ Figures 4.3 and 4.4 display this ligature from multiple angles.

¹⁷² Ibid.

¹⁷³ Bill Carpenter Interview, interview by author, Aiken, SC, December 11, 2017.



Figure 4.3 – gold plated H-Ligature – photo by author



Figure 4.4 – gold plated H-Ligature – photo by author

Rico also worked with the company Oleg in the production of the Oleg Ligature. Oleg is based in Los Angeles and developed the idea of a metal mesh ligature. The relationship with Oleg was quite unique in that Rico was not manufacturing them, but the ligature had both the Oleg and Rico names stamped on them, as shown in figures 4.5 and 4.6. With other accessories, Rico's relationship with the manufacturer was usually clear as to whether they were the distributor or if they bought the product and put their own name on it (aside from Gregory Mouthpieces that will be discussed). The Oleg Ligature was more complicated, as it bore both the Rico and Oleg name. Despite their high quality, these ligatures did not sell extremely well, and their high price point is attributed to that.¹⁷⁴



Figure 4.5 – Oleg Ligature – photo by author

¹⁷⁴ Bill Carpenter Interview, interview by author, Aiken, SC, December 11, 2017.

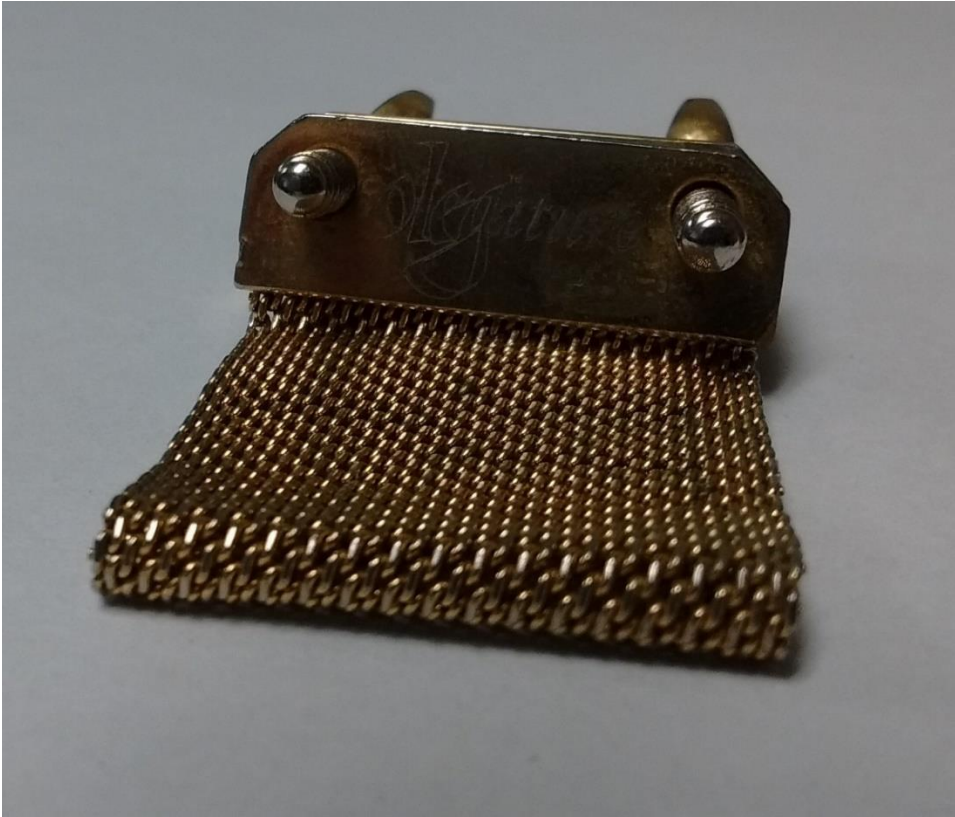


Figure 4.6 – Oleg Ligature – photo by author

The last ligature of note produced by Rico was the Mitchell Lurie Springboard Ligature. These ligatures were initially made for E-flat, B-flat, alto, and bass clarinet as well as for alto and tenor saxophone. The exact year Rico introduced this ligature is unknown, but it is thought to be in the 1960s, around the same time as they introduced the Mitchell Lurie Reeds. The Springboard Ligature may have even been the first Mitchell Lurie product made by Rico. The company discontinued the ligature close to the time that Mitchell Lurie passed away in 2008.¹⁷⁵

¹⁷⁵ Terrell, Brian, “Re: One More Question,” email to author, December 24, 2017.

Mouthpieces

In the early days of Rico, the company experimented with the saxophone mouthpiece market. The earliest known mouthpiece endeavor started with Malcolm Culver (MC) Gregory in 1936, before Rico was even cutting its own reeds. The relationship with MC Gregory was long and prosperous for both Rico and Gregory Mouthpieces. The full extent of the relationship between them is not clear. In 1936, MC Gregory was producing a mouthpiece for Rico under his own business name, although in 1942, MC Gregory is listed as a manager for Rico, working directly for them.¹⁷⁶ Much of the relationship between Rico and MC Gregory lacks clarity, and discussion forums are filled with theories and urban legends. Many of these problems come from a lack of documentation. Regarding Gregory Mouthpieces, this document only contains verified information or conclusions that were drawn by multiple reputable sources. Paul Panella¹⁷⁷ and Mark Fleming¹⁷⁸ did the majority of the research referenced below. While this research is not published, Panella and Fleming clearly cited where their information came from, and they used great care and diligence. However, they did disagree on some of their conclusions.

The first mouthpiece Gregory developed was called the Model A (shown in figure 4.7) and was released in 1936. This mouthpiece had a stamp indicating that Rico was the distributor of the mouthpiece, but Gregory produced it. Paul Desmond played on a Gregory mouthpiece very similar to the Model A.

¹⁷⁶ Panella, Paul, "A Brief History of M.C. Gregory and Gale Mouthpieces," In author's possession.

¹⁷⁷ Ibid.

¹⁷⁸ Fleming, Mark, "The Gregory Mouthpiece Saga, Part IV," *Stuff Sax*, September 9, 2017, accessed January 4, 2018, <http://stuffsax.blogspot.com/2017/09/>.



Figure 4.7 – Gregory Model A Mouthpiece – photo by Theo Wanne

The Model B looks nearly identical to the Model A from the outside. However, the inside is narrower and the sound quality is quite different as a result.¹⁷⁹ Gregory discontinued both the Model A and Model B around 1947.¹⁸⁰

Rico continued to work with Gregory Mouthpieces on the development of their signature Mickey Gillette Mouthpiece that they released in 1946 (pictured in figure 4.8). Mickey Gillette was a well-known saxophonist in the Los Angeles area, and he performed both classical and jazz music. He also had his own saxophone school and performed with the San Francisco Symphony Orchestra. Unlike some signature mouthpieces that only bore the artist's name, Mickey Gillette played an active role in the development of the mouthpiece. Rather than using a traditional, hard rubber for the Mickey Gillette, Gregory used resonite, a new material developed by Rico. Resonite was Rico proprietary technology that was a combination of resin mixed with wood flour.¹⁸¹

¹⁷⁹ Wanne, Theo, "MC Gregory Mouthpieces," Theo Wanne Mouthpieces, accessed January 1, 2018, https://thewanne.com/knowledge/mouthpiece-museum/mc_gregory-mouthpieces/.

¹⁸⁰ Panella, Paul, "A Brief History of M.C. Gregory and Gale Mouthpieces," In author's possession.

¹⁸¹ Ibid.

There were two versions of this mouthpiece, and Gillette was involved in the design of the first. But the second was very similar to the Diamond that will be discussed later.¹⁸²



Figure 4.8 – Gregory Mickey Gillette Mouthpiece – photo by Theo Wanne

In 1955, MC Gregory passed away. In that same year, the company released the Diamond Mouthpiece (pictured in figure 4.9). Advertisements for this mouthpiece describe them as “Gregory Mouthpieces by Rico.” Like the Mickey Gillette, Gregory made this mouthpiece from resonite rather than hard rubber.¹⁸³ This mouthpiece is often referred to as the Los Angeles Mouthpiece due to the fact that “Los Angeles” is inscribed on the mouthpiece, but this is not accurate as several Gregory mouthpieces had this inscription.¹⁸⁴ Rico was actively involved in the promotion of this mouthpiece, as it appeared in advertisements alongside Rico reeds.¹⁸⁵ Gregory took the same Diamond design (or one very similar to it) and put Roy J. Maier’s name on it, creating the Roy J. Maier Signature Mouthpiece.¹⁸⁶

¹⁸² Wanne, Theo, “MC Gregory Mouthpieces,” Theo Wanne Mouthpieces, accessed January 1, 2018, https://theowanne.com/knowledge/mouthpiece-museum/mc_gregory-mouthpieces/.

¹⁸³ Ibid.

¹⁸⁴ Panella, Paul, “A Brief History of M.C. Gregory and Gale Mouthpieces,” In author’s possession.

¹⁸⁵ Rico, “Rico Reeds,” *Music Educators Journal* 46, no. 2 (November 1959): 10, accessed December 21, 2017, <http://journals.sagepub.com/doi/pdf/10.1177/002743215904600203>.

¹⁸⁶ Wanne, Theo, “MC Gregory Mouthpieces,” Theo Wanne Mouthpieces, accessed January 1, 2018, https://theowanne.com/knowledge/mouthpiece-museum/mc_gregory-mouthpieces/.



Figure 4.9 – Gregory Diamond Mouthpiece – photo by Theo Wanne

In the early 1950s, Gregory started producing the Master Mouthpiece (pictured in figure 4.10). This mouthpiece is similar to the original Model A, with a baffle and chamber that are nearly identical, but with different dimensions on the shank and top bite area. There were also significant technological improvements made in the production of these mouthpieces. They used machines on the table and rails as opposed to working on them by hand. Rico continued to be a partner on this mouthpiece to some extent.¹⁸⁷ The mouthpieces were not stamped with the Rico name, but advertisements were published with the Master Mouthpiece and Rico reeds together. Gregory discontinued these mouthpieces in 1968.¹⁸⁸



Figure 4.10 – Gregory Master Mouthpiece – photo by Theo Wanne

All the before-mentioned mouthpieces were exclusively saxophone, but Gregory developed a clarinet mouthpiece as well. The Simpson Mouthpiece, named after Jimmy

¹⁸⁷ Ibid.

¹⁸⁸ Panella, Paul, “A Brief History of M.C. Gregory and Gale Mouthpieces,” In author’s possession.

Simpson, came in both saxophone and clarinet models. The saxophone models were nearly identical to the Master models.¹⁸⁹ Jimmy Simpson was not a well-known single reed player; rather, he was a store manager at the second Lockie Music Exchange location. It is not known how much of a role, if any, Jimmy Simpson played in the development of this mouthpiece. The mouthpiece is incredibly rare today, and it is even suggested that it was not actually made by Gregory, although no alternative manufacturer has been named.¹⁹⁰ Figure 4.11 shows the saxophone version of this mouthpiece.



Figure 4.11 – Gregory Jimmy Simpson Mouthpiece – photo by Theo Wanne

In addition to working with Gregory Mouthpieces, several of the Rico founders were incorporating members of Gale Products. This company was founded by Carl Satzinger (the son-in-law of MC Gregory), Roy J. Maier, Frank di Michele, and Nathan Snyder (the son of Herman Jack Snyder and brother of Marvin Snyder). Carl Satzinger's daughter, Gale, is the namesake of the company. The founders incorporated Gale Products in 1948. But, oddly, MC Gregory had no part in it, even though his family and long-time business partners founded the business. While the founders incorporated the company in 1948, it was developed several years before that. Carl Satzinger worked for

¹⁸⁹ Wanne, Theo, "MC Gregory Mouthpieces," Theo Wanne Mouthpieces, accessed January 1, 2018, https://theowanne.com/knowledge/mouthpiece-museum/mc_gregory-mouthpieces/.

¹⁹⁰ Panella, Paul, "A Brief History of M.C. Gregory and Gale Mouthpieces," In author's possession.

Gregory (and was one of the most brilliant and influential employees) and was likely working for Rico at the same time, so it has been suggested that breaking off to form his own company was encouraged by Roy J. Maier. The previously mentioned Roy J. Maier Mouthpiece had a short production life and was shelved right around the time that Gale Products began production. Gale Products produced mouthpieces for alto saxophone, tenor saxophone, baritone saxophone, B-flat clarinet, and bass clarinet. They made all of them from hard rubber. They also added a metal mouthpiece for alto and tenor saxophone to their line.¹⁹¹

Even though Rico was a longtime advertiser for Gregory Mouthpieces and the founding members of Gale included owners of Rico, there is no evidence that Rico ever advertised or marketed on behalf of Gale Products. This is likely due to the fact that Gale was sold less than a year after it was incorporated. It has been suggested that Gale was incorporated for the sole purpose of being sold, since it was functioning for several years beforehand. Gale Products was sold to a jeweler, Cesar Tschudin, who was based in Los Angeles. Like much of the history of Gale Products, there is a lack of clarity as to how and why a jeweler would purchase a mouthpiece company. After Tschudin purchased Gale Products, he partnered briefly with Elmer Beechler, founder of the famed Beechler Mouthpieces. In 1968, Gale Products was bought by Charles Bay, founder of Bay Ligatures. There are few records of professional musicians playing on Gale Products, with the exception of famed baritone saxophonist Gerry Mulligan.¹⁹²

An outside entity helped Rico produce its first plastic, injection-molded mouthpiece, the Reloplex (pictured in figure 4.12). Reloplex Mouthpieces have a bit of

¹⁹¹ Ibid.

¹⁹² Ibid.

mystery behind them, as it may not have been Gregory, but rather Gale Products that produced them. There is no evidence that MC Gregory played any part in manufacturing this mouthpiece directly. After Gale Products was sold, Elmer Beechler was a partner; and Beechler was producing this mouthpiece for Rico.¹⁹³ This mouthpiece was available from 1955 to the 1970s. Reloplex Mouthpieces had a signature aluminum band around the shank,¹⁹⁴ and unlike the other mouthpieces discussed that were made by a third party, this mouthpiece was strictly Rico in its branding.¹⁹⁵



Figure 4.12 – Rico Reloplex Mouthpiece – photo Theo Wanne

Rico continued to pursue mouthpieces with its own name and developed the Rico-Plex Mouthpiece. It is not clear if this mouthpiece was developed with Gregory or Gale Products, but either option is possible. This mouthpiece had a short life due to its lack of success.¹⁹⁶

¹⁹³ Fleming, Mark, “The Gregory Mouthpiece Saga, Part IV,” *Stuff Sax*, September 9, 2017, accessed January 4, 2018, <http://stuffsax.blogspot.com/2017/09/>.

¹⁹⁴ Wanne, Theo, “MC Gregory Mouthpieces,” Theo Wanne Mouthpieces, accessed January 1, 2018, https://thewanne.com/knowledge/mouthpiece-museum/mc_gregory-mouthpieces/.

¹⁹⁵ Rico, “Reloplex by Rico,” *Music Educators Journal* 45, no. 6 (June 1959): 50, accessed August 15, 2017, <http://www.jstor.org/stable/3388707>.

¹⁹⁶ Brian Terrell Interview, interview by author, Burbank, CA, October 16, 2017.

Rico's partnership with MC Gregory still has many missing facts. One problem is that Gregory Mouthpieces was never incorporated. This is odd, but not so much so to draw too many conclusions. Rico, itself, did not go through this process until several years into its production. It has been suggested that MC Gregory never actually designed a mouthpiece, as there is no documentation that says he did. But this seems highly unlikely. Addresses have been found for Gregory listing his business at the same address as Rico. This could mean that Rico and Gregory were actually the same business, but that also seems unlikely, given the marketing included both company names. It is more likely that the companies were independent, but also intertwined and worked closely together.¹⁹⁷ MC Gregory was listed as a manager at Rico for a time.¹⁹⁸ But, again, it was only once for a short time, and there could be a variety of reasons for it.

Other Mouthpieces

Around the same time that Mitchell Lurie helped develop his signature reed, Rico worked with him to develop his signature mouthpiece. These mouthpieces were initially made by Riffault in France. Rather than simply reselling a Riffault mouthpiece, Rico bought blanks from them and finished the facings on their own to make it their mouthpiece. Mitchell Lurie worked with Bob Mario on several mouthpieces, and Mario likely contributed in some way to the Lurie Signature Mouthpiece. Eventually, the blanks provided by Riffault became unreliable and Rico dropped the mouthpiece from production. The Mitchell Lurie line of mouthpieces was brought back in the early 1980s, but this time without the Rico name on it. Pomarico, an Italian mouthpiece manufacturer,

¹⁹⁷ Fleming, Mark, "The Gregory Mouthpiece Saga, Part IV," *Stuff Sax*, September 9, 2017, accessed January 4, 2018, <http://stuffsax.blogspot.com/2017/09/>.

¹⁹⁸ Panella, Paul, "A Brief History of M.C. Gregory and Gale Mouthpieces," In author's possession.

developed the mouthpiece, and Rico imported and distributed it. It was called the Mitchell Lurie Premium Mouthpiece, and it came in both hard rubber and crystal and both 1L and 2L facings.¹⁹⁹ Pomarico made many crystal mouthpieces over the years, and they continue to do so today. Rico discontinued the Mitchell Lurie Premium Mouthpiece in the late 1990s/early 2000s. Rico took one more run with an American company to produce a Mitchell Lurie hard rubber mouthpiece in the early 2000s. This last iteration was not successful with classical players but has found a small amount of success with musicians that perform multiple woodwind instruments.²⁰⁰

As previously mentioned, one of Mitchell Lurie's last endeavors in the equipment field was the development of a plastic, student clarinet made in Asia by the Tyro Corporation. Rico produced a mouthpiece for them in consultation with Michel Arrignon from the Paris Conservatory. Arrignon had consulted on the Grand Concert Select Evolution and worked closely with Rico and Buffet. Rico originally intended to sell these mouthpieces to Buffet but ended up selling them to Tyro instead. Rico never sold these under their own name, merely supplying them to the manufacturer to sell with their instruments.²⁰¹

In the early 1980s, Rico became interested in returning to mouthpiece manufacturing rather than selling someone else's products. They had quality control musicians and reed designers in the past who had done some mouthpiece work. But they were interested in bringing in a mouthpiece specialist, so they hired Arnold Brillhart. Brillhart had sold his mouthpiece company years before to Selmer and was looking at

¹⁹⁹ Clerici, Riccardo, "Research on Mitchell Lurie Mouthpiece," email to author, December 27, 2017.

²⁰⁰ Terrell, Brian, "Re: One More Question," email to author, December 24, 2017.

²⁰¹ Ibid.

returning to mouthpiece design. Rather than appealing to the professional player, Rico was looking to design a student mouthpiece that was both high quality and affordable. Brillhart, along with the other reed designers and quality control musicians, developed the Graftonite and Metalite Mouthpieces. These were molded mouthpieces (opposed to milled) that required no handwork. Most mouthpieces manufactured at the time required some level of handwork at the end, whether it be tip matching, filing, or some other aspect. The design group made their own molds to produce the mouthpieces at the Rico factory. The combination of using molded plastic and not hand-finishing the mouthpieces kept the price point very low.²⁰²



Figure 4.13 – Rico Metalite and Graftonite Mouthpieces – photo by author

²⁰² Brian Terrell Interview, interview by author, Burbank, CA, October 16, 2017.

Even though they designed these mouthpieces for students, Rico wanted to give their customers options that other student mouthpieces did not have. The Metalite Saxophone Mouthpiece is available in 5 and 7 tip openings, a medium chamber, and for all four saxophones. The Graftonite Mouthpiece, on the other hand, has many options for the musician. For both saxophone and clarinet, the mouthpiece comes in baffle heights A, B, and C, and tip openings, 3, 5, and 7. These options are available in B-flat clarinet and all four saxophones.²⁰³ A small collection of these mouthpieces is shown in figure 4.13.

Rico started as a company with the sole purpose of producing reeds at a time when high-quality, American-made reeds were not available. Frank di Michele got his start in the business re-touching imported reeds, and decades of design development and technological innovations made Rico the largest reed producer in the world. The original reed eventually became their student reed, and they developed several of the most innovative cuts in the industry. Contracts with other companies put them at the forefront of the accessory industry, working on products that nearly every woodwind musician has used at some point in his or her career. Moving into the future, there is little doubt that Rico will continue to evolve and create the highest quality and most innovative products on the market.

²⁰³ Ibid.

CHAPTER 5

CANE CULTIVATION

The very concept of cane cultivation is more modern than one might think. Though native to the Mediterranean region, *Arundo donax* (the scientific name for reed cane) grows naturally all over the world and thrives in a Mediterranean-like climate consisting of hot, dry summers and cool, wet winters.²⁰⁴ Traditionally, reed manufacturers have sourced their raw material from wild-growing cane in the Var region of southern France. Rico and Vandoren both started their businesses harvesting this wild cane.²⁰⁵ When Henri Selmer Paris reentered reed production in 2015, they decided to use wild-growing cane rather than cultivating their own.²⁰⁶ Farmers have come to appreciate the reed industry, as they can sell a crop that takes little effort to grow. In addition, the wild cane is beneficial for farmers in that it acts as a natural windbreak.²⁰⁷

While *Arundo donax* grows naturally all over the world, growing cane of high enough quality to produce reeds requires a particular environment. Winters need to be very mild, as cane tubes will freeze if the temperature falls below -7 degrees Celsius. This may not seem particularly cold, but even if temperatures drop to this number once in

²⁰⁴ Peter Kolesik, Alan Mills, and Margaret Sedgley, "Anatomical Characteristics Affecting the Musical Performance of Clarinet Reeds Made from *Arundo Donax*," *Annals of Botany* 81, no. 1 (January 1998): 151-155, accessed December 13, 2017, <https://doi.org/10.1006/anbo.1997.0548>.

²⁰⁵ Jean-Francois Rico Interview, interview by author, phone interview, August 7, 2017.

²⁰⁶ Selmer, "The New Henri Selmer Saxophone Reeds," Selmer Saxophones, accessed August 17, 2017, <https://www.selmer.fr/instruinfo.php?page=NEW&famille=SELMER%20SAX>.

²⁰⁷ Peter Kolesik, Alan Mills, and Margaret Sedgley, "Anatomical Characteristics Affecting the Musical Performance of Clarinet Reeds Made from *Arundo Donax*," *Annals of Botany* 81, no. 1 (January 1998): 151-155, accessed December 13, 2017, <https://doi.org/10.1006/anbo.1997.0548>.

two years, all the cane currently being grown would be lost. The Var province usually never dips below 2 or 3 degrees Celsius.²⁰⁸ However, a freeze reaching these very low temperatures occurred in the South of France in the early 1980s and devastated the entire industry. When the reed cane hits low temperatures, the cellular structures burst. As a result, the structure of the wood is compromised and the cane becomes unusable for reeds.²⁰⁹ Another factor to take into account in the South of France is how close to the coast cane can grow successfully. If the farm is too close to the sea, the water is too salty, which can create problems with the quality of the cane.²¹⁰

Joseph and Georgette Rico worked as the exclusive suppliers of cane for the company for several decades. The only point in time during which they ran into problems was during World War II. Starting sometime in 1940, it became impossible to import the cane from France to the United States. In order to keep from losing the business, the partners were forced to look for other sources of cane. *Arundo donax* grows wild in some small pockets along the California coast, and they were able to find useable cane along the Santa Ana River and San Gabriel River in Orange County. This source sustained Rico through World War II.²¹¹ *Arundo donax* is not native to California, and it is thought that French immigrants brought it to the United States in the late nineteenth century for use as wind blocks.²¹² *Arundo donax* does fill this role in France and is the reason it is found so abundantly on farms in Var. The cane found in California, however, was not of the same quality that grew in France. After the war, Rico resumed importing their cane from

²⁰⁸ Jean-Francois Rico Interview, interview by author, phone interview, August 7, 2017.

²⁰⁹ Jim D'Addario Interview, interview by author, Farmingdale, NY, July 24, 2017.

²¹⁰ Jean-Francois Rico Interview, interview by author, phone interview, August 7, 2017.

²¹¹ Lockie, R. Thomas, "R. Thomas Lockie Full Interview," Filmed August 28, 2003, 50:57, <https://www.namm.org/library/oral-history/r-thomas-lockie-full-interview>.

²¹² Panella, Paul, "A Brief History of M.C. Gregory and Gale Mouthpieces," In author's possession.

France.²¹³ When Rico was able to resume importing French cane, they made a point to highlight it in their advertisements, calling it the “good stuff.”²¹⁴

When Joseph Rico shipped the first 350 kilograms of cane to Frank de Michele in 1938, the cane was growing wild. Joseph and Georgette spent many years sourcing the cane in Var, as they spent their summers there and were quite familiar with the region.²¹⁵ They carried out this task until Georgette passed away in December of 1966.²¹⁶ At this point, Jean-Francois Rico, the grandson of Joseph and Georgette Rico, was living in California and working at the factory in Sun Valley. Jean-Francois Rico’s parents, Louis-Francois and Dorothée-Marie Rico, played a small part in the company, hosting the Lockies and Snyders when they would visit, but they never formally worked for the company. Regardless, Jean-Francois Rico grew up with the business around him.²¹⁷ After moving to Los Angeles, Jean-Francois Rico stayed there for approximately two years and worked in various positions with the company. At the time of Georgette Rico’s passing, Tom Lockie and Richard Knaub were running Rico and were very concerned with the supply of cane coming from France. They had never worked with another party in France to arrange shipments of cane, and they wanted someone they could trust to keep their supply steady and of high quality. They asked Jean-Francois Rico if he would return to France to fill this position, and he assumed the role starting in 1967.²¹⁸

Operating in a foreign country can be very difficult from a business perspective. When Joseph and Georgette Rico sourced the cane, they bought it directly from the

²¹³ Jean-Francois Rico Interview, interview by author, phone interview, August 7, 2017.

²¹⁴ Panella, Paul, “A Brief History of M.C. Gregory and Gale Mouthpieces,” In author’s possession.

²¹⁵ Jean-Francois Rico Interview, interview by author, phone interview, August 7, 2017.

²¹⁶ Rico, Jean Francois, “Partial Answers to Your Questions,” email to author, December 11, 2017.

²¹⁷ Rico, Jean-Francois, “RE: Family Tree,” email to author, January 3, 2018.

²¹⁸ Rico, Jean Francois, “Partial Answers to Your Questions,” email to author, December 11, 2017.

farmers. With Jean-Francois Rico living in France and working for Rico, it became necessary to start a company in France. The company is what is known as a “wholly owned foreign subsidiary,” and was called Roso France.²¹⁹ This subsidiary remains a part of the company today. For the first several years, Jean-Francois Rico sourced the cane the same way Joseph and Georgette Rico had for many years, using many of the original contacts. He would travel to farms, find wild cane growing, negotiate a deal with the owner of the land, and bring his workers in to harvest it. They were able to find cane that was of high quality because it grew on the sides of fruit and vegetable fields. The farmers were very meticulous about watering and fertilizing, and this helped the cane grow very well. But Jean-Francois Rico saw two major flaws with this system of production. The first being that the workers needed to go to many different fields to gather cane. At some farms they were able to harvest 200 poles, others, 1000. But when one is shipping 100,000 to 150,000 poles every year, this is extremely tedious and inefficient. The other problem was that farms were disappearing from the region, as tourism was on the rise. The land became extremely valuable for housing and hotels, and many farmers sold their plots. Additionally, there was a labor shortage, with much of the younger generation relocating to urban areas to pursue careers rather than working the fields.²²⁰

Jean-Francois Rico contacted Tom Lockie and Richard Knaub in California and explained that they needed to make a change if they were going to keep up with demand. Rico was expanding, requiring more cane, and the wild-growing cane was disappearing. The solution they decided on was to plant and cultivate their own cane. However, nobody had ever done that before. Vandoren was also still using wild cane. So, Rico was the first

²¹⁹ Carpenter, Bill, “This & That,” email to author, December 17, 2017.

²²⁰ Jean-Francois Rico Interview, interview by author, phone interview, August 7, 2017.

company to grow *Arundo donax* as a primary crop. The process of acquiring the land, sourcing the rhizomes (roots that cane grows from), and developing a plan to grow it successfully was long. The first plantation, planted in 1973,²²¹ comprised eight hectares or 80,000 square meters.²²²

Growing cane suitable for reeds takes two years. So after starting the first plantation, Rico had to wait for their first harvest. Consequently, Jean-Francois Rico continued sourcing from third-party farms to maintain a steady supply for the factory. The needs of Rico were becoming quite large, and with the shrinking sources in France, Jean-Francois Rico was forced to look elsewhere. Although most of Rico's cane was still coming from France, Jean-Francois also bought cane from Italy, Spain, Greece, and Portugal.²²³

In the early 1980s a highly unusual freeze swept through the Mediterranean, essentially destroying two years' worth of cane. This affected both cane plantations and wild cane. It affected areas both inside and outside of France and was highly problematic for reed manufacturers. To protect future harvests, Rico decided to start a new plantation. The other countries that cane was commonly sourced from (Italy, Spain, etc.) were not far enough away to truly protect the company in the event of another freeze or other natural disaster, so Rico looked to the Americas. They found the perfect climate in Argentina outside the city of Mendoza, at the base of the Andes Mountains.²²⁴ The climate was well suited for growing cane, and it was very far from France. Being in the Southern Hemisphere, it had alternating harvest times with France, providing steady,

²²¹ Rico, Jean-Francois, "Rico Plantations," email to author, March 16, 2018.

²²² Jean-Francois Rico Interview, interview by author, phone interview, August 7, 2017.

²²³ Ibid.

²²⁴ Jim D'Addario Interview, interview by author, Farmingdale, NY, July 24, 2017.

fresh cane year-round. The plantation in Argentina started in 1985²²⁵ with the guidance of Jean-Francois Rico.²²⁶ Much like in France, Rico needed to set up a foreign subsidiary to own and work the fields and called this one Cana de Castilla.

Growing cane in Argentina was not without its challenges, largely the irrigation that was necessary to raise usable cane. The South of France has steady rainfall, so it does not require nearly the amount of irrigation that cane in Argentina does. While the temperatures in Mendoza are ideal, it is incredibly dry, almost desert-like. This required Rico to invest in irrigation equipment to keep the cane growing. In France, Rico was able to find field hands that had been working with reed cane in the past; but in Argentina, they needed to train a new workforce to cultivate the delicate plant. In order to maintain quality control and consistency of the cane, Rico brought all the rhizomes from France to Argentina so that the cane would match.²²⁷

Argentina did have significant business advantages. The cost of labor and land was much lower than in France. The land in Var was getting more and more expensive because of the increase in tourism, while land outside of Mendoza remained quite affordable. The cost of labor in Argentina was also less than half what it was in France, which helped offset the high cost of starting the new plantation. Once the plantation was running, the cost of producing cane was significantly lower than in France. Due to the low cost of labor, D'Addario also shifted part of the processing of the French cane to Argentina.²²⁸

²²⁵ Terrell, Brian, "2 More Questions," email to author, March 15, 2018.

²²⁶ Jean-Francois Rico Interview, interview by author, phone interview, August 7, 2017.

²²⁷ Jim D'Addario Interview, interview by author, Farmingdale, NY, July 24, 2017.

²²⁸ Ibid.

Jean-Francois Rico continued to expand the cane growing operation for Rico for the remainder of his career. He increased the cane fields from eight to eighty hectares and started the trend of growing cane, with other companies in the industry not far behind. Finding one large parcel of land proved to be impossible, so Rico used a series of smaller plots to grow their cane. They also opted to lease the land rather than purchase it. When he retired, Jean-Francois Rico was harvesting between 400,000 and 500,000 poles annually.²²⁹ Not all of these poles, however, were made into reeds. Over half of the poles harvested did not meet the quality standards of Rico and were sold for other purposes or turned into mulch and put back into the soil.

The plantation in Argentina encountered a major problem as the company changed ownership from the original families to Boosey and Hawkes. In the early 1990s, the executives of Rico stopped visiting Argentina, and this allowed their plantation manager to run it without much oversight. The manager largely abandoned the fields that Rico had spent years cultivating and was sourcing nearly all the cane from wild sources. When Bill Carpenter took over as president, among his first tasks was to visit each of the plantations. He was shocked by what he found in Argentina. The wild cane that the manager sourced was not up to the standards that Rico sought for their products, and the abandonment of the plantation caused a significant loss of money and time. The plantation manager was replaced, and all the cane from Argentina was sourced from the plantation again.²³⁰

After Bill Carpenter revitalized the Argentina plantation, he became very interested in improving the cane cultivation process. Like many other industries,

²²⁹ Jean-Francois Rico Interview, interview by author, phone interview, August 7, 2017.

²³⁰ Bill Carpenter Interview, interview by author, Aiken, SC, December 11, 2017.

Carpenter saw the scientific advancements that were coming through in the 1990s as a means to better understand reed cane. Up until that time, Rico had relied on Jean-Francois Rico exclusively to develop the cane fields. It should be noted that his contribution in this capacity was, without question, critical to the company's success. But Bill Carpenter wanted to take a more scientific approach, so he looked to the field of agronomy. Little research had been done in the very specific *Arundo donax* field prior to the 1990s.²³¹ Dr. Marilyn Veselack's doctoral dissertation, *Comparison of Cell and Tissue Differences in Good and Unusable Clarinet Reeds*, was the first study that looked at the cellular structure of cane with regard to its playability. This study did provide some insight into what to look for in reed cane, but it was very limited in terms of its application to those cultivating the plant.²³²

In 1998, a study was done in Australia by Peter Kolesik, Alan Milles, and Margaret Sedgley regarding the qualities in reed cane and was published in *Annals of Botany*. This extensive study expanded on Dr. Veselack's work to determine what factors contributed to reed cane playing well. In this study, reed cane was harvested in South Australia from both a cane plantation and a farm using cane as a windbreak (essentially cultivated and wild-grown cane), and Reeds Australia cut it. Caution was taken to ensure that they kept tolerances within 0.01 mm in the cutting process. Two professional clarinetists were asked to try the reeds and offer their feedback. The first clarinetist tested each reed and assessed it as good (A), fair (B), or poor (C) based on its ability to play in various registers of the instrument. The other clarinetist then tried the same reeds, and

²³¹ Ibid.

²³² Veselack, Marilyn, "Comparison of Cell and Tissue Differences in Good and Unusable Clarinet Reeds," (DMA Diss., Ball State University, 1979).

only reeds that were judged the same way by both clarinetists were sent on for further analysis. To study the internal structure of the reed, they removed a portion from the center of the heel.²³³

These extracts were then placed under a microscope to see the cellular structure of the cane. The team looked for the following in each of the reeds:

...(1) area of epidermis including outer cortical cell layer; (2) area of fibre band; (3) area of inner cortex; (4) numerical density of vascular bundles in fibre band; (5) numerical density of vascular bundles in inner cortex; (6) size of vascular bundles in fibre band [n=5]; (7) size of vascular bundles in inner cortex [n=5]; (8) diameter of parenchyma cells in inner cortex [n=10]; (9, 10) total and percentage area of fibre within vascular bundles in inner cortex [n=5]; (11, 12) total and percentage area of xylem within vascular bundles in inner cortex [n=5]; (13, 14) total and percentage area of phloem within vascular bundles in inner cortex [n=5]; (15) percentage of vascular bundles in inner cortex with continuous fibre ring.²³⁴

Ten reeds from each grading underwent this testing. Of the fifteen traits that were tested, five of them had correlations based on the grading; and these were consistent on both plantation grown and wild grown cane: 1. the percentage of fiber (higher percentage improved performance); 2. the area of fiber (higher area improved performance); 3. the percentage of xylem (lower percentage improved performance); 4. the percentage of phloem (lower percentage improved performance); and 5. the percentage of vascular bundles in inner cortex with continuous fiber ring (higher percentage improved performance). Comparing the plantation and wild cane, the plantation-grown cane had better results in all categories, except the percentage of vascular bundles in the inner cortex with continuous fiber ring.²³⁵

²³³ Peter Kolesik, Alan Mills, and Margaret Sedgley, "Anatomical Characteristics Affecting the Musical Performance of Clarinet Reeds Made from *Arundo Donax*," *Annals of Botany* 81, no. 1 (January 1998): 151-155, accessed December 13, 2017, <https://doi.org/10.1006/anbo.1997.0548>.

²³⁴ Ibid.

²³⁵ Ibid.

All of the characteristics correlated to strong performance had something in common: they were all related to the vascular bundles in the inner cortex. In short, the performance of a reed is determined by a high percentage of fiber and a low percentage xylem and phloem. Xylem is a tissue found in plants that water and dissolved minerals will travel through to disperse it throughout the plant.²³⁶ Phloem is a similar tissue found in plants that food and nutrients travel through as they are dispersed throughout the plant.²³⁷ As a musician, what I can conclude from this is that high levels of plant fiber will improve playability. Perhaps, since there are more cane fibers vibrating, the reed will play with a fuller, more resonant sound. The effect of the levels of xylem and phloem tissues are not as obvious (why higher percentages will decrease the playability of the reed). It may be possible that xylem levels can change the way the reed absorbs water/salvia and that this absorption could potentially change the playability of the reed. But, of course, this is speculation at this point in time.

While Rico did not commission this study, it was reviewed by Bill Carpenter and those who were running the plantations at the time. This is a relatively new study, and cane cultivation practices are still being developed. Rico/D'Addario holds propriety over techniques used on their plantations to increase the fiber percentage and lower xylem and phloem percentages in their reeds, and they do not wish to disclose any trade secrets.

Bill Carpenter relied heavily on new scientific advancements to ensure that Rico would stay on the cutting edge of cane cultivation. With the field of agronomy becoming more prevalent, Bill Carpenter hired two agronomists to work for Rico: Michael

²³⁶ Petruzzello, Melissa, *Encyclopedia Britannica*, "Xylem," accessed December 15, 2017, <https://www.britannica.com/science/xylem>.

²³⁷ Editors of *Encyclopedia Britannica*, *Encyclopedia Britannica*, "Phloem," accessed December 15, 2017. <https://www.britannica.com/science/phloem>.

Nicholson and Ruben Benarus. Michael Nicholson oversaw all the agronomy for Rico and was responsible for their approach to cane cultivation. Not only did he oversee how Rico plantations grew cane, but he was also responsible for looking at the cane purchased from third-parties. Rico hired Ruben Benarus after the fiasco in Argentina where the plantation was, essentially, abandoned. He turned the plantation around, replanted all the cane, started a system for irrigation, and began producing extremely high-quality cane. Ruben Benarus has proven to be a valuable asset for the company and still works for them today.²³⁸

The process of growing cane is very delicate and intricate, and Rico has developed highly innovative methods to farm in both a sustainable and efficient manner. To begin, the rhizomes are planted in such a way that they will sprout many poles. The rhizomes cannot be too close together, or the poles become crowded. Each year, the rhizomes will sprout new poles, so the spacing must be very accurate. When one first plants a single rhizome, it will produce a row of cane about a half meter wide. But after four years, that single rhizome will sprout poles making the row four meters wide. This initially took Jean-Francois Rico by surprise and forced the company to make decisions about how to plant fresh fields of cane. While Rico wanted to place rows close together so as not to waste space, placing them too close together would result in having no gap between the rows after a few years.²³⁹

Cane diameter and wall thickness are critical aspects to consider when looking at cane yield. These two factors are directly related to the instrument for which the reed will be made. The larger the diameter and wall thickness, the larger the reed that Rico can

²³⁸ Bill Carpenter Interview, interview by author, Aiken, SC, December 11, 2017.

²³⁹ Jean-Francois Rico Interview, interview by author, phone interview, August 7, 2017.

make from it. It is possible for large poles with thick diameters to be cut down to produce B-flat clarinet reeds, but it would be wasteful. Growing large cane is much more difficult than growing small cane. Pricing on the larger reeds is not completely driven up by the fact that the reed has more surface area to cut. Rather, the large diameter cane required for baritone saxophone, bass clarinet, etc. reeds is far more rare. It is the scarcity of these large poles that drives up the costs of these reeds. Cane growers will, however, know far in advance just how much large diameter cane they will produce in a given year. When the poles sprout out of the ground, they are the same diameter they will be when Rico harvests them two years later. The cane will grow in height, but the diameter will remain the same.²⁴⁰ After one year of growth, the cane will also stop growing vertically.²⁴¹ The second year of growth is to let the fibers of the cane become more dense, so it is useable for reed production. Rico knows two years prior if they will have low yields for large reeds, allowing them to plan how much third-party cane they will need to source.

The question of fertilizer has been one of great importance to Rico's successful cane cultivation. Before the first plantation, Rico sourced wild cane from farms where it grew on the outskirts of fruit and vegetable crops. Farmers treated the fields where the crops grew with fertilizers, which gave Jean-Francois Rico a good idea of what would work best to cultivate his cane. In the beginning, Rico used chemical fertilizers on their cane because it could be applied very quickly with small tractors, making it very cost effective. The initial plot of land they bought was not used for farming for many years, which meant the soil was rich in nutrients and not depleted from years of crop growing. Healthy soil gave Rico the advantage of not having to use a lot of fertilizer. Rather, they

²⁴⁰ Jim D'Addario Interview, interview by author, Farmingdale, NY, July 24, 2017.

²⁴¹ Jess Gonzales Interview, interview by author, Burbank, CA, October 16, 2017.

relied on what naturally occurred in the soil. Eventually, Rico did move away from chemical fertilizers and replaced them with natural manures.²⁴²

More pressing than fertilizer choices for these plantations was a water source. The wild cane was watered both from run-off from the crop fields they neighbored and rain. Jean-Francois Rico believed that copious amounts of high-quality water was very important for the cane to be high quality. In the South of France, there was an organization that piped a large amount of water directly from the Alps. This water source proved to be very effective for growing Rico cane.²⁴³

At the time of the harvest, field hands cut down all cane poles by hand. At no point has Rico ever introduced machinery into the process of pole cutting. Cane poles are very delicate, and the cut must be made right at the base of the pole to ensure new growth. During this cutting process, field hands assess every pole. If the pole is two-years-old, the field hand determines if the pole is high enough quality for reeds. If it is not, the cane is still cut down but not sent on for the next step in the process. If it is a one-year-old pole, the field hand assesses it for height and diameter. If the pole is too small, it is also removed, but sent for alternative uses.²⁴⁴

The harvest takes place in the winter months when the cane is dormant and the majority of the chlorophyll is not present, giving the cane a dark yellow or brown color. It takes about 2 ½ to 3 months to cut down all the cane, so the poles are bundled and stored outside while they harvest the remainder. These poles are placed in large bundles and kept upright so that any rain will drain off naturally. This storage will also begin the

²⁴² Jean-Francois Rico Interview, interview by author, phone interview, August 7, 2017.

²⁴³ Ibid.

²⁴⁴ Ibid.

drying process. After field hands cut down all the poles, de-husking begins. This is the process of removing any excess leaves or saplings that may have grown on the cane. In this process, field hands feed the poles into machines with rotating wheels that remove the unwanted parts of the plant. Like the harvest process, de-husking such a large number of poles takes several months.²⁴⁵

After de-husking the poles, the sunning process begins. Rico tried many different approaches to sunning over the years, and D'Addario continues to innovate this step. Jean-Francois Rico believes the very best way is to lay the poles on the ground with one end elevated slightly so the morning dew will slide off the poles rather than remain on the poles. This is the process that he implemented and used while managing the fields.²⁴⁶ Rico also experimented with putting the poles in a much more vertical position (though still somewhat diagonal to catch the sun's rays) in long rows, leaning against a structure resembling a fence. They also tried chicken-wire and similar materials to hold the poles in position. But a much larger factor is simply how much sun there is at the time. This process starts in June (in the Northern Hemisphere) and will take between four and six weeks. If there is a lot of cloud cover during this period, it can significantly increase the amount of time it takes to sun the cane properly. In order for all sides to sun equally, each pole is turned by hand several times during the sunning period. The poles are tested by taking a knife and slicing into the cane. The farmer checks the inside or "meat" of the cane for color. The inside should not have any green left and should be a pale yellow to brown color.²⁴⁷

²⁴⁵ Ibid.

²⁴⁶ Ibid.

²⁴⁷ Ibid.

After the sunning is complete, the poles are moved indoors to continue drying. Sunning works to remove color from the cane that is visible from the outside as well as to dry out the cane. However, the morning dew and rain will not allow the sunning process to dry the poles completely. Near the end of the process, the poles are moved inside where Rico controls humidity levels to continue to dry them out. By this time, the sunning process has removed all the color from the chlorophyll, and drying the cane was a secondary result. The indoor storage has the sole objective of removing all the remaining humidity from the poles. After draining all the moisture from the poles, they are cut and shipped to California to be cut into reeds.²⁴⁸

Of all the cane harvested, Rico only turns about one third of it into reeds. There are many reasons that the poles may not be deemed usable for reeds: the diameter is too small, the height is too short, the pole did not grow straight, the color is off, etc. Some of these poles are deemed unusable after only growing for one year, while others make it all the way to the production line before being scrutinized. It would be incredibly wasteful to simply throw these poles out, so Rico repurposes them. Much of it is simply broken down, turned into mulch, and returned to the fields from which they came. Some of the poles are sold as building material. Reed cane is used as a roofing material in Argentina as well as for the production of furniture.

²⁴⁸ Ibid.

CHAPTER 6

MARKETING STRATEGIES

A marketing strategy for a reed company is unlike that of most companies that produce consumer goods. While the percentage of the population that encounters performers using reeds is extremely high, the percentage of the population that buys them is quite low. Therefore, large-scale media campaigns such as billboards, radio advertisements, or television advertisements would prove to be a waste of money. Recently, however, specific online targeting has become possible through social media and email campaigns.

Since the company's foundation, word-of-mouth has been extremely important. While there are no statistics available, word-of-mouth may be the most effective way to spread the influence of music companies. When Frank di Michele started importing reeds in 1928, it is not clear if he even intended for it to become a full-scale business. Di Michele was a studio musician in Hollywood and had a successful performance career in the Los Angeles area. Naturally, he shared these reeds with his colleagues, and the reputation of these new reeds spread quickly through the area. It was this word-of-mouth marketing that drove Frank di Michele to turn his small importing operation into a full-scale manufacturing business.²⁴⁹

²⁴⁹ Ibid.

One of the most vital marketing contacts that Frank di Michele made was Howard Melville Lockie, who eventually became a partner in the manufacturing business. In addition to owning Lockie Music Exchange, he was a performing pianist in the Los Angeles area and frequently gave performances with Frank di Michele.²⁵⁰ Lockie Music Exchange became the exclusive retailer for Rico reeds, but it is not clear when this began. It could be that this was when they were selling imported reeds. It is also possible that this exclusivity agreement was not until after the reed cutting company began, but there is little doubt that Lockie Music Exchange sold the imported reeds in some capacity.

Lockie Music Exchange had a great level of success promoting and selling Rico reeds. A large part of this success came from the fact that the Lockies had one of the most established music stores in the area. They had two locations and were the exclusive retailers in the areas of Selmer, LeBlanc, Conn, Holton, King, and others. As the only store to carry these highly respected instruments, they were able to bring high-caliber musicians into their stores regularly. Once the Lockies (and Snyders who also owned shares in both Rico and Lockie Music Exchange) had a stake in Rico, they actively promoted these reeds to the musicians in the area. Rico did not openly advertise that the Lockies and Snyders owned a portion of the company. So, when they recommended Rico products, it seemed to be an entirely objective opinion. A less ethically ambiguous approach to promoting Rico was through the use of a newsletter. This may seem like common practice today for a music store, but, at the time, Lockie Music Exchange was the only store in the Los Angeles area that utilized a newsletter to promote products.²⁵¹

²⁵⁰ Lockie, R. Thomas, "R. Thomas Lockie Full Interview," filmed August 28, 2003, 50:57, <https://www.namm.org/library/oral-history/r-thomas-lockie-full-interview>.

²⁵¹ Ibid.

Copies of the newsletters with advertisements for Rico have not been found in the research done for this document.

Roy J. Maier REEDS HAVE
more SPRING in the tip!

Make this simple test yourself

Take a No. 2 Maier Reed and press the tip. Do the same with a No. 2 reed made by ordinary manufacturing methods. You'll find the Maier reed has extra *springggg!* in the tip of the blade.

THAT'S WHY THEY PLAY BETTER, LAST LONGER!

The best that's in you is brought out by these superb reeds! Their extra springiness gives your sax or clarinet snappier response, livelier tone color, and sustained brilliance. But you be the judge!

HERE'S THE SECRET OF ROY J. MAIER REEDS' EXTRA SPRINGGG!

Roy J. Maier Reeds start out as the finest French cane mosey cut boy. They are cut to a special design that allows the greatest possible volume of heartwood in each strength. It is this extra heartwood in the blade toward the tip that gives them extra strength and flexibility.

Special Machines cut Roy J. Maier Reeds with diamond-like precision, preventing the fibers from crushing, and assuring the closest approach to uniform strength, time after time, that has ever been achieved in the history of reed-cutting.

Roy J. Maier Reeds are sold only through established music dealers who handle quality merchandise. Give them a fair trial, and you'll never go back to reeds of ordinary quality! See your dealer today!

"You'll like the 'spring-back' quality of my signature reeds. They'll punch up the response of any sax or clarinet."

ASK FOR THE REEDS IN THE SILVER BOX

Sold exclusively through finer music stores by **Selmer** Elkhart, Indiana

September-October, Nineteen Fifty-three Page 35

Figure 6.1 – Roy J. Maier ad from the *Music Educators Journal*, 1953

Print media has proven to be very important for Rico over the years. As early as 1953, the company was placing advertisements in the *Music Educators Journal*. For the first five years of utilizing this publication, the only advertisements were for Roy J. Maier

²⁵² Rico, "Roy J. Maier Reeds HAVE MORE SPRING in the Tip," *The Music Educators Journal* 40, no. 1 (September 1953): 35, accessed December 21, 2017, <http://journals.sagepub.com/doi/pdf/10.2307/3387883>.

branded reeds. One of these ads is pictured in figure 6.1. This full-page advertisement features a picture of Roy J. Maier as well as a photo of the packaging. These Roy J. Maier reeds were distributed exclusively by Selmer at that time, so it is likely that Selmer was, at least in part, paying for the advertisements.



254

Page 45

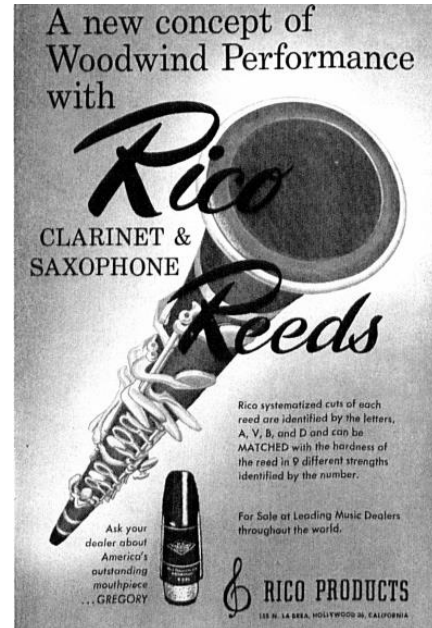
Figure 6.2 – Rico ad, 1958



Page 50

255

Figure 6.3 – Rico ad, 1959



253

Figure 6.4 – Rico ad, 1959

²⁵³ Rico, "Rico Reeds," *Music Educators Journal* 46, no. 2 (November 1959): 10, accessed December 21, 2017, <http://journals.sagepub.com/doi/pdf/10.1177/002743215904600203>.

²⁵⁴ Rico, "Rico," *Music Educators Journal* 44, no. 6 (June, 1958): 45, August 15, 2017, www.jstor.org/stable/3388729.

²⁵⁵ Rico, "Reloplex by Rico," *Music Educators Journal* 45, no. 6 (June 1959): 50, accessed August 15, 2017, <http://www.jstor.org/stable/3388707>.

The first appearance of the Rico name in the *Music Educators Journal* was in 1958 and is shown in figure 6.2. The logo with the lions is not one that has been standard for Rico, but the Grand Concert Select utilizes one that is similar. In 1959, Rico placed its first advertisement (figure 6.3) emphasizing a non-reed product, the Reloplex Mouthpiece. This mouthpiece was the first that bore the Rico name. Both advertisements were approximately ¼ of a page, which were significantly smaller than the Roy J. Maier ads. Interestingly, Rico placed an advertisement that same year (figure 6.4) in another volume of the *Music Educators Journal* in which they emphasized Gregory Mouthpieces. As discussed in chapter 4, Rico had a complicated, though very positive, relationship with Gregory Mouthpieces.



Figure 6.5 – La Voz ad, 1965

Figure 6.6 shows a politically incorrect advertisement published in 1962 in the *Music Educators Journal* and was approximately 1/8 of a page.

²⁵⁶ Rico, “La Voz REEDS Come to You Sealed in the Box...,” *Music Educators Journal* 47, no. 5 (April 1961): 92, accessed December 21, 2017, <http://journals.sagepub.com/doi/pdf/10.2307/3389476>.



No better reeds for clarinet, and none saxier! Rico reeds make playing fun—make it easy to play better. Consistent in strength-grading, so that every reed of the same number responds exactly the same way. For all clarinets, saxophones ... at music dealers everywhere.

RICO PRODUCTS
819 North Highland
Hollywood 38, California

Page 142

257

Figure 6.6 – Rico ad, 1962

In 1963, Rico placed an advertisement (figure 6.7) that emphasized that Rico grew its own cane in France. This is quite odd considering that Rico did not plant its first plantation until ten years after they published the ad. Jean-Francois Rico, the first person to plant *Arundo donax* as a primary crop, did not even start working for Rico until 1964.²⁵⁸

²⁵⁷ Rico, “It’s FUN... When You Play Rico REEDS,” *Music Educators Journal* 48, no. 4 (February 1962): 142, accessed August 15, 2017, www.jstor.org/stable/3389558.

²⁵⁸ Jean-Francois Rico Interview, interview by author, phone interview, August 7, 2017.

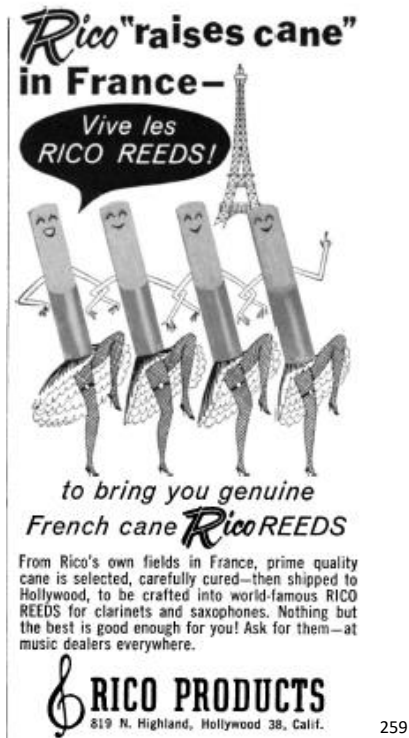


Figure 6.7 – Rico ad, 1963

According to Richard Knaub, Rico halted advertising through the 1950s and 1960s. It is not clear what advertising he was referencing, as advertisements continued through these decades in the *Music Educators Journal* without interruption. Perhaps this was in reference to smaller publications. Regardless, Richard Knaub made marketing one of the highest priorities for the company. He continued to work with the *Music Educators Journal*, and figure 6.8 shows one of the earliest advertisements that Rico published under Knaub’s leadership.²⁶⁰

²⁵⁹ Rico, “Rico ‘Raises Cane’ in France,” *Music Educators Journal* 50, no. 2 (November, 1963): 109, accessed August 15, 2017, www.jstor.org/stable/3390055.

²⁶⁰ Knaub, Richard, “Dick Knaub Full Interview,” filmed March 23, 2007, 1:12:18, <https://www.namm.org/library/oral-history/dick-knaub-full-interview>.

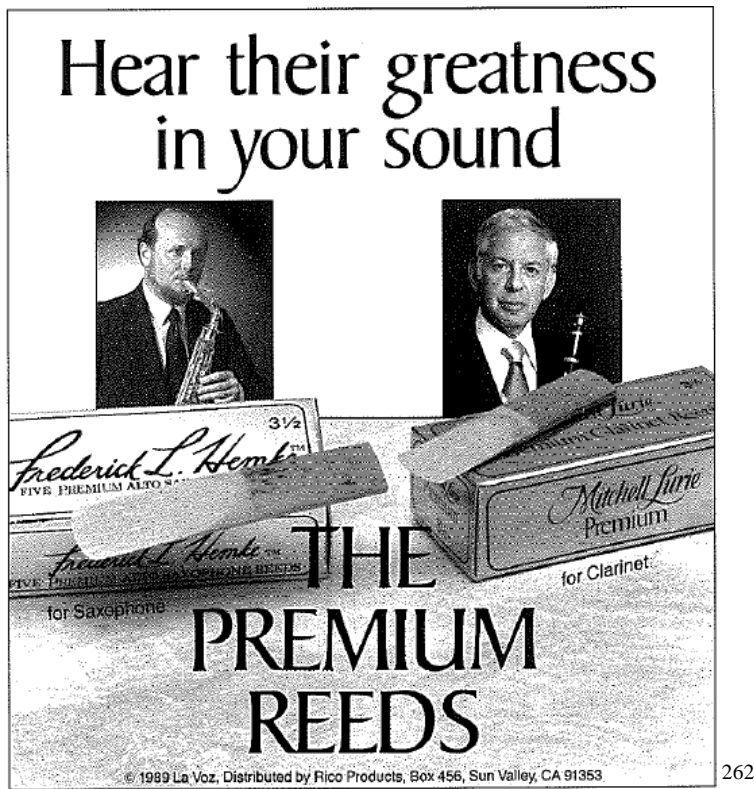


Figure 6.8 – Rico ad, 1968

The Music Educators Journal is one of many publications that Rico utilized for their marketing. It is likely the most significant, as they have been placing advertisements in the publication for over fifty years. This is not surprising as *The Music Educators Journal* appeals to music teachers around the country that will make reed recommendations to their students. Other journals utilized by Rico include *The Clarinet*, the *Saxophone Journal*, the *Saxophone Symposium*, *Downbeat*, and *The Instrumentalist*.

²⁶¹ Rico, “You’ll Never Guess the Strength of a RICO REED,” *Music Educators Journal* 54, no. 8 (April 1968): 6, accessed December 21, 2017, <http://journals.sagepub.com/doi/pdf/10.1177/002743216805400803>.

The Clarinet is the official journal of the International Clarinet Association and one of great importance for clarinetists in the United States. The publication dates back to 1973, and it has included advertisements from many companies since its inception. Rico, however, did not start placing advertisements in the journal until 1989. Figure 6.9 is the first ad they published in *The Clarinet*, emphasizing Mitchell Lurie and, oddly, Fred Hemke saxophone reeds. While it may seem odd that Rico waited so long to start advertising in *The Clarinet*, it should be noted that very few reed companies were utilizing the journal in its early days.



262

Figure 6.9 – Mitchell Lurie and Fred Hemke ad, 1989

²⁶² Rico, “Hear Their Greatness in Your Sound,” *The Clarinet* 17, no. 21 (November 1989): 21.

The *Saxophone Journal* serves as one of two primary publications for saxophonists in the United States, and the first ad published by Rico in the *Saxophone Journal* was in the Fall 1985 issue. The intended audience for this publication is professional classical saxophonists, with jazz players, generally, being secondary. It is no surprise the first advertisement placed in this journal (figure 6.10) is for Fred Hemke reeds. Rico continued to publish regular ads in the *Saxophone Journal*, eventually advertising their full line of products.

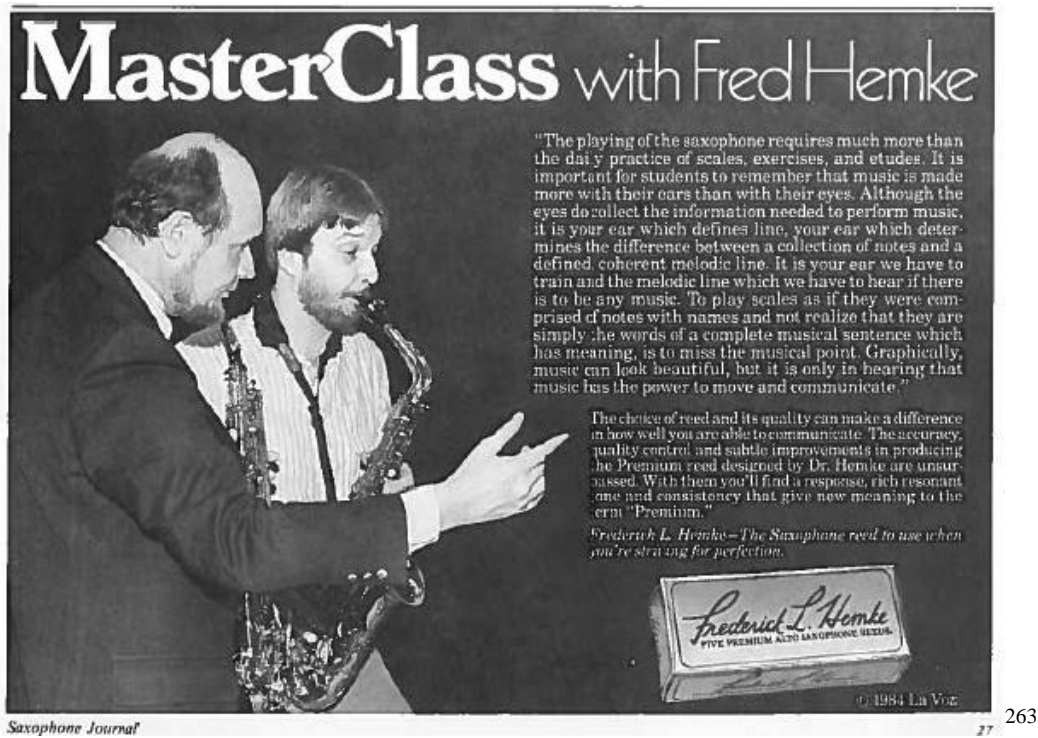


Figure 6.10 – Fred Hemke ad, 1985

The *Saxophone Symposium* serves as a more academically-based journal for saxophonists, and it is the official publication of the North American Saxophone Alliance. It has some appeal to jazz musicians, but it is almost exclusively intended for classical musicians. Very early issues of the publication were not attainable; the current

²⁶³ Rico, "MasterClass with Fred Hemke," *Saxophone Journal* 10, no. 3 (Fall 1985): 27.

editor does not even have access to copies. The earliest advertisement for Rico was found in the Winter 1984 issue (figure 6.11) and, as expected, it features Fred Hemke reeds. Rico spent a lot of their advertising space emphasizing their premium products (Fred Hemke and Mitchell Lurie reeds). These reeds were advertised under the La Voz company name, while Rico reeds were advertised under the Rico company name. It seems that although they were separate companies, the premium products were kept under the La Voz name and the student products were kept under Rico. This was undoubtedly a marketing strategy, as the company founded La Voz to be the premium brand.

To bear the name Hemke
it's got to be a Premium
saxophone reed.

It would be difficult to find someone with greater qualifications to design an artist quality reed for saxophone than Frederick L. Hemke. Likewise, you would expect that as one of the world's distinguished virtuosos, Dr. Hemke would be very sure of the reed before he put his signature on it.

So, it should come as no surprise that in the new Hemke reed you will find a response, rich resonant tone, and consistency that give new meaning to the term "Premium." It is a reed designed and painstakingly crafted to help you achieve your full potential as an artist. See for yourself why it bears the names Hemke and Premium.

Now available for Tenor, Soprano and Baritone too.
La Voz Corporation, Sun Valley, CA 91352

Frederick L. Hemke
FIVE PREMIUM ALTO SAXOPHONE REEDS

Available for Alto, Tenor, Soprano & Baritone saxophone.

R. & M. Marin & Company
18918-80th W., Edmonds, WA 98020 / (206) 778-3762

264

Figure 6.11 – Fred Hemke ad, 1984

²⁶⁴ Rico, "To Bear the Name Hemke It's Got to Be a Premium Saxophone Reed," *Saxophone Symposium* 9, no. 1 (Winter 1984): 15.

Outside of print media, Richard Knaub saw other opportunities to expand the Rico market. One of the largest and most influential trade shows for the music industry is the National Association of Music Merchants (NAMM) exhibition, and before Richard Knaub was with Rico, the company never attended this show. The first NAMM show was in 1900, and for many years the largest event was held in Chicago.²⁶⁵ Currently, the large NAMM event is held in Anaheim, California, every January.

The first event that Rico attended was in Chicago during the summer of 1977. When they first started attending these shows, the company went under the La Voz name.²⁶⁶ Rico was still stamping many different names on their reeds to sell to various companies, so the NAMM show was likely very important to cultivate and maintain those relationships.

Richard Knaub also saw the international market as an area for expansion. He hired a woman (name unknown) to work exclusively in developing the European market. Like the NAMM show, Musikmesse in Frankfurt, Germany, is the largest trade fair in Europe for music manufacturers. Richard Knaub insisted that Rico have a presence there as well. The newly founded company, UPS, made shipping to Europe much easier and less expensive, and this made the market even more appealing. It is not clear what percentage of the European market Rico was able to capture, but it certainly grew under this new initiative.²⁶⁷

²⁶⁵ NAMM, "NAMM Timeline," About, accessed December 21, 2017, <https://www.namm.org/about/timeline>.

²⁶⁶ Knaub, Richard, "Dick Knaub Full Interview," filmed March 23, 2007, 1:12:18, <https://www.namm.org/library/oral-history/dick-knaub-full-interview>.

²⁶⁷ Ibid.

Another initiative through the leadership of Knaub, and later Carpenter, was the development of new reed cuts. For decades, Rico was only producing its signature reed and others that had small variations on that original design. To compete in the market, they needed to appeal to a wider range of musicians. This initiative produced some of their most popular reeds including the Mitchell Lurie, Fred Hemke, Jazz, Select Jazz, and Grand Concert Select and all its iterations. Releasing new reeds was seen as a way to appeal to the market by showing that Rico was innovative and catering to the needs of a wide variety of musicians.²⁶⁸

All music companies that want to attract high-end players rely heavily on artists to promote their products, and Rico took this one step further by having signature lines of products: Mitchell Lurie reeds, mouthpieces, and ligatures and Fred Hemke reeds. As mentioned in chapter 3, Mitchell Lurie first came in to consult on this new reed in 1965.²⁶⁹ At that time, Rico was in a transitional phase between when the Lockies were involved with the company and when the leadership shifted exclusively to the Maier/Knaub and Snyder families. Mitchell Lurie reeds have been incredibly successful, and credit should be given to both the design of the reed and the prominence of the Mitchell Lurie name. The same cannot be said for the Mitchell Lurie Mouthpieces and ligatures, as Rico discontinued both. The Hemke reeds continue to be popular, even as D'Addario introduces new cuts that target the same market.

Currently, D'Addario has leading artists from the classical saxophone and clarinet fields as well as the jazz industry endorsing their products. But this wide prominence has not always been the case. Rico marketed to classical clarinetists when they worked with

²⁶⁸ Robyn Cottier Interview, interview by author, phone interview, December 6, 2017.

²⁶⁹ Terrell, Brian, "Follow Up," email to author, November 30, 2017

Mitchell Lurie. But this reed was intended for students, so it did not attract high-end orchestral players.²⁷⁰ The Hemke reed has been very successful, but much more in the jazz market than the classical market, even though Fred Hemke is an exclusively classical player. Most classical players find this reed too bright to pair with their classical mouthpieces.²⁷¹ While high-level professional clarinetists and classical saxophonists did not find the reeds particularly appealing, Lurie and Hemke reeds have thrived in the student market and professional jazz market.²⁷² Even before Rico developed their Jazz and Select Jazz reeds, they were quite successful in the jazz industry with their standard cut (though generally under the La Voz name). Endorsing artists Michael Brecker²⁷³ and Bob Sheppard²⁷⁴ played on them for decades.

²⁷⁰ Brian Terrell Interview, interview by author, Burbank, CA, October 16, 2017.

²⁷¹ Jess Gonzales Interview, interview by author, Burbank, CA, October 16, 2017.

²⁷² Gary Smith Interview, interview by author, Burbank, CA, October 16, 2017.

²⁷³ D'Addario Woodwinds, "Michael Brecker on La Voz Reeds," YouTube video, 00:36, posted February 11, 2009, <https://www.youtube.com/watch?v=LMdo594esuk>.

²⁷⁴ Sheppard, Bob. "Bob Sheppard," D'Addario Woodwinds Artists, accessed November 26, 2017, http://www.woodwinds.daddario.com/woodwindsArtistDetails.Page?ActiveID=2022&ArtistId=34593&ArtistName=Bob_Sheppard.

CHAPTER 7

THE D'ADDARIO ACQUISITION

A Brief History of D'Addario

The D'Addario name is one of the most prominent and important in music manufacturing. They are most famously known as makers of strings for fretted instruments, but their roots are actually in orchestral strings. Family and baptism records can trace the D'Addarios as string makers back to 1680 in the Abruzzo Mountains of Italy. The family comes from the town of Salle and were shepherds historically. Salle has become famous over the centuries for producing strings. When it was time to slaughter the sheep in the winter, the shepherds would use all byproducts from the animals. They used the intestines for string instruments, and the D'Addario family became quite good at producing them.²⁷⁵

For many years, the family stayed quite close to Salle. Records show parts of the family moved to L'Aquila over several generations, which is fewer than 100 kilometers from Salle. Unfortunately, this area of Italy is quite prone to earthquakes, and the town was hit particularly hard by several in the first few years of the twentieth century. These disasters led to the first D'Addarios immigrating to the United States.²⁷⁶ Carmine D'Addario (who later changed his name to Charles) immigrated in 1904²⁷⁷ to New York

²⁷⁵ Jim D'Addario Interview, interview by author, Farmingdale, NY, July 24, 2017.

²⁷⁶ Ibid.

²⁷⁷ D'Addario, Jim. "Genealogy," in author's possession.

meeting his father, John (legally named Giovanni), who had traveled back and forth between Italy and the US for several years.²⁷⁸ Charles D’Addario did not speak English, but he was determined to find success and taught himself to speak, read, and write the new language. John and Charles immediately noticed a shortage of quality strings in the city. This string shortage was actually happening around the world at the time. At this point, manufacturers still made strings from animal intestines, and there were not many people who could produce them at high levels. Charles D’Addario contacted his family back in Salle and started a business importing strings and selling them in New York City.²⁷⁹ Thus, the D’Addario business in the United States started in a very similar way to how Rico began on the other coast.

World War I created problems for many industries in the US and Europe, including the string business. Trade embargos and raw material shortages rendered the D’Addarios unable to import strings from Italy.²⁸⁰ In 1917, three years into the war, Charles and Rocco D’Addario started their first production facility in the home of Charles D’Addario in Jackson Heights, New York (very close to La Guardia Airport).²⁸¹ Rocco was the uncle of Charles’ wife, Anna, and while he had the same family name as Charles, they were not related except through the marriage of Charles and Anna.²⁸² D’Addario was a very common Italian name. The first issue they had to overcome was finding people to make the strings, so they sponsored migrant workers from Italy. Migrants had jobs waiting for them, and D’Addario took care of all the immigration

²⁷⁸ D’Addario, Jim, “RE:,” email to author, August 18, 2017.

²⁷⁹ Jim D’Addario Interview, interview by author, Farmingdale, NY, July 24, 2017.

²⁸⁰ Ibid.

²⁸¹ D’Addario, Jim, “D’Addario Simple Company Timeline,” in author’s possession.

²⁸² D’Addario, Jim, “RE:,” email to author, August 18, 2017.

paperwork. Over the years, D’Addario brought many workers from the Abruzzo region to New York to work in their production facility.²⁸³

The production facility remained in the basement of the family home in Jackson Heights for many years. While operating at this location, between two and seven employees were working there. In the facility they did just about everything other than extract the raw material from the animals; they cleaned, slit, twisted, wound, and polished the intestines on the racks in their workshop.²⁸⁴ In 1935, John D’Addario Sr. (also legally named Giovanni, like his grandfather)²⁸⁵ joined the business, and they renamed it C. D’Addario & Son.²⁸⁶ John D’Addario Sr.’s addition to the company brought change and innovation. He was forward-thinking, looked beyond their orchestral strings, and began research on guitar string production. The guitar was becoming quite popular with the big band rhythm sections at the time. D’Angelico, Gretsch, and Gibson made the most common guitars used in big bands; and Martin Guitars were becoming very popular with country musicians. As a result, there was a need for high-quality strings to accommodate this growing demand for fretted instruments.²⁸⁷

In the late 1930s, John D’Addario Sr. became good friends with John D’Angelico, who was making some of the most popular guitars at the time. D’Angelico helped the D’Addario Company develop a higher quality string. Up until this point, the D’Addarios worked with gut strings. The development of metal strings took some time. John D’Angelico was a huge influence on John D’Addario Sr. and the business as a whole.

²⁸³ Jim D’Addario Interview, interview by author, Farmingdale, NY, July 24, 2017.

²⁸⁴ Ibid.

²⁸⁵ D’Addario, Jim, “RE:,” email to author, August 18, 2017.

²⁸⁶ D’Addario, Jim, “D’Addario Simple Company Timeline,” in author’s possession.

²⁸⁷ Jim D’Addario Interview, interview by author, Farmingdale, NY, July 24, 2017.

Gut strings remained part of the various family businesses for orchestral strings until 1963 and then made a brief return in the 1980s.²⁸⁸ Many of the designs developed in this partnership with D'Angelico are still produced by D'Addario today. While partnering with D'Angelico, D'Addario still manufactured their strings in the basement of the family home. John D'Addario Sr. wanted to expand the business, but his father was very reluctant. In the 1950s, John D'Addario Sr. began doing side work with a company producing steel core strings in Queens.²⁸⁹ In 1959, Charles D'Addario retired from the business, and John D'Addario Sr. was able to expand. In 1962, the business took on a new name, Darco Music Strings Inc., and relocated to a larger facility capable of handling the increase in production.²⁹⁰

Darco sold strings to many of the major guitar manufacturers including Martin Guitars. In 1969, the owners sold Darco to Martin. Martin kept on members of the D'Addario family including John Sr., John Jr., and Jim (current CEO of D'Addario & Co.).²⁹¹ Unfortunately, this partnership did not last very long. After approximately five years, the members of the D'Addario family left Martin. The disputes were more philosophical than anything else. Martin bought a number of subsidiaries that were not very successful, putting the company in a challenging financial position.²⁹² During their time at Martin, John D'Addario Jr. served as the General Manager of the Darco String Division, and John D'Addario Sr. served as a Vice President for Martin and sat on the

²⁸⁸ D'Addario, Jim, "RE:," email to author, August 18, 2017.

²⁸⁹ Jim D'Addario Interview, interview by author, Farmingdale, NY, July 24, 2017.

²⁹⁰ D'Addario, Jim, "D'Addario Simple Company Timeline," in author's possession.

²⁹¹ Ibid.

²⁹² Jim D'Addario Interview, interview by author, Farmingdale, NY, July 24, 2017.

Board of Directors. Jim D’Addario was still rather young and worked as a sales representative while attending Hofstra University.²⁹³

In 1973, Jim and Janet (Jim’s wife) D’Addario left Martin with “literally no money” and started over as independent string manufacturers.²⁹⁴ They named the new company J. D’Addario and Company and moved into a small storefront in Lynbrook, New York. One year later, John D’Addario Sr. and John D’Addario Jr. left Martin/Darco to join J. D’Addario and Company. Around that same time, the business moved to a new location in Lindenhurst, NY, with a facility comprised of 10,000 square feet of floor space.²⁹⁵ Previously, the D’Addarios had only made strings for other companies; they sold their strings to Gretsch, Martin, D’Angelico, and others. With the start of this new company, they decided to create an independent brand. They sold the strings under the D’Addario name, which they first released in 1974. At this point, Jim D’Addario became very active in the marketing and development of the brand. The marketing included full-page advertisements in non-music publications, which was entirely unheard of at the time.²⁹⁶ Figure 7.1 shows a full-page ad that D’Addario placed in the *Music Educators Journal* in 1980 and is likely similar to what they would have published in non-music publications. This advertisement is aimed at music educators, as they carry a lot of influence over the equipment choices of their students. D’Addario understood that by appealing to the educator, performer, and student, they could maximize their market share.²⁹⁷

²⁹³ D’Addario, Jim, “D’Addario Simple Company Timeline,” in author’s possession.

²⁹⁴ Jim D’Addario Interview, interview by author, Farmingdale, NY, July 24, 2017.

²⁹⁵ D’Addario, Jim, “D’Addario Simple Company Timeline,” in author’s possession.

²⁹⁶ Jim D’Addario Interview, interview by author, Farmingdale, NY, July 24, 2017.

²⁹⁷ D’Addario, “D’Addario Strings,” *Music Educators Journal* 66, no. 6 (February 1980): 1, accessed August 15, 2017, www.jstor.org/stable/3395799.

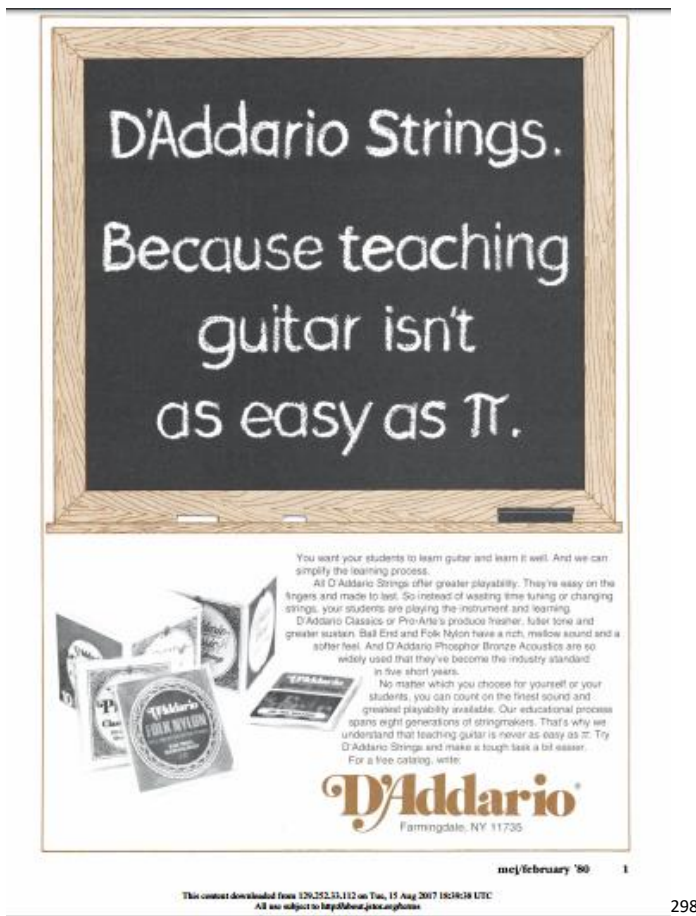


Figure 7.1 – D’Addario ad, 1980

Through the 1970s D’Addario sold their products through distributors. At the time, the distribution of musical goods was a thriving enterprise. But the D’Addarios were frustrated, as their distributors only promoted select products to retailers, rather than the complete line. So as a result, they started to sell directly to retailers in the 1980s. Today 85 to 90 percent of D’Addario products are sold directly to retailers, rather than going through a distributor.²⁹⁹ The business continued to thrive through the 1970s, and

²⁹⁸ D’Addario, “D’Addario Strings,” *Music Educators Journal* 66, no. 6 (February 1980): 1, accessed August 15, 2017, www.jstor.org/stable/3395799.

²⁹⁹ Jim D’Addario Interview, interview by author, Farmingdale, NY, July 24, 2017.

they moved once more in 1979 to a facility in East Farmingdale with 25,000 square feet.³⁰⁰

D’Addario and the Reed Industry

Selling directly to retailers and removing the distributor from the business model played a vital role in the company moving into the reed business. For several years in the early 1980s, D’Addario was set up next to the Vandoren booth at the Frankfurt Musical Instrument Fair. The company heads became friends over the years and got to know each other well. Vandoren was still quite small, nothing like the reed giant they are today. They had only had a small presence in the US, selling under 1,000,000 reeds per year³⁰¹ (For perspective, in the 1970s Rico was producing 30 million reeds annually³⁰²). LeBlanc handled all distribution for Vandoren in the US, and they were not giving them the necessary marketing resources to have a significant impact on the American market. Bernard Vandoren was in the process of taking control of the business from his father, Robert, and was not pleased with their presence in the United States. Initially, he was hesitant to start working with D’Addario, as they were a string business with no interests in the single reed market.³⁰³ But in 1986, they were able to strike a deal, and D’Addario became the exclusive importer of Vandoren Reeds in the United States. The partnership proved to be highly lucrative for Vandoren, as D’Addario was selling approximately 8,000,000 reeds per year by the end of their distribution partnership in 2004.³⁰⁴

³⁰⁰ D’Addario, Jim, “D’Addario Simple Company Timeline,” in author’s possession.

³⁰¹ Jim D’Addario Interview, interview by author, Farmingdale, NY, July 24, 2017.

³⁰² Lockie, R. Thomas, “R. Thomas Lockie Full Interview,” filmed August 28, 2003, 50:57, <https://www.namm.org/library/oral-history/r-thomas-lockie-full-interview>.

³⁰³ Jim D’Addario Interview, interview by author, Farmingdale, NY, July 24, 2017.

³⁰⁴ D’Addario, Jim. “RE:,” email to author, August 18, 2017.

Jim D’Addario has a stronger background in reeds than many people recognize. While growing up in the 1950s and 1960s, Jim’s father, John D’Addario Sr., was a close friend of Mario Maccaferri. Jim goes as far as to describe Maccaferri as a “second father.” Long before becoming acquainted with the D’Addarios, Maccaferri was a virtuosic guitar player who toured throughout Europe in the early twentieth century. Unfortunately, his performance career was cut short due to a hand injury. He was also a brilliant engineer and spent the rest of his life working with musical instrument design and manufacturing. Among guitarists, he is widely known for the development of the cutaway guitar, which made the highest frets accessible to performers. He designed guitars for the Selmer Company and helped build the factory to produce them. Selmer is most noted now as a producer of saxophones and clarinets, but for many years they also produced reeds. (They have reentered the reed business in recent years as well.) Maccaferri was producing his guitars one floor above the area where Selmer was cutting their reeds, so he became quite familiar with the machines that they used, the Francke Machines. Maccaferri developed a machine that, rather than using oscillating steel blades, used diamond cutters. These diamond cutters would last much longer and never dull. At some point, he had a dispute with the Selmer Company over royalties on his instruments and left his position, taking his reed ideas with him.³⁰⁵

Maccaferri fled Europe on the onset of World War II. In fact, he was on the last voyage the *Île de France* made from France to the United States as a passenger ship. He established a business in New York where he continued to manufacture reeds under a new name, The French-American Reed Company. This company still exists today and is

³⁰⁵ Jim D’Addario Interview, interview by author, Farmingdale, NY, July 24, 2017.

currently cutting reeds in Tennessee, owned by members of the Maccaferri family. Mario Maccaferri did not only produce reeds after he arrived in the United States. One of his most successful items was a ukulele called The TV Pal, an entirely synthetic instrument made from plastic. Maccaferri sold 7 million of these instruments, and John D'Addario Sr. provided him with the strings.³⁰⁶

Jim D'Addario would often accompany his father when visiting the Maccaferri production facility and was extremely intrigued by the reed cutting machines. He spent a significant amount of time learning how these machines worked and the complexities of reed design. In addition to producing cane reeds, Maccaferri was one of the pioneers of the synthetic reed market. During the massive shortage of cane being imported from France during World War II (when Rico harvested low-quality cane in Southern California), he approached the US government and was given \$100,000 to develop his synthetic reed idea. He branded this new product The Miracle Reed. These reeds were able to serve government contracts for military bands but were generally low quality in terms of their sound. Jim D'Addario nearly bought Maccaferri's reed production facility several times over the years but was never successful. Mario Maccaferri passed away in 1993, and his business was sold. Unfortunately, at that time D'Addario was already distributing for Vandoren, so they were not able to purchase the company.³⁰⁷

Jim D'Addario's knowledge of the reed business from growing up around it every day was a major factor in his decision to work with Vandoren and had much to do with the great success they shared. Together they started a massive marketing campaign that Vandoren used worldwide. When the partnership began, Vandoren had no marketing

³⁰⁶ Ibid.

³⁰⁷ Ibid.

department or even a sales department. D’Addario started working with artists and developed artist relations through a studio built in New York City. This partnership lasted until 2004 when D’Addario acquired Rico. To make sure there were no ethical issues with changing from Vandoren to Rico, D’Addario continued to sell Vandoren products for two years after the acquisition. To this day, Jim D’Addario and Bernard Vandoren remain good friends.³⁰⁸

Rico Changing Ownership

Rico was eventually bought by D’Addario, but it was a decade after the company was initially sold. Rico shares were consolidated to two families in the 1970s, making the Snyders and Maier/Knaubs the exclusive owners. In the early 1990s, Richard Knaub and Marvin Snyder began to make plans for their retirement and were considering what to do with the company when they left. They had children working there, but they saw many problems keeping the business in the family. Additionally, the next generations were not really interested in running the company. Marvin Snyder joined the company reluctantly, and while it proved to be a position he enjoyed, he wanted his children to make their own paths. Rico was also facing more competition each year. Vandoren, with the help of D’Addario, had a huge presence in the United States, and the industry was becoming increasingly competitive. The owners saw that for Rico to remain competitive, they would need to change the structure from a family business to one that was more corporate. In 1994, the owners met and decided they wanted to put the company on the market. A massive company like Rico is not simply sold. Rather, a firm is hired to facilitate and make the sale smooth for all parties involved.³⁰⁹

³⁰⁸ Ibid.

³⁰⁹ Robyn Cottier Interview, interview by author, phone interview, December 6, 2017.

Rico, a large and highly successful business that was well known in the industry, attracted bids from many companies around the globe. Those companies included publishing giant Boosey and Hawkes, Steinway Pianos, D’Addario, and several others.³¹⁰ In the end, Boosey and Hawkes won the bid at \$27.5 million. When Rico was sold, the company had approximately \$6 million in cash in the bank. While it is not uncommon for companies being sold to have some cash, this large amount is highly unusual for a business of Rico’s size. This essentially meant that Boosey and Hawkes paid closer to \$21.5 million.³¹¹ Boosey and Hawkes is mostly known for their work in publishing, but they were a multi-faceted company involved in many different aspects of the industry. They owned a distribution company in the United States that was based in Chicago, and this company eventually moved to Los Angeles to be closer to the Rico factory.³¹² They were also the owners of some of the most prominent manufacturing companies in the music industry: Buffet, Keilwerth, Winter Cases, and others.

Rico’s time under the ownership of Boosey and Hawkes brought about many changes for the company. Prior to the acquisition, Rico was already looking for somebody new to run the company. Richard Knaub and Marvin Snyder interviewed Bill Carpenter prior to when the company was put up for sale. The sale went through before they hired a new president. After the acquisition, Boosey and Hawkes sought somebody to manage the company. Bill Carpenter was, once again, interviewed for the position and hired.³¹³ Bill Carpenter’s knowledge of the music industry and his ability to manage a large company were paramount for moving Rico forward.

³¹⁰ Bill Carpenter Interview, interview by author, Aiken, SC, December 11, 2017.

³¹¹ Carpenter, Bill, “Rico Sale,” email to author, December 26, 2017.

³¹² Robyn Cottier Interview, interview by author, phone interview, December 6, 2017.

³¹³ Bill Carpenter Interview, interview by author, Aiken, SC, December 11, 2017.

Boosey and Hawkes, a publicly traded corporation, follows a different set of rules than privately held Rico. All expenses need to be accounted for and approved by the board so that they can be reported to shareholders. This caused some complications in different parts of the company that had acted independently for decades prior to the acquisition.³¹⁴ While the company had to make some changes, Boosey and Hawkes did not want to see Rico run itself. They acquired Rico because it was profitable as an independent company. Boosey and Hawkes did not want to upset what Rico was capable of accomplishing.³¹⁵

In 2000, Boosey and Hawkes found itself in financial trouble. They were facing a series of accounting fraud issues, and in 2001 were forced to sell off some of their assets to save the remainder of the company. The first of the assets that needed to be sold off was the manufacturing wing. Over a period of sixteen months, the company went through a process that concluded in an auction where the Rutland Group outbid HG Capital and EMI. In the end, the Rutland Group paid £33.2 million, or roughly \$54.4 million. This purchase included the entirety of the manufacturing wing, not just Rico.³¹⁶ The Rutland Group placed this group of companies under a single entity, The Music Group.³¹⁷ Fifty-four point four million dollars was a very good price, from the Rutland Group's perspective, considering the Music Group consisted of some of the most reputable names in the music industry. There was a massive push from major shareholders of Boosey and Hawkes to liquidate the manufacturing branch in order to keep the rest of the company

³¹⁴ Carpenter, Bill, "This & That," email to author, December 12, 2017.

³¹⁵ Robyn Cottier Interview, interview by author, phone interview, December 6, 2017.

³¹⁶ Osborne, Alistair, "Boosey Plucks £33.2m for Instruments," *The Telegraph*, February 12, 2003, accessed August 16, 2017, <http://www.telegraph.co.uk/finance/2842647/Boosey-plucks-33.2m-for-instruments.html>.

³¹⁷ Rutland Group, "Disposal of Rico by the Music Group," News & Media, June 9, 2005, accessed August 16, 2017, <http://www.rutlandpartners.com/news-and-media.html?id=31>.

afloat. By pushing to make the sale quickly, they likely settled for a lower price than they could have received otherwise. Boosey and Hawkes more or less had a freeze on borrowing cash, so it was critical that they quickly sell the Music Group.³¹⁸

The Rutland Group chose not to hold onto Rico very long, and it was the general feeling by many at the factory that the Rutland Group never intended to keep Rico for the long term. While it was never formally expressed, the feeling of many employees at Rico was that the company was purchased to be restructured and sold for a profit.³¹⁹ In 2003, Bill Carpenter approached Jim D’Addario about what was happening with the Rutland Group and Rico. The Rutland Group was looking to sell off the Rico portion of The Music Group, and Bill Carpenter anticipated that Jim D’Addario would be interested in acquiring the company. The Rutland Group needed to put more equity into their existing portfolio. Selling Rico would fulfill this need, as it was a highly profitable company that they could easily sell by itself.³²⁰ According to Nick Morrill of the Rutland Group, the company wanted to, “realise value and concentrate our energies on those parts of the Group where the opportunities for performance improvements are greater.”³²¹ It is unclear if this was a successful plan for the Rutland Group, as a year later they sold Buffet Crampon Clarinets for similar reasons.³²²

Jim D’Addario took the idea of acquiring Rico to Bernard Vandoren and proposed a joint acquisition of the company. Initially, Vandoren was interested in the proposal and worked alongside D’Addario to perform the proper research needed prior to making such

³¹⁸ Carpenter, Bill, “Rico Sale,” email to author, December 26, 2017.

³¹⁹ Robyn Cottier Interview, interview by author, phone interview, December 6, 2017.

³²⁰ Jim D’Addario Interview, interview by author, Farmingdale, NY, July 24, 2017.

³²¹ Rutland Group, “Disposal of Rico by the Music Group,” News & Media, June 9, 2005, accessed August 16, 2017, <http://www.rutlandpartners.com/news-and-media.html?id=31>.

³²² Ibid.

a large acquisition. Jim D’Addario spent six months working on the deal, traveling between New York, Los Angeles, Argentina, and France to assess the company and decide if they wanted to purchase it and how Rico would work as a part of D’Addario.³²³ At that time, Rico and Vandoren, combined, held the clear majority of the national reed market. And there was concern that antitrust laws could prohibit any acquisition that involved Vandoren. The companies consulted a law firm specializing in antitrust cases, and it was their opinion that there was a low risk of the deal facing issues.³²⁴

When it came time to make a decision, however, Vandoren decided to pull out of the deal. Rather than losing out as well, Jim D’Addario took the idea of a solo acquisition of Rico to his board of directors. The conclusion was that although they had a great partnership with Vandoren, it would be best for D’Addario to move forward with buying Rico alone.³²⁵ At this point, D’Addario had already acquired Evans Drumheads, Planet Waves, and several other manufacturers.³²⁶ They found that owning a company, rather than just distributing a product for another company, gave them much more freedom to shape the product as they saw fit. Also, when a company markets its products, it does not really matter if it is only for the United States or the international market. The United States makes up such a large share of the global musical instrument business that a company can typically use the same strategy and implement it internationally. Given their experience expanding the market share for Vandoren for over twenty years and Jim

³²³ Jim D’Addario Interview, interview by author, Farmingdale, NY, July 24, 2017.

³²⁴ D’Addario, Jim, “Two Quick Questions,” email to author, January 3, 2018.

³²⁵ Jim D’Addario Interview, interview by author, Farmingdale, NY, July 24, 2017.

³²⁶ D’Addario, Jim, “D’Addario Simple Company Timeline,” in author’s possession.

D’Addario’s personal experience with the reed making process, they saw the acquisition of Rico as a very positive move for the direction of the company.³²⁷

D’Addario placed a bid and paid \$22.2 million for Rico.³²⁸ The Music Group, which consisted of seven companies, cost The Rutland Group \$54.4 million only one year prior,³²⁹ so it is clear how valuable Rico was. The negotiations for D’Addario were led by Jim D’Addario as CEO of the company, while Nick Morrill and Ben Slatter represented The Rutland Group.³³⁰ In this deal, D’Addario acquired the production facility in Sun Valley, California, the two plantations in Argentina and France, as well as all the equipment, patents, and copyrights.³³¹ When Rico was sold to Boosey and Hawkes, the price was \$27.5 million, but there were two assets that were not sold to D’Addario when they bought the company. The major factor was the cash that Rico had in the bank when it was bought by Boosey and Hawkes. This money was not part of the deal and was kept by the two previous owners. The other asset was the land owned in Northern California. This land was sold for approximately \$1 million when the Rutland Group needed capital. Essentially, the company had \$7.5 million less in assets when it was sold to D’Addario; but the price was only \$5.3 million less, meaning the company increased in value by approximately \$2 million.³³²

³²⁷ Jim D’Addario Interview, interview by author, Farmingdale, NY, July 24, 2017.

³²⁸ Rutland Group, “Disposal of Rico by the Music Group,” News & Media, June 9, 2005, accessed August 16, 2017, <http://www.rutlandpartners.com/news-and-media.html?id=31>.

³²⁹ Osborne, Alistair, “Boosey Plucks £33.2m for Instruments,” *The Telegraph*, February 12, 2003, accessed August 16, 2017, <http://www.telegraph.co.uk/finance/2842647/Boosey-plucks-33.2m-for-instruments.html>.

³³⁰ Rutland Group, “Disposal of Rico by the Music Group,” News & Media, June 9, 2005, accessed August 16, 2017, <http://www.rutlandpartners.com/news-and-media.html?id=31>.

³³¹ Jim D’Addario Interview, interview by author, Farmingdale, NY, July 24, 2017.

³³² Carpenter, Bill. “Rico Sale,” email to author, December 26, 2017.

For Rico, the acquisition was seen as a very positive move. Jean-Francois Rico, the grandson of Joseph Rico, spent nearly his entire adult life working for the company. He became so frustrated with the way things were run as a publicly traded company that he retired.³³³ Additionally, many employees saw a problem with investment in the company. While Rico had developed some automation and became much more technologically advanced with computers, the machines that were cutting reeds were basically the same as they had been for seventy years. The Rico personnel believed that heavy investment was still needed to push Rico in the right direction. D’Addario has consistently reinvested 50 to 55 percent of the company’s profits back into improvements for the business. This is how D’Addario became the international leader in string manufacturing, both in terms of quantity and quality. Rico had not invested in any new machines in several decades; rather, they just fixed the existing ones. The machines they had were in good shape considering their age, but they were lacking technological development.³³⁴

Rico After the Acquisition

Whenever a company is sold, one can expect some turnover in employees, but it was never the intention of Jim D’Addario to “go in and clean house.” It is difficult to say how many employees were working for Rico at the time of acquisition. Between the personnel at the factory and the two plantations, this number fluctuated. The most difficult number to figure is at the plantations, as many of these employees are seasonal workers. During the harvest, the plantations require many employees; but during the growing season, the numbers are significantly fewer. Since the plantations are in opposite

³³³ Jean-Francois Rico Interview, interview by author, phone interview, August 7, 2017.

³³⁴ Jim D’Addario Interview, interview by author, Farmingdale, NY, July 24, 2017.

hemispheres and have alternating seasons, the amount of people running these fields is constantly changing. The factory was employing approximately 120 people at the time of the acquisition. The plantation in Argentina employed between 70 and 150 people, depending on the season, and the plantation in France employed between 45 and 100.³³⁵

Overall, the number of people working for Rico has not changed significantly since the acquisition. The plantations currently employ approximately 20 percent fewer, due to more efficient farming practices. The number of factory personnel required to operate the machinery has largely stayed the same. Over the years, the machinery used to produce reeds has changed dramatically. Each of these new digital machines, discussed in chapter 3, produces reeds at much faster rates with less attention needed by employees; but the number of people working only dropped slightly. Employees have been retrained to work with machines producing new accessories. D'Addario has added some personnel in various other positions such as IT, HR, and purchasing. The most significant personnel hire was the addition of four new engineers (before there were only two). The machines used to digitally cut reeds were designed and built by D'Addario, so these engineers have been critical to the changes implemented over the past thirteen years.³³⁶

To help develop new machinery and oversee implementation, D'Addario hired Gary Smith in 2008 as Vice President of the Woodwinds Division. Gary Smith has a strong background in engineering, having worked in several different industries prior to joining D'Addario. The major task he faced was overhauling the old machines. In the ten years before he joined the company, four different companies/owners owned Rico. The

³³⁵ Ibid.

³³⁶ Ibid.

machinery was relatively well maintained but aged.³³⁷ Automation had been added over the years, but, aside from the packaging line, the machinery was almost all built using Roy J. Maier's original technologies. In previous years, advances had been made, some as simple as removing hand cranks that drove the cutters, to new ways of loading reed blanks into the machines.³³⁸

D'Addario made an initial investment by purchasing thirteen Francke Machines. Glotin Reeds was in a transitional phase and looking to sell the business. Unfortunately, they were unable to find anyone to buy the company as a whole, so they sold their single reed cutting machines to D'Addario. The machines arrived in bad shape, so D'Addario spent significant time repairing and adjusting them. The Francke Machine was far from new technology; in fact, it was an industry standard being used by Vandoren and other competitors around the globe for decades.³³⁹ A major factor in purchasing used machines from Glotin was that Vandoren bought the company that produced Francke Machines, and they were no longer selling the machines to any competitors.³⁴⁰ These machines operate very differently than Roy J. Maier/Rico machines. The Francke machine is based on a cam, a reed that is made from metal. The cam is placed in one side of the machine and a reed blank in the other. Then blades plane the reed until the measurements of the fresh reed match the cam.³⁴¹ The Francke Machine has been the choice for many years by reed companies around the world, but to say it is entirely superior to the Rico/Maier machines would not be accurate. The Francke Machine is fixed to the cam, so no

³³⁷ Gary Smith Interview, interview by author, Burbank, CA, October 16, 2017.

³³⁸ Robyn Cottier Interview, interview by author, phone interview, December 6, 2017.

³³⁹ Jim D'Addario Interview, interview by author, Farmingdale, NY, July 24, 2017.

³⁴⁰ Jess Gonzales Interview, interview by author, Burbank, CA, October 16, 2017.

³⁴¹ Jim D'Addario Interview, interview by author, Farmingdale, NY, July 24, 2017.

adjustments can be made. On the Rico/Maier Machines, small adjustments can be made to accommodate small fluctuations in the cane being cut. They both had their advantages and served their purposes.³⁴²

The Francke Machines served as a great experiment for D'Addario. On these machines they developed the Rico Reserve and Rico Reserve Classic for saxophone and clarinet. These reeds helped the company make significant headway in the professional classical saxophone and clarinet markets for the first time in decades. In addition to developing these reeds, the machines served as a learning experience for the engineers and reed designers for the next phase, digital reed design.

D'Addario's team of engineers began working on a new machine that would ultimately reshape how they cut reeds. The Francke Machines were able to produce high-quality reeds, but there was a cap on how consistent the reeds could be. Seeking to make the most consistent reed on the market combined with the signature efficiency standards of D'Addario pushed the engineering team to produce the first-ever digital reed-cutting machine. Specific details of precisely how these machines operate are kept confidential to prevent competitors from attempting to replicate the technology. A computer is used to design the reed, and the engineer can alter the measurements of the reed from top to bottom and in very small increments. The computer then sends the specifications to a machine where small, drill-like bits carve out the reed. Each reed is laser-measured to ensure the tightest tolerances. Aside from the extreme accuracy of these machines, another benefit is the amount of time it takes to design a new reed. Francke Machines would require a new cam every time the company wanted to try something different. That

³⁴² Gary Smith Interview, interview by author, Burbank, CA, October 16, 2017.

meant that when designing a new reed, they would need several of these hand-made cams ready when an artist would visit the factory. Now a technician can alter the reed in a matter of minutes to produce a new design while the artist is present.

While the digital reed-cutting machine is the pinnacle of D'Addario's achievements with reed production, there have been other advances as well. Cameras do all the color sorting. These cameras scan each reed at different phases of the process to make sure there are no discolorations in the cane. D'Addario advanced the reed-blanking machine with new methods of feeding reeds and cutting-edge sanding technology to ensure blanks are perfect from the start.

At the time of this document, D'Addario just finished building their sixth digital reed-cutting machine. In early 2017, they opted to sell all their Francke Machines to another reed manufacturer in France. The Francke Machines had only been used to produce the premium reeds. So, when they were able to meet the demand with the digital machines, there was no need to keep the Franckes anymore. They are currently running fewer than ten of the Rico/Maier Machines, and those will be phased out entirely when the sixth digital machine is running at full speed.

D'Addario has also worked on new mouthpiece lines to appeal to the professional musician. At the time of this document, they have successfully produced the Reserve Clarinet Mouthpiece, the Select Jazz Alto Saxophone Mouthpiece, the Select Jazz Tenor Saxophone Mouthpiece, and the Reserve Alto Saxophone Mouthpiece. Like the reeds, consistency has been a critical aspect of the mouthpiece production process. The mouthpiece market is flooded with handmade or hand-finished mouthpieces. The issue with these mouthpieces is a musician must try a dozen or more to find one that is perfect.

D’Addario invested in a CNC Machine to cut all their mouthpieces. These machines use digital designs and mill mouthpieces from hard-rubber to very high tolerances; and, like the reeds, D’Addario laser measures each product to ensure consistency.

D’Addario has been very interested in creating lean manufacturing practices over the years and wanted to bring these same practices to Rico. These practices were initially developed by Toyota but are highly applicable to all forms of manufacturing. A simple explanation of this practice is eliminating waste. Jim D’Addario describes waste as “anything the customer isn’t willing to pay for.” An example of waste at Rico was the reworking of reeds that had already been cut but had a defect. Prior to lean implementation, if an alto saxophone reed was cut and had a defect, it would have been sent back to the beginning of the line and reworked as a reed for a smaller instrument, such as B-flat clarinet or soprano saxophone. In this process, they were essentially spending twice as much time cutting that reed as it should have taken, and they had to pass that cost onto the customer to remain profitable. The new digital machines significantly cut down on this type of waste. Another example is the way field hands gather poles at the plantations. The addition of a simple metal pallet to stack poles significantly reduces the amount of time used by laborers. Many of the changes implemented were small but have helped Rico become far more efficient.³⁴³

When Frank di Michele began importing reeds in 1928, it was merely as a means to acquire high-quality reeds for his own performing. Over ten years, the company outgrew the import business and began manufacturing reeds as well. The Maiers, Snyders, and Lockies were brought in as partners, and the company flourished, becoming

³⁴³ Jim D’Addario Interview, interview by author, Farmingdale, NY, July 24, 2017.

the leading reed manufacturer in the world. Under Jean-Francois Rico, the company developed the first-ever reed cane plantations, an endeavor that would be replicated by competitors. Through innovative reed designs and original reed-cutting machines, Rico produced cutting edge products that were used by professionals on saxophone and clarinet alike. In the 1990s, Rico underwent massive changes when bought by Boosey and Hawkes and, later, the Rutland Group. Rico began to automate, streamline their labor force, and invest in new technologies to stay competitive in the changing market.

With substantial capital investments from D'Addario, Rico has evolved into a company far beyond where Frank di Michele started, now enjoying state-of-the-art, digital reed design and cutting, mouthpiece manufacturing with CNC machines, and a marketing development team that goes unrivaled in the industry. It is, in fact, this large-scale vision and the consequent innovations that are a direct link to what di Michele imagined nearly a century ago. The future of any business cannot be predicted with absolute certainty, but D'Addario Woodwinds has positioned itself to continue to produce innovative products and be a leader in the field.

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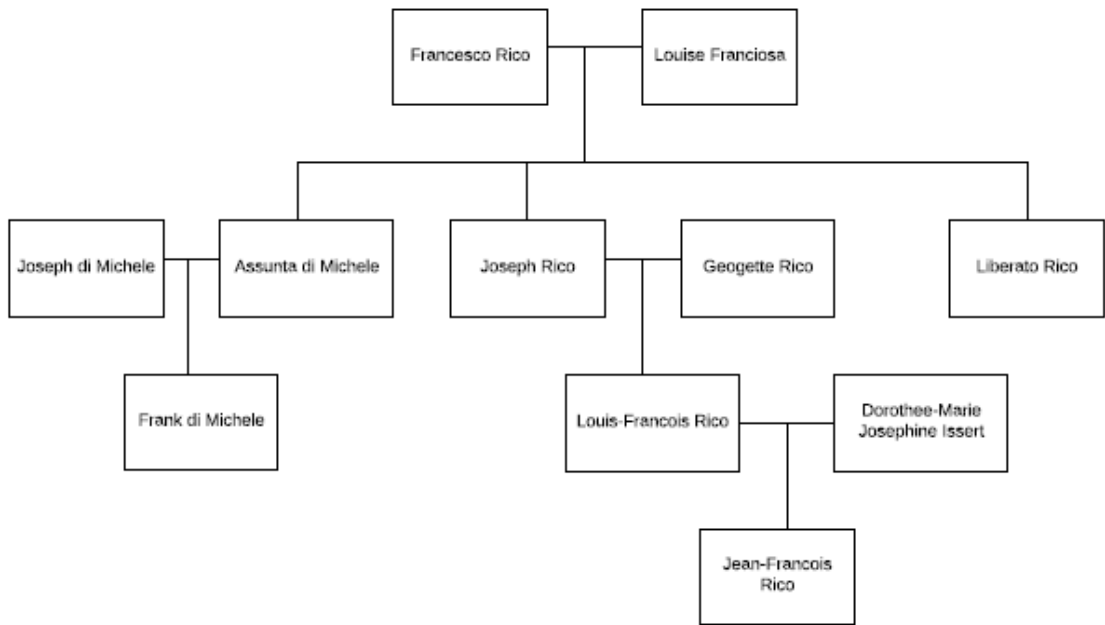
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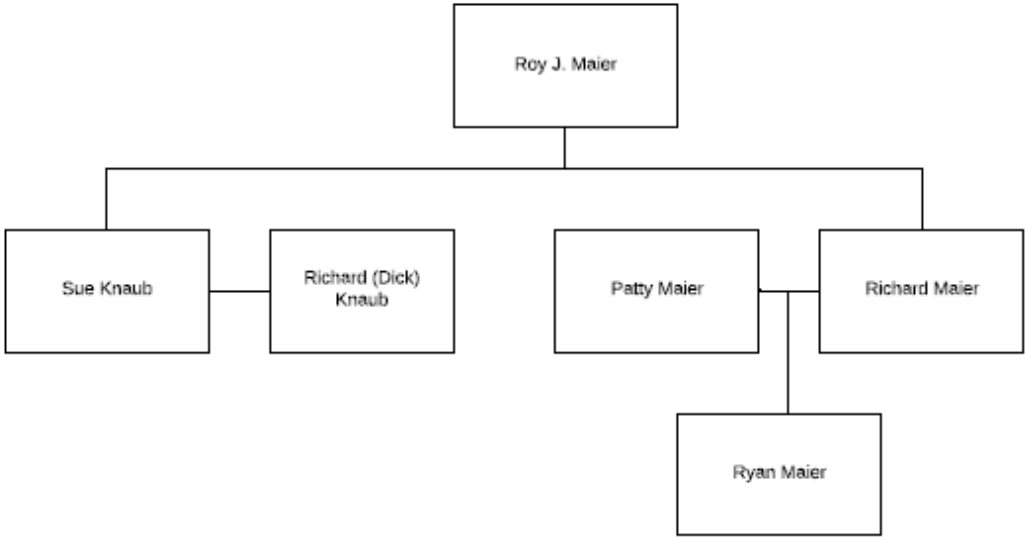
APPENDIX A
FAMILY TREES

The family trees provided are not complete. Only members of the family active in the company, as well as the branches filling the gaps, are included.

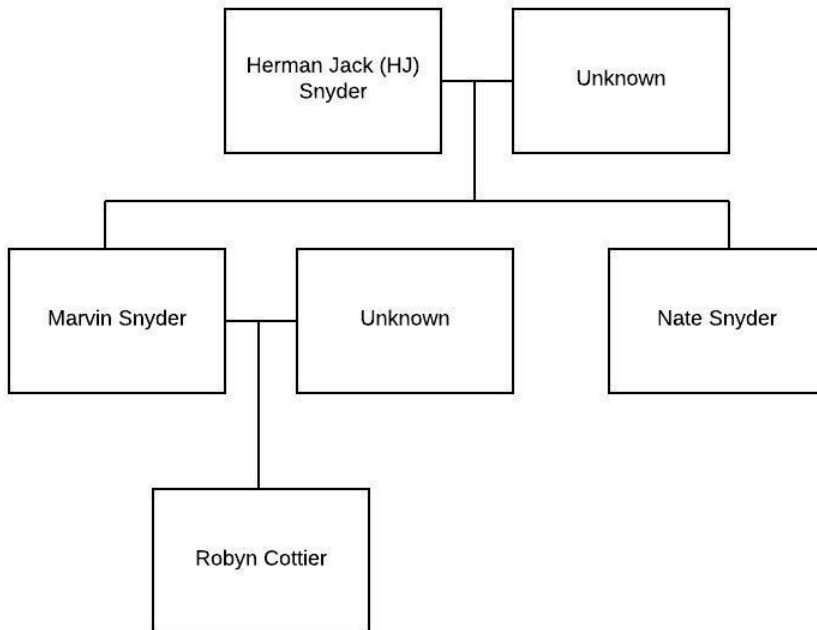
Rico Family Tree



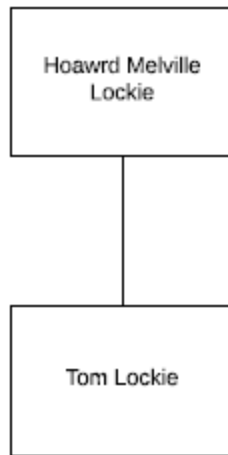
Maier Family Tree



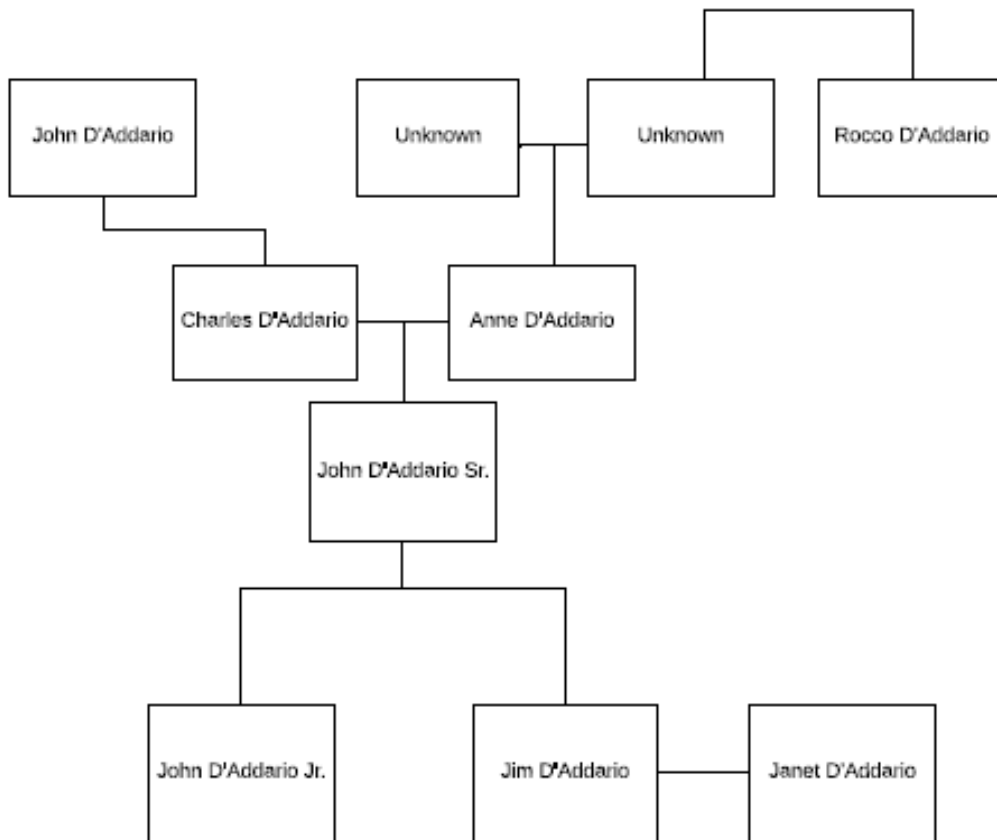
Snyder Family Tree



Lockie Family Tree






D'Addario Family Tree



APPENDIX B

PERMISSIONS

Theo Wanne Photo Permission




 **Neal P** <neal.postma@gmail.com> Jan 4 ☆  

to Theo ▾

Hi Theo,

I just came across your article on Gregory Mouthpieces. This is some incredible information that I had no knowledge of! Are the photographs used in the article yours? Would it be possible to get permission to publish these in my dissertation?

Thanks!

 **Theo Wanne** <theo@theowanne.com> Jan 4 ☆  

to me ▾

Hi Neal,

Yes, that would be fine, as long as you give me credit for the pictures in your dissertation.

Would love to see it someday too.

Sincerely, Theo Wanne

D'Addario Ad Permission

LICENSE AGREEMENT (the "Agreement") dated as of March 28, 2018 (the "Effective Date"), between D'Addario & Company, Inc. ("D'Addario"), a New York corporation with a principal office located at 595 Smith Street, Farmingdale, New York 11735, and Neal Postma ("Postma"), an individual located at 313 S Waccamaw Ave, Columbia, SC 29205.

D'Addario, is engaged in the manufacture, distribution and sale of strings for musical instruments, drumheads, reeds, drumsticks and other musical accessories. Postma has prepared a dissertation (hereinafter referred to as "Project") incorporating and depicting the use of D'Addario's "Rico" and « D'Addario Strings » logo and advertisements in the Project and wishes to use said logo's and advertisements in the Project.

NOW THEREFORE, in consideration of the promises, and the mutual covenants and agreements contained herein and for other good and valuable consideration the receipt and sufficiency of which are hereby acknowledged, the parties agree as follows:

- (a) All trademarks, service marks, copyrights, trade names, logos, URL's, symbols (the "Marks"), patents and patent applications and other proprietary rights used by D'Addario in connection with the manufacture, marketing, sale and distribution of its products, including, but not limited to Rico's brand and products (collectively, with the Marks hereinafter referred to as the "Intellectual Property") are the sole and exclusive property of D'Addario. The Marks utilized by Postma in the Project, and depicted in the Project, are annexed hereto at Exhibit A.
- (b) Postma shall have the right to use the Marks only in connection with the Project and in accordance with the terms of this Agreement.
- (c) Postma shall obtain D'Addario's prior written consent for any other depictions or use of the Marks, which consent may be given or withheld in D'Addario's sole and absolute discretion. Postma acknowledges that, except as expressly provided herein, it shall not acquire any rights or licenses for the use any of D'Addario's Intellectual Property. Postma shall not challenge the validity of the Marks, D'Addario's ownership of the Marks, or register or attempt to register the Marks or any other trademark or trade name which may be confusingly similar to the Marks.
- (d) Each party shall indemnify, defend and hold the other party, its affiliates and parent company, and its and their officers, directors, employees, agents, and shareholders, and its and their respective assigns, heirs, legal representatives and successors harmless from and against any and all costs, losses, liabilities, damages, lawsuits, judgments, claims, actions, penalties, fines and expenses (including, without limitation, interest, penalties, reasonable attorney fees and all monies paid in the investigation, defense or settlement of any or all of the foregoing) (hereinafter "Claims") arising out of, or incurred in connection with the publication and use of the Marks and the Project.
- (e) In the event of any claim for indemnification under this Section, each party shall be entitled to representation by counsel of its own choosing, at the other party's sole cost and expense. Each party shall have the right to the exclusive conduct of all negotiations, litigation and other proceedings arising from any such claim. The provisions of this Section shall indefinitely survive expiration or termination of this Agreement for any reason whatsoever. In the event of violation of this Agreement, the aggrieved party may apply to a court of competent jurisdiction to restrain further dissemination of the promotional video and to obtain any type of relief, legal or equitable, as may be appropriate, including the right to attorney's fees and

administrative and court costs, and any and all associated damages.

- (f) All additions or modifications to this Agreement must be made in writing and must be signed by both parties. The parties acknowledge that facsimile signatures or signatures in PDF format are fully binding and constitute a legal method of executing this Agreement. The parties further acknowledge that the signatories hereto are authorized signatories of each party.
- (g) This Agreement (a) contains the entirety of the understanding between the parties hereto, (b) replaces and supersedes all prior communications, agreements or understandings thereto, and (c) shall be binding on the parties hereto and their respective successors and permitted assigns.
- (h) The parties' obligations under this Agreement shall survive the termination of the discussions and business relationship between them.
- (i) This Agreement is made under and shall be construed according to the laws of the State of New York and of the United States, as applicable, and any asserted claims or cause of action arising from or related to this Agreement shall be adjudicated in the competent courts of the County of Suffolk, or the nearest federal judicial district thereto, in the State of New York. The parties waive any inconvenient forum or jurisdictional claims or defenses with respect to such courts. Postma and D'Addario agree that service of process shall be sent by registered or certified mail to the party to be notified at the address first set forth above, or at such other address as either party may, from time to time, designate in writing. Notices shall be effective upon receipt.

IN WITNESS WHEREOF, the parties hereto have caused this Agreement to be executed by signing hereunder by their duly authorized representatives the day, month and year hereafter written.

D'Addario & Company, Inc.

Neal Postma

By: 

By: Neal Postma


Title: President

Date: March 28, 2018

Date: 3/28/18

APPENDIX C

RECITAL PROGRAMS



UNIVERSITY OF
SOUTH CAROLINA
School of Music

presents

NEAL POSTMA & YI CHIA TU, saxophone

in

DOCTORAL RECITAL

with
Brian Bethea, Dillon Smith,
JP Davis, & Jonathan Kierspe, saxophones
Claudio Olivera, piano

Tuesday, November 16, 2016
6:00 PM • Recital Hall

Paganini Lost (2011) Jun Nagao (b. 1964)
Claudio Olivera, piano

Doo-Dah (1975) William Albright (1944-1998)
Brian Bethea, *alto saxophone*

Sax Sounds III: Diminishing Returns (1988) Steven Galante (b. 1953)

Prodigal Child (2004) John Fitz Rogers (b. 1963)
Brian Bethea, *soprano saxophone*
Jonathan Kierspe, *alto saxophone*

Love Letters (2001) Carter Pann (b. 1972)
Arr. Neal Postma (b. 1988)

1. Prayer
2. Serenade
3. Limbo
4. Passions

Brian Bethea, *soprano saxophone*
Jonathan Kierspe, *alto saxophone*
Dillon Smith, *alto saxophone*
JP Davis, *tenor saxophone*

Mr. Postma and Ms. Tu are students of Dr. Clifford Leaman. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Performance.



UNIVERSITY OF
SOUTH CAROLINA
School of Music

presents

NEAL POSTMA, *saxophones*

In

DOCTORAL RECITAL

With

Claudio Olivera, *piano*
Matt Browne Chamber Ensemble – Christian Noon, *conductor*

Monday, March 27, 2017
6:00 PM • Recital Hall

Interplay (1988) Charles Ruggiero (b. 1947)
1. Octaves
2. Night Song
3. Departures

A Savage Calculus (2002) John Fitz Rogers (b. 1963)

**Alcoholic Dissertations (2016) Matthew Browne (b. 1988)
1. Negotiation "Talk like a madman, live like a sane one"
2. Interlude "Suicidally beautiful"
3. Seduction "Available to you"
4. Fight "Getting angry, baby?"

Matt Browne Chamber Ensemble
Christian Noon, *conductor*

Philip Snyder, Emily Stumpf, Claire Bogdan, Maria Ortiz-Laboy,
Zachary Bond, Ryan Fox, Noa Miller, Michelle Beck, Sammie
Newcomb, Blake Lawson, Michael Bies, Brett Landry

**South Carolina Premiere

*Mr. Postma is a student of Dr. Clifford Leaman. This recital is
presented in partial fulfillment of the requirements for the Doctor of
Musical Arts degree in Performance*



UNIVERSITY OF
SOUTH CAROLINA
School of Music

presents

NEAL POSTMA, saxophone

in

DOCTORAL RECITAL

with

Claudio Olivera, Yonie Penev & Becky Morris, piano

**Monday, October 9, 2017
7:30 PM Recital Hall**

Hard Fairy (1994) Graham Firkin (b. 1963)

Claudio Olivera & Yonie Penev, *piano*

Breaking (2011) John Fitz Rogers (b. 1963)

- I. break open
- II. break with
- III. break in
- IV. break into
- V. break off
- VI. break down
- VII. break up
- VIII. break free
- IX. break through
- X. break away

The Swan (1886) Camille Saint-Saens (1835-1921)
Trans. Neal Postma (b. 1988)

Becky Morris, *piano*

Sonata (2016) Carter Pann (b. 1972)

- I. This Black Cat
- II. Three Songs Without Words
 - a. Reverie
 - b. Soaring
 - c. Consolation
- III. Cuppa Joe
- IV. Epilogue: Lacrimosa *in memory of Joel Hastings*

Claudio Olivera, *piano*

*Mr. Postma is a student of Dr. Clifford Leaman.
This recital is presented in partial fulfillment of the requirements for the Doctor of
Musical Arts degree in Performance.*



UNIVERSITY OF
SOUTH CAROLINA
School of Music

presents

NEAL POSTMA, saxophone

in

DOCTORAL RECITAL

with

Claudio Olivera, piano
Rebecca Loar, soprano

Monday, February 19, 2018
7:30 PM • Recital Hall

A Single Voice: Solitary, Unified (2017)	Anthony Green (b. 1984)
I. Harvey Milk	
II. Laverne Cox	
III. Audre Lorde	
IV. Leslie Feinberg	
V. Paul Coelho	
VI. Gabriel Garcia Marquez	
VII. Baynard Rustin	
VIII. Helen Keller	
Quatuor pour la Fin du Temps (1940)	Olivier Messiaen (1908-1992)
IV. Abime des oiseaux	
Billie (2003)	Jacob Ter Veldhuis (b. 1951)
Quatuor pour la Fin du Temps (1940)	Olivier Messiaen (1908-1992)
V. Louange à l'Éternité de Jésus	
Claudio Olivera, piano	
I Never Saw Another Butterfly (1966)	Ellwood Derr (1932-2008)
I. Prologue: Terezin	
II. The Butterfly	
III. The Old Man	
IV. Fear	
V. The Garden	
Claudio Olivera, piano	
Rebecca Loar, soprano	

Mr. Postma is a student of Dr. Clifford Leaman.
This recital is presented in partial fulfillment of the requirements
for the Doctor of Musical Arts degree in Performance