After Winter Comes the Summer

Pūhoi's musical heritage in song, rhyme and dance

Roger Buckton, Ralf Heimrath and Judith Williams

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Lorraine Anson (in green) and Sheryll Titford in the Pūhoi hall in 2016 celebrating the anniversary of the arrival of the *Liverpool* in Auckland and the third wave of 31 Bohemian settlers in March 1866.
Christine Krippner

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In memory of Judith Williams QSM
30 January 1946–28 November 2022

Contents

Puhoi Choir singing *Egerlander Volkssingmesses* (by Franz Roscher, arranged by Peter Cammell) in the Church of Saints Peter and Paul in 2016. Judith Williams is standing fifth from left, Jenny Schollum eighth from left and at right in pink is the director of the children's choir Carole Hay, with musical director Alan Wagstaff behind. *PHS 3390a*

A message from the German Ambassador to New Zealand

German-language dialects are a vital part of the language as a whole and reflect the movement and history of German-speaking peoples over thousands of years. Pūhoi, New Zealand, is one of the farthest-flung outposts to be home to a unique dialect.

The material in this book has been collected at the latest possible point in time — starting 100 years after settlement, when songs were still recalled and sung by maturing grandchildren of the pioneering settlers. For a hundred years they were part of a musical life wherever the German-Bohemians lived, but at the time of emigration in 1863 many of these songs already possessed a heritage of centuries in European village society. These are not songs from a court and upper-class milieu which may well have been published, but simply, dialect songs that have been passed from generation to generation and settled in that once far-away country of New Zealand.

I am grateful that the three authors have devoted their time and expertise to put together and annotate this collection. The publication of the songs means they can be enjoyed for many years to come: a reminder of a unique cultural heritage.

I wish you much joy in singing these wonderful songs.

Nicole Menzenbach
German Ambassador to New Zealand
Wellington 2025

Foreword

In 1863 a small band of 83 adults and children travelled from Bohemia, in a region now part of the Czech Republic, to arrive in Pūhoi, 50 miles north of Auckland. They carried with them memories of family and singing in their homes and villages. In the subsequent years, others followed them. They brought with them the violin, the dudelsack (a type of bagpipe from Bohemia) and the accordion, traditional musical instruments from their homeland.

Songs and dances kept the Pūhoi settlers going as they struggled to develop their allocated land. Their language — a German dialect — formed a bond that also kept them together. Education and integration with other settlers would ease the Bohemians' isolation. So English became the mode of communication for them and for the related Bohemian settlement of Ōhaupō.

When I attended the 1963 centennial celebrations (as a descendant), third-generation Bohemians still remembered some of the old songs and dances. Families who were strong in music had formed a band which regularly brought folk together for dancing. The celebration marked this heritage with dancing and singing — it remains my most precious memory.

Some 10 years of research brought this book to fruition. It is a marvellous treasure of an early settlement's importance to New Zealand's music history. Many of the songs had fortunately been recorded or written in notebooks over

several decades. Bringing together research on the music, the language and the associated stories has been a collective's work, including those with academic skills and work by dedicated local people.

Pūhoi's musical heritage is a taonga for New Zealand. It provides people and students of history with ways of enjoying the past in the present. Each year the anniversary of the settlement is celebrated on 29 June with dancing and warm hospitality. The date is also significant as the Feast of Saints Peter and Paul, the name given to the local church in thanksgiving for the migration.

High school students, forced during Covid years to work at home, broke their isolation by adopting their traditional dancing. For them and other students, this book offers an entry into their history as well as recent experience. A small museum at Pūhoi holds many of these stories and presents fragments of early history to locals and visitors, and 29 June remains a special day for marking Pūhoi's past. This book tempts all to venture off the highway to enjoy this special place.

Dame Claudia Orange
Historian and Pūhoi descendant
Auckland 2025

PART ONE

Pūhoi's songs and rhymes

Judith Williams' study, with her house behind, at Pūhoi in 2019. The study was the venue for many meetings about the songs in this book. Both the study and the house were demolished following the catastrophic flood in Pūhoi on 27 January 2023. *Roger Buckton*

1.
The sources

The embryo for this song collection is to be found in the notebooks of Judith Williams, a long-time resident of Pūhoi who majored in German language at university and used this knowledge as a basis for later personal studies in Deitsch — the vernacular language of the older Bohemians (referred to locally as the 'dialect'). In her notebooks we can find common phrases, local ditties and relevant and interesting vocabulary which she had informally collected in the 1960 and 1970s from the few dozen Bohemians who could still speak Deitsch. To assist English speakers with pronunciation in the Puhoian accent, she contrived her own spellings, taking care to distinguish the Pūhoi dialect from High German.

Of special interest were the songs that people remembered, for it was evident that there was a common core of songs recalled by those Williams interviewed. Phonetically this had the advantage that varying pronunciations of the same phrases could be noted and lapses in memory by one respondent might be remedied by another. The notebooks have to be seen in light of Williams's own purpose in recording the songs: to teach herself Deitsch. As such, she did not record her respondents on audiotape, nor did she attempt to notate in music the songs that they sang. Her records provide only the text.

As a song collection, much of Judith's work is based on the significant field-work of Werner Otto Droescher (1911–1978), who specialised in linguistics at the German Department of the University of Auckland. Like Williams, his interests centred on the linguistic aspects of the language rather than the music per se. In transcribing the texts of the songs, he was inclined to spell the dialect in terms of High German. However, Droescher's major contribution was that he used a tape recorder and recorded all his research interviews. The more than 12 hours of reel-to-reel recordings of interviews were later copied onto compact discs (CDs) and housed at the Manuscripts and Archives collection of the University of Auckland.

In addition to personal interviews, Droescher recorded community singing in the Pūhoi hall as part of the 1963 centennial celebrations. This remarkable recording provides evidence of a community of ageing Bohemians who knew and could still sing some of the most-loved dialect songs.

In 1976 Radio New Zealand, as part of the *Spectrum* documentary series, visited the Pūhoi pub and discussed old times with four of the male patrons. They sang *Gsundhait mainer und Gsundhait dainer* to broadcaster Jack Perkins and this is available as an RNZ podcast.

The last-known person in New Zealand who could speak the dialect was Frederick (Fred) Rauner (1928–2022). In 2017 he was living in Orewa, on the coast just south of Pūhoi, and was an accordionist in the Puhoi Band alongside his brother Laurie. In a recorded interview with Judith Williams and Roger Buckton, Rauner discussed and sang the songs that he recalled.

In a similar vein, songs and fragments were obtained from the internet site of Gerard Straka, who had recorded his father Ben singing the songs during the 1980s. Other songs were sung by Annie Rauner (1901–1999) and recorded on cassette recorder by her niece Dorothy Berger, who gave them to Roger Buckton in 1993.

The transcriptions of music and text from these various sound recordings, used in combination with Williams's language notebooks, provide the basis for most of the songs in this collection.

Droescher identified the Pūhoi dialect as North Bavarian, originating from the region of Staab in southern Egerland.[1] This dialect, which has virtually disappeared in Pūhoi, is still known in Germany. This has resulted in the published music collections of Erich Baumann being another important source in reproducing

Top row, left to right: Charles Becher, 1901. *PHS 0686;* Annie Rauner (née Bayer) c. 1940s. *PHS 0673;* Werner Droescher, 1946. *Werner Otto Droescher papers. 1962–1978. MSS & Archives A-199, folder 1. Special Collections, University of Auckland Libraries and Learning Services/Herbert Tornquist*

Middle row, left to right: Erich Baumann, 1984. *PHS 4278a;* Fred Rauner, 2019. *Roger Buckton*

Below: The cover of the original Puhoi Band audio cassette (1993), featuring Fred Rauner, Philip Wech, Ben Bayer, Dot Berger and Laurie Rauner. *Recorder Centre*

the songs. *Alt-Egerländer Tänze* (1985) and *Egerländer Volkslieder* (1990) contain several songs and pieces which Baumann collected from Pūhoi residents Laurie Rauner, Ben Straka and Anton Bayer during a visit in 1984.

There are other publications of folk music from Germany that have been useful in learning more about a particular song and these are noted on the individual song's page and in the appendix, Song origins and text variations, supported by the bibliography. The most important of these is Albert Brosch's *Der Liederschatz des Egerlandes* (1986), see p. 65.

While the words are the focus of a song, the music has more than just a supporting role. This is even more true as the language fades and song texts are forgotten. Then it is the melodies that carry on, as they have done through the traditional instruments of Pūhoi's music — the accordion, violin and dudelsack (Bohemian bagpipe). An important instrumental source is the manuscript book of Charles Becher (1874–1956), one of the few musicians in the early years who could read music.

Two CDs — *The Puhoi Band* and *The Accordions of Puhoi* — were recorded in 1993 and 1996 respectively by Roger Buckton. In compiling the repertoire for the CDs, Laurie Rauner, assisted by Ben Bayer, was asked to include only their old Bohemian songs. Rauner said that the tunes came from the old songs but that the song texts had been lost over the years. Thus the 50 pieces on the two CDs were complete tunes which had the potential to provide the musical glue for bonding fragments of song texts distilled from distant memories.

Werner Droescher at Wood Bay, Auckland, c. 1970. *Werner Otto Droescher papers. 1962–1978. MSS & Archives A-199, folder 1. Special Collections, University of Auckland Libraries and Learning Services.*

Werner Droescher

Werner Droescher's field recordings have provided most of the raw data for many of these songs as transcribed by the authors. His success in establishing genuine and friendly relationships with his Bohemian informants can be attributed to his life-views and extraordinary experiences in Germany, Spain, New Zealand and Australia.

Born in Mannheim, Germany in 1911, Droescher attended an alternative teachers' training academy in Altona, Hamburg in 1930 and 1931. At this time, he realised that Nazi ideology was beginning to assert itself, and at a rally organised by Goebbels he sensed that a 'mass hysteria' was taking place. He made the decision to leave Germany and secured a position in Tossa, Catalonia, Spain, as a tutor for the son of a German hotelier.

There, he met English society belle Margaret Greville Foster (better known by her pen name Greville Texidor). The Spanish Civil War was looming and with similar anti-fascist views they both supported the Republican movement. By

1937 they were disillusioned with Europe and the prospect of a general war, and became interested in emigrating to New Zealand. With a view to facilitating this move, they married, but with war looming Droescher, as a German with apparent anarchist and communist sympathies, was interned in Devon (at a Butlins Holiday Camp commandeered by the government) while Greville was sent to Holloway Prison as a suspected anarchist with communist sympathies and the wife of a German national.

Happily, pressure from influential friends secured their release, but it was clear that they should leave England. And so, in 1940, with their daughter Cristina, they took the ship *Rangitata* to the port of Auckland.

After two unsettled months, Droescher welcomed the offer of a permanent job plus cottage with an elderly Quaker farmer, Josiah Homes, who lived at the remote settlement of Paparoa on the Kaipara Harbour, north of Auckland.

Paparoa (and Rawene, further up the west coast) was home to a number of people with 'alternative' life-style views, including Josiah Homes, and Werner settled quite comfortably into the demands of rural life. With time on her hands, Greville took up writing and befriended the influential author Frank Sargeson, and his circle of friends. After two years, they moved to a house on Auckland's North Shore and closer to Sargeson's bach in Takapuna. Their house became a popular place for writers, artists and intellectuals and Greville established a place as a successful author of novels and short stories.

Restless by nature, in 1948 Greville persuaded the family to move to Queensland, and later to New South Wales. There followed moves to Europe but Droescher struggled to find a permanent university position. In 1960 he successfully applied for a lectureship at the newly established German Department at the University of Auckland. Greville did not come with him, and three years later he was in Pūhoi recording these songs.

Based on *All the Juicy Pastures: Greville Texidor and New Zealand* by Margot Schwass (Wellington: Te Herenga Waka University Press, 2019).

2.
Aotearoa New Zealand's songs in Deitsch

In 1819 the Habsburg Government in Vienna issued an order to collect and record folk music, songs and dances from the Austrian lands, which at that time included Bohemia, Moravia and Silesia.[2] About a hundred years later, Albert Brosch[3] collected over 2000 songs, children's dances, rhymes, ditties and games from the German-speaking Bohemians in a relatively small part of these lands known as the region of Egerland.[4]

That the government in Vienna in 1819 felt that it was important to collect and record this music demonstrates the significance attached to this taonga. The number of songs Brosch collected is an indication of the abundance and popularity of singing and dancing in these communities. In the absence of recorded sound, their only music was what they made themselves.

So in 1863, when a small band of 83 adults and children made their way from a region on the outskirts of the Egerland, near Pilsen, to a remote spot on the other side of the globe, they took with them their fond memories of family and village singing and dancing. In the following years, their traditional musical instruments arrived — the violin, accordion and dudelsack (Bohemian bagpipe).

As the Egerlanders settled in and around Pūhoi, 80 kilometres north of Auckland, their songs and dances kept them going through hard times in a land

A postcard showing Bohemian dancing around the 1890s. Could it have reflected a similar evening in Pūhoi? Note the musicians at the top left with fiddle, clarinet and dudelsack. *Michael Cwach Collection*

in which they were isolated geographically and linguistically. These songs had been sung and enjoyed in Europe for hundreds of years and they survived an epic voyage lasting 106 days from London to Auckland. They were then sung by three generations of Bohemians in an isolated settlement in the north of New Zealand at a time when English was fast becoming the dominant language.

Fifty years later, the *New Zealand Herald* reported that 'the people were exceedingly fond of dancing, and maintained the quaint Bohemian dances . . . Perched up in one corner, on a couple of boxes, would be the bagpiper, with his dudelsac[k], and the fiddler . . .'[5]

During the following decades, the English language usurped Deitsch and the Bohemians integrated with the surrounding local people of mainly British descent. Despite this, in 1963, at the time of the centennial celebrations of the Bohemians' arrival in Pūhoi, there were enough third-generation Bohemians to remember about 20 of the original songs. Fortunately, many of these were captured on tape recorder or written down in notebooks. The songs, rhymes and stories that follow are the result of 10 years of research. They are the few songs that have survived

along with their words. Happily, there are also many other tunes, without text, that continue to be played to this day.

We cannot know why this handful of folksongs survived from the many hundreds that were sung by the original Bohemians in both Pūhoi and Ōhaupō (near Hamilton), and perhaps further afield. Their texts and tunes inform us about the settlers from the other side of the world and, though greatly reduced in number, the remaining few are all the more valuable because they did survive. They are now New Zealand's taonga and, as such, are presented here for all New Zealanders to appreciate and enjoy.

In her 1934 thesis on the history of Pūhoi, Ruth Schmidt noted: 'country peasants gathered from rural towns and villages . . . they represented many grades of society, from the landless labourer to large landowner . . . among the working people were foresters, farm-labourers, miners, shepherds, cow-herds, domestic servants and dairy maids.'

A glance at the texts of these songs tells us that these Bohemian settlers were a rural people concerned with country issues. Animals, crops and the weather were all-important, as were feelings and relationships (especially those that led to marriage) and concerns about social status. They entertained and educated their children through song and music, and most had a mischievous sense of humour. They definitely enjoyed a drink or two and, of course, they loved to dance.

Salzmann and Scheufler describe a procession during the carnival season of Fasching:

> The procession included several masked figures — usually a bear, an old woman carrying a basket on her back with an old man in it, a Jew, and several 'runners'. . . . Humorous masked figures who ran around the edges of the procession keeping the group in order . . . People danced through the night on Sunday, again Monday evening until morning, and on Tuesday evening until midnight.[6]

A similar enthusiasm and endurance for dancing continued to be shown by the settlers in Pūhoi:

> All their great festivals are celebrated generally by a great three or four days' dance. On these occasions you see them drop on the floor from exhaustion.

One old man was pointed out to me who is at the very least sixty years, and whose passion for dancing is so great that once he is fairly started, no amount of entreaty will induce him to desist. Dance he will, without food or sleep, until his friends, taking compassion on his exhausted condition, seize him and nail his wooden shoes to the floor . . .[7]

Chotieschau (Czech: Chotěšov) was the home town of many of Pūhoi's Bohemian settlers. A detail of this painting by Gustav Zindel (1883–1959) depicts a procession during the carnival season (Fasching in German and Masopust in Czech), a three-day period that culminated on the Tuesday before Ash Wednesday (that is, 46 days before Easter) and signalled the beginning of Shrovetide. Notice the musicians with the clarinet, violin and dudelsack (the same as shown on p. 20) and the yellow trousers and blue coats of the men, typical of Chotieschau costumes (Die Tracht). These same colours can be seen at the celebrations for the 150th anniversary of settlement at Ōhaupō on p. 109. *Muzeum Karlovy Vary*

Ships that brought Bohemians to Aotearoa New Zealand, 1860–1876

Lord Burleigh

Departed London 18 November 1859. Arrived Auckland 22 March 1860. 14 Bohemians. Captain Martin Krippner and Mrs Emily Krippner and family, future couple Hans Krippner and Elizabeth Turnwald, and the Pankratz and Scheidler families.

War Spirit

Departed London 12 March 1863. Arrived Auckland 27 June 1863. 84 Bohemians. Families: Glatz, Karl, Michael Krippner, Pittner, Rauch, Martin Schischka, John Schollum, Lorenz Turnwald, Becher, Jesensky, Kaes, Paul, Podlesak, Rauner, Russek, Anton Turnwald. Singles: Bayer, Dobner, Remiger, Schober, Fitzthum, Krohn, Reisima, Soukup, Schuster, Straka, Tolhopf and Vlach.

Liverpool

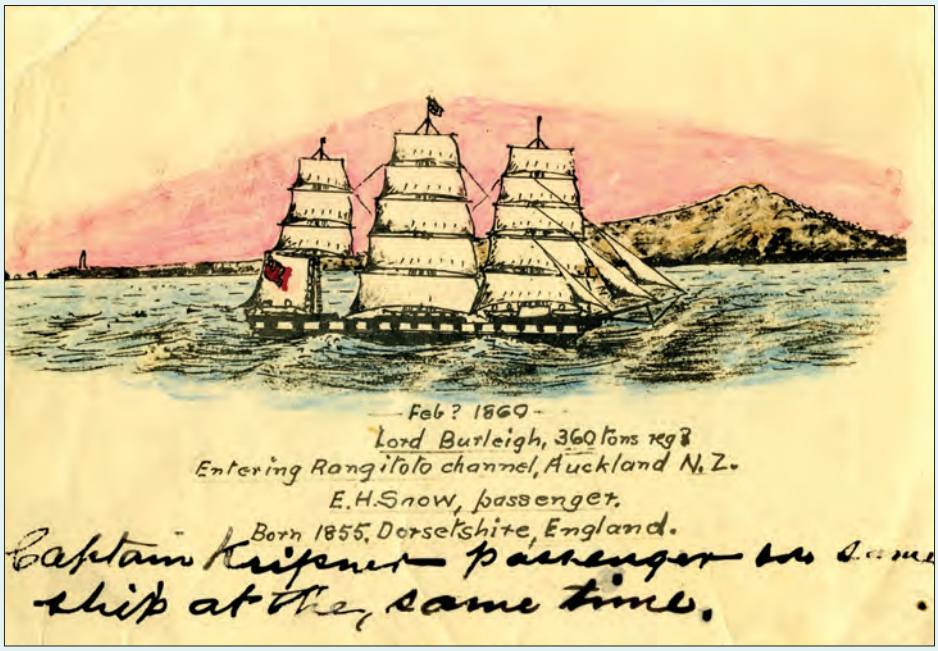
Departed London 8 November 1865. Arrived Auckland 5 March 1866. 31 Bohemians. Families: Plescher, Lorenz Schischka, John Wech, Joseph Wech, John Wenzlick, future couple Maria Schott and Gregor Wenzlick. Singles: Anna and Maria Wenzlick.

Queen Bee

Departed London 20 July 1872. Arrived Auckland 29 October 1872. 15 Bohemians. Families: Anton Schischka, Schollum brothers, future couple Adalbert Wenzlick and Maria Fischer. Singles: Bayer, Heidler, Stiller, Turnwald and Wenzlick.

Friedeburg

Departed Hamburg 10 May 1875. Arrived Napier 24 August 1875. 12 Bohemians. Families: Hendl and Gruber. Singles: Fritsch, Remiger, Gauga and Wech.



A sketch of *Lord Burleigh* entering the Rangitoto channel, Auckland, in 1860 by E. H. Snow. *Werner Otto Droescher papers. 1962–1978. MSS & Archives A-147, folder 1b. Special Collections, University of Auckland Libraries and Learning Services*

Shakespeare

Departed Hamburg 7 October 1875. Arrived Wellington 23 January 1876. 29 Bohemians. Families: Multrus, Paul, Platz, Schedewy, Wenzl, Schischka and Sittauer.

Terpsichore

Departed London 15 November 1875. Arrived Wellington 15 March 1876. 9 Bohemians. Families: Jedlitschka and Papesch.

Information supplied by Jenny Schollum, Puhoi Heritage Museum

3.
Index of the music and rhymes

Songs

Music for dancing

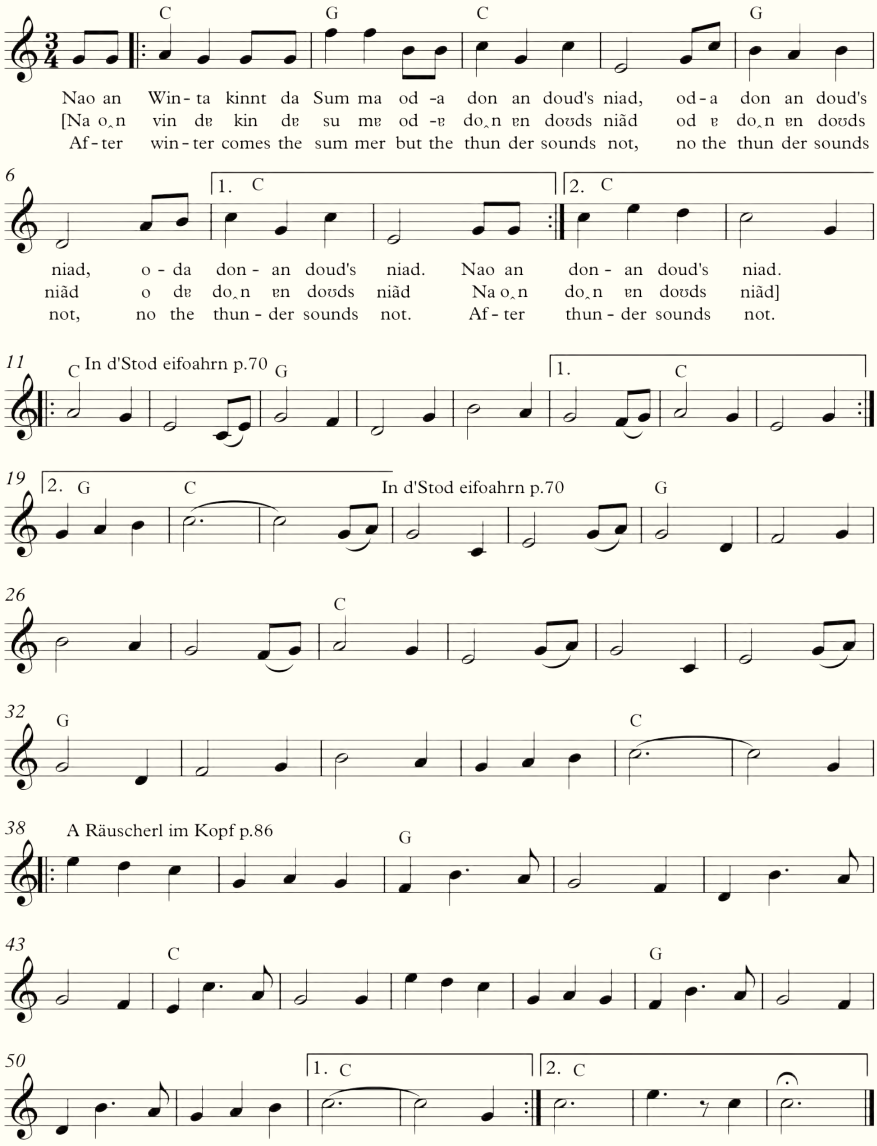
Rhymes

4.
Songs about the seasons and animals

Nao an Winta kinnt da Summa

After winter comes the summer

Medley: Summer air in May waltz



Literal translations from Deitsch

English	*High German*
After the winter, the summer comes,	Nach dem Winter kommt der Sommer,
but it doesn't thunder, etc.	aber donnern tut es nicht, etc.

Fred Rauner provided another text which can be used as a second verse if required:
In heaven, there is lightning, and thundering too, etc.
In Himm'l, dout's Gwittern un Donnern dout's aa, etc

Notes

This comical song was recorded on audio cassette by Dorothy Berger and given to Roger Buckton in 1993. The cassette recording provides two renditions of *Nao an Winta kinnt da Summa* by Berger's aunt, Annie Rauner. The repetitive nature of her words suggests that she may have forgotten some, and she only sang *lah, lah, lah* for the opening phrase of *In d'Stod eifoahrn* (p. 70). Happily, the melodic line of *Nao an Winta kinnt da Summa*, *In d'Stod eifoahrn* and *A Räuscherl im Kopf* (p. 86) is notated as a waltz medley entitled *Summer air in May* in Charles Becher's manuscript book. There are two variants of *In d'Stod eifoahrn* and these are bars 11–21 and bars 22–36. In this way, three known songs in Deitsch have been joined to make a medley of tunes suitable for dancing the waltz. In a situation where the original language is being forgotten, these melodies now provide another function — music for dancing.

The song is an example of a *Gstanzl* or *Schnadahüpfl*. Typically, these are humorous, often satirical, pub songs of four lines where one singer sings an opening line and another singer invents a new stanza in reply. If these improvised stanzas are appreciated, they are remembered and spread as new versions of the old song. The words are thus constantly changing.

In performance, the entire medley could be played as an instrumental, as is usually the case in Pūhoi. Alternatively, it could be performed in the European fashion in which *Nao an Winta* is sung and then the rest becomes an instrumental interlude, with or without dancing.

SOURCES *Text and music:* Recording of Annie Rauner (née Bayer) collected by Dorothy Berger and transcribed by Roger Buckton. *Music manuscript:* Charles Becher manuscript book. See also p. 146.

O du schäine Summablouma

O you pretty summer flower

Medley: Schedewy polka