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## **VIOL the food for growth**

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## BOOK REVIEWS

(continued from previous page)

The Sutherlands came from Scotland to Lyall Bay, Wellington. There they held, freehold, land that stretched round to Houghton Bay and up to Constable Street and there they established a sheep farm. Alexander Sutherland wanted more land elsewhere which he could work in conjunction with Lyall Bay and, in 1856, he bought at Pahaua land that later amounted to some 14,000 acres. As the town spread, the Lyall Bay station dwindled and Pahaua was developed, carrying more and more stock. Finally, in 1878, Alexander Sutherland's sons, Willie and David, sold the property and the Sutherland family transferred its headquarters to the Pahaua station, called Ngaipū. And there the Sutherlands still live.

Alex. Sutherland has kept very strictly to the detailed history of his family. For the general reader, however, the interest lies not in the chronological record of the Sutherland family, but in the background against which they lived. We are interested in them because their individual dramas trace out the development of a colony and the building of a sheep station. There were drama and hardship and endeavour in the lives of all of them. There was

the driving of the sheep from Lyall Bay, right round the harbour to the Wairarapa, across the Lake Ferry, and then on through swamp and bush. There was the occasion when two men were crossing the Lake Ferry and the lake broke away at the mouth. There was the trip on horseback to collect the doctor, 20 miles to Martinborough, 20 miles back, and 20 there and 20 back again in the afternoon to collect the medicine. There was the journey of Willie Sutherland's coffin across the hills, when "being a big man, it took 30 men acting in relays."

One complaint: surely maps should and could have been included. As it is, the reader is forced to have his own map of Wellington and Wellington province beside him as he reads.

—D.R.

## SONG TRANSLATIONS

SCHUBERT AND SCHUMANN — SONGS AND TRANSLATIONS. By Sir Robert Garran. G.C.M.G. Melbourne University Press.

SIR ROBERT GARRAN is a lawyer and scholar who has made music and poetry a life-time hobby. As a scholar he knew the difficulties facing a translator of German lyrics (having to do justice at the same time to poet, composer, and singer), and to those who feel that we already have good English versions of most of the songs given here, he makes the simple answer that previous translators have not set their standards sufficiently high. This book therefore is apparently intended to fill the vacant place at the top of the hierarchy of song translation. Two poems which made a severe test of the skill of the translator, *Erl-King* and *The Two Grenadiers*, tend, when compared with standard translations, to substantiate the high claims made by the author. Thus of the many verbal differences in *Erl-King*, at least five are closer to the German text without losing anything in tonal or poetic quality, although the version of the last lines of *The Two Grenadiers* seems weaker in dramatic power.

The practice adopted here of printing the German words opposite the translations (as an additional help to listeners and to interest students of German literature) seems of doubtful value to the general reader, as it practically doubles the size, and hence increases the price, of the book. But Sir Robert no doubt felt that general readers would not buy him in any case.

## FROM BACH TO SIBELIUS

BACKGROUNDS TO MUSIC. By Jeffrey Schereck. Melbourne University Press.

THIS is a book which should have a wide appeal to radio listeners whose musical knowledge is not very great and who want to know more about the background of the works they hear in the programmes. The author is well known in Australia as a pianist, and since 1941 he has been an announcer and musical script-writer for the Australian Broadcasting Commission. The avowed purpose of the book ("This is not a textbook nor a book of standard lives, nor yet a book of analytical notes") is well borne out in these 30 short essays on composers ranging from Bach to Sibelius. Without going too much into technical aspects, the book, written in a style that is almost conversational in its

(continued on next page)

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