

# Remember this?

You saw it in January 1954

It's even more important than ever now!

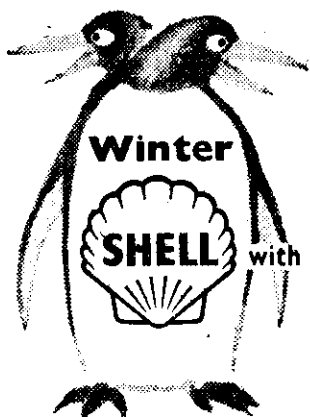
When, 3 years ago, we introduced I.C.A.—our world-supreme Ignition Control Additive (incorporating tricresyl phosphate)—we called it "The greatest motor spirit development in 32 years". It was a bold claim made deliberately and responsibly by a Company with a world reputation for leadership and integrity. It was made with an eye to both its present and future importance in car engines. Has it been justified? Let's have a closer look...

1. I.C.A. was the first and most complete answer to problems of ignition and spark plug fouling due to engine deposits—the major cause of power loss in cars. Solving these problems has greatly assisted the development of the modern high compression engine.

2. Shell scientists knew that, valuable as I.C.A. was then, its importance would grow as the power of engines went up. This has indeed happened. Modern high compression engines, with their higher temperatures and pressures, are specially sensitive to deposits. They need I.C.A. more than ever to maintain correct firing and full smooth power.

3. Shell's claim was based on 5 years' research in which hundreds of different additives were tested. I.C.A. (incorporating tricresyl phosphate) proved overwhelmingly superior. No other additive, or combination of additives, can give the same result. Shell discovered it; Shell proved it; Shell patented it. I.C.A. was, and still is exclusive to Shell.

This master additive, blended with Shell gasoline of supreme quality, enables cars to keep producing maximum power—economically and with smooth engine rhythm. I.C.A. was the greatest gasoline development in 32 years. That is more apparent today than ever, and will be even more so in the future.



with ICA

The most powerful petrol you can buy!

## THE NEW MUSIC

NEW ZEALAND audiences are sadly out of touch with the world of new music, according to Richard Hoffmann, formerly of Auckland, and now lecturer in music at Oberlin Conservatory, Cleveland, Ohio. Mr Hoffmann claims that one reason for this is the unimaginative programmes given here by famous concert artists from overseas, who pamper New Zealand audiences by playing only the better-known classics. In America, he says, a new work is a "must" at nearly every concert.

"Performers who come out here on their summer circuit cater for the local taste. They play what they know, what the audience knows, and what is easy. Their audiences are largely social ones which, they fear, may be scared away by new music. But," said Mr Hoffmann, "new music is not a fad and New Zealand is a young country which should be receptive of new ideas. New music would be better understood if music appreciation, as taught, went a little further than Elgar."

Richard Hoffmann was a pupil of the late Arnold Schoenberg and, like his tutor, was born in Austria. From the age of five he studied the violin, and has been composing music since he was nine. In 1935 his parents brought him to New Zealand, where he continued his musical studies. He became one of Professor Hollinrake's pupils at Auckland University College, and graduated in 1946.

Asked how he came to study composition under Schoenberg, Mr Hoffmann explained to *The Listener* that Schoenberg had married a cousin in Mr Hoffmann's family, and had been living in Los Angeles since 1932. He was Professor of Music from 1936 to 1944 at the University of California. In 1946 Mr Hoffmann wrote to Schoenberg and sent him some of his compositions. Schoenberg replied offering him free tuition in return for some secretarial work. So Mr Hoffmann travelled to Los Angeles and there he studied and worked under Schoenberg until the latter's death in 1951.

In the meantime, Mr Hoffmann had won the Huntingdon-Hartford Prize and had been granted a teaching assistantship at the University of California. In 1951 he became a lecturer, and in 1953 he won the Huntingdon-Hartford Fellowship, which enabled him to devote a full year to composition. Since 1954 he has been teaching theory and composition at Oberlin Conservatory.

In America Mr Hoffmann has found the climate for new music favourable—literally and figuratively. It was, he said, the climate of Southern California that caused both Stravinsky and Schoenberg to settle there and, with the exception of Germany, America offered more opportunities for hearing new music than any other country. This was largely due to the support given composers by the music foundations, the funds of which are supplied tax-free by major American business and industrial concerns. But sponsorship of music in this way has its limitations, Mr Hoffmann says. Such well-established organisations as the New York Philharmonic Orchestra and the Metropolitan Opera are not allowed to depart from established ways in music, while most new music is not regarded by the major radio networks as a good commercial vehicle. However,

N.Z. LISTENER, AUGUST 23, 1957.