

JANE LATHROP WINNE

THE WATUMULL FOUNDATION ORAL HISTORY PROJECT

Jane Lathrop Winne

(1885 - 1976)

Miss Winne, a descendant of pioneer missionaries Asa and Lucy Goodale Thurston, taught music at Punahou School from 1916 until she retired in 1943. From 1911 to 1915 she was the supervisor of music in Honolulu's public schools. She also taught at Central Grammar School, 1904-08, and was a music teacher at Kawaiahao Seminary, 1909-10.

After retiring from Punahou School, Miss Winne co-managed the Musicians' Center at the Library of Hawaii, providing musical services to musicians in the Armed Forces during World War II.

She organized the first children's symphony concert in 1935 when Fritz Hart was director of the Honolulu Symphony; and with Ethel M. Damon she co-authored the Hawaiian Mission Centennial Pageant of 1920 which was attended by the Duke of Windsor.

Miss Winne's dual interest in music and Hawaiiana has resulted in several publications, two of which are geared to Hawaii's children.

This transcript contains Miss Winne's reminiscences of her musical career and personal experiences at Punahou School.

Lynda Mair, Interviewer

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INTERVIEW WITH JANE LATHROP WINNE

At her Arcadia apartment, 1434 Punahou Street, 96822

In the autumn of 1971

W: Jane Lathrop Winne

M: Lynda Mair, Interviewer

M: Okay. Now maybe we should start with your name and your family's names and how you come to be in Hawaii and all that sort of thing.

W: Well, I was fourth generation in Hawaii.

M: Fourth generation! Oh my goodness.

W: My ancestors came here in 1820 as missionaries--Lucy and Asa Thurston--and my grandmother was born here and my mother was born here. I happened to be born away [in Alameda, California on October 22, 1885]. I came back when I was a child.

M: I see. What was your grandmother's name, then?

W: She was Persis [Goodale] Thurston Taylor. Her married name was [Mrs. Townsend Elijah] Taylor. She was one of the first white children born here [in 1821]. I've forgotten if she was the third or something, but one of the first because she was Lucy [Goodale] Thurston's daughter.

M: I see. Her name was Persis. P-E-R-S-I-S?

W: P-E-R-S-I-S. Persis Thurston was her maiden name and Taylor was her married name. T-A-Y-L-O-R. Taylor.

M: And then your mother was . . .

W: My mother was Lucy Taylor, you see. Lucy Taylor Winne.

M: And what was your father's full name?

W: Jacob Pearse Winne.

M: Pearse is spelled . . .

W: P-E-A-R-S-E. Jacob Pearse Winne.

M: How did you come to be born away from here?

W: Well, you see my mother went away because her father wasn't well. He was a missionary and they went to the Coast. My mother was born here but she left with her mother, so she married away from here.

M: Oh, I see. How old was she when she left here?

W: Oh, she was a few years old; I think about twelve years old my mother was.

M: Where did they go?

W: They went to various places. They went to California mostly and they went to Virginia City [a mining town in Nevada] and so my mother was there in all the excitement of the mining days and that's where she met my father, in Nevada.

M: Do you know when they were married? What date?

W: Yes. Well, the early 1870's. I couldn't tell you right off now, but the early 1870's because one of the children was born in 1875. It must have been '71 or '72, early '70's. I don't remember just when.

M: I see. And you were born there too.

W: I was born in California, um hm.

M: And then, how did they come back to Hawaii?

W: Well, just because my father had business here and there were relatives, you see. There were lots of relatives here.

M: On your mother's side.

W: Yes.

M: Were there relatives, as well, on your father's side?

W: No, my father was from New York.

M: Oh, I see.

W: They were just my mother's relatives.

M: What sort of business was your father in?

- W: He was in contracting.
- M: Oh, I see. And he had some business connections here. That's why he came then.
- W: Um hm.
- M: About when was it that they came back then?
- W: That was about the late 1890's, 1897.
- M: Just about the time of annexation.
- W: Yes, just before. I went to Punahou [School] and I graduated from Punahou [in 1903].
- M: Where did your family live when you first came?
- W: What's that?
- M: Where did your family live? Did they buy a home in the Manoa Valley?
- W: We lived in the Punahou district.
- M: Do you remember anything about the annexation period?
- W: Oh yes, I remember a good deal about conditions here in the days of the mule cars and so on. We didn't have any electric trolley cars then.
- M: Several people have told me about the streetcar that went down--what was it now?
- W: The streetcar went down Punahou Street.
- M: Yeh, and Beretania [Street].
- W: And then down Beretania and there was another line that went out to Waikiki, but they were drawn by mules and it was quite an experience.
- M: I'll bet it was. Someone was saying that you had to stay clear of something, you had to get out on so short . . .
- W: Of course it was so different then. It was like a small place. I mean, the man would stop for you and someone would run out and say, "Oh, just wait. Mrs. Smith will be here in five minutes," or they'd deliver a package and it was like that. If you were going out you'd telephone and say, "Hello, Central. I'm going to be over at Mrs.

Smith's for an hour if anybody calls me." I mean all of that togetherness that was really like a small place. And of course we had to entertain ourselves. We had carnivals. There was one carnival in 1915 when all the people chose to entertain the visitors. You see, it wasn't a matter of making money; all of these things were free, but the representatives from the different firms got together their committees and did that for over a week.

M: Hmm. Was that the Punahou Carnival you're talking about?

W: Oh, no, no. No. Look at that one that says Carnival of 1915. That was it. It was called the Mid-Pacific Carnival. You have to go way back, you see. Mercy, that was fifty-six years ago. And you could buy a program for just ten cents. Imagine that. (chuckles) The people who are there (in the program she shows Lynda) are all important people in different firms who were on the committees and managed it.

M: I see, uh huh. Harry Cooke. Some of these names I don't know. Bush. What was the name of your father's company?

W: My father's company? No, he just worked; he wasn't in any company.

M: He just worked for himself then?

W: Um hm.

M: What sort of contracting did he do?

W: Well, some construction.

M: Do you know any particular buildings that he built?

W: It was more railway construction.

M: Well, let's go ahead then. How old were you, then, when you started at Punahou? Did you start right from first grade on?

W: No, no. No, I started in high school. That was in 1898. And I graduated in 1903. Yes, I was out a year. That's right. We had a five-year course at one time, then it was changed to four, but I graduated in 1903.

M: Can you describe Punahou as it was then?

W: Well, it was very small of course and there were less than a hundred people in the Academy, I think, then.

- M: The Academy was the same as it is now, the upper place?
- W: That was Pauahi Hall, yes. That's quite an old building. Of course the Preparatory [School] had been downtown and it was moved up just after that to Bishop Hall. They had to have the cash [from the sale of the downtown property], they tell me.
- M: Can you remember any of the people that you were in school with or any of the events of particular interest that happened?
- W: Oh yes. Well, we had the usual athletics and leaders. While I was there we started a paper, I remember, that year. It was just the small beginning of the school paper. Alfred [Lowrey] Castle, that you hear about sometimes now--of course he's as old as I am so you don't hear about him--was one of the leaders. And [William Haehae] Bill Heen, who used to be quite a politician here; part-Hawaiian. Not the Heens that are in power now.
- M: From a different family.
- W: But they are relatives. They're an old family. There are many people I could. . . . But of course it was small. Every year we had a picnic and went out on the railroad. Sometime the whole school would have a picnic.
- M: Went out on the railroad? Where?
- W: We had a railroad then. It went from here to Kahuku. Those were the days when it was quite a sport to go out on the railroad.
- M: You went to the beach, then, at Kahuku? Is that it?
- W: Well, it went out around Kaena Point. It followed the coastline, more or less, but of course we haven't had that for so many years. That's one thing we did have. Well, of course, everyone had horses. They drove to school in their buggy or brake or something, coming from the other side of town, and we all rode horseback.
- M: To school?
- W: A good many did, uh huh.
- M: Can you remember any particular teachers that were outstanding at any of the classes?
- W: Yes.

- M: In other words, you know, just all of the human interest kind of things.
- W: Um hm. When I first went there Mr. [Frank Alvan] Hosmer was the principal then--the president--and Miss [Katharine Merrill] Graydon was there in the English department and so many people no longer living now. Mr. [Winfred Howard] Babbitt, who afterwards went into business, was in the Latin department. He was a very popular teacher. Mr. [Charles Reed] Hemenway was there in my time, too. A good many of the men came out here from college and went into business. Well, I've got pictures somewhere. I mean, I haven't got all my things unpacked--the early photographs, if you want to see them sometime.
- M: Yes, I would.
- W: There are some of those but it's hard to pick out. . . .
- M: Was Punahou at that time considered an expensive school?
- W: Oh no, it was a very low tuition. Then there were scholarships, too, that people had. The Old School Hall there was where we used to have. . . . Of course we weren't supposed to dance but we had what they called marches--the only thing that would be in Old School--and we'd march and march, and then nobody objected if you just glided into a two-step. Two-step in those days was the dance. We had the very first dance, known as a dance, in the new building in my time there. In the early days there wasn't any dancing as dancing.
- M: What did you use for music?
- W: Well, I think we had instruments. I don't seem to remember much about that but music was played.
- M: That's interesting. (chuckles)
- W: Oh yes, we had lots of fun and of course it was like a family; everybody knew everyone else so well there. There was an orange orchard there. You could go out on free periods and get oranges, you know. The old swimming tank. That swimming tank was a little bit of a thing. There were very few buildings on the campus. You'd have to look at the difference in Punahou--the old buildings--to get an idea of that. Bishop Hall was the newest one and that now, of course, they're tearing down.
- M: Let me check this (recorder) and make sure that I'm getting your voice. (recorder turned off and on again)

W: Sounds terrible.

M: Well, (laughter) you know, this kind of a tape recorder is good for voices but it doesn't have very good fidelity. It picks up everything loud and clear but it picks up all the background noise too.

W: Yes.

M: Well, after you finished at Punahou--for instance, how many people were there in your graduating class?

W: Oh, you have me now. I've got a picture somewhere. Well, I would say about twenty probably [sixteen]. I'd have to check that really.

M: Did most of the people graduating with you go on to college?

W: Well, some did. I went to [the Territorial] Normal School, then later I went away and went to music school [the Columbia School of Music]. Yes, I would say a good many, more than half, went on to college. [Eight did.]

M: So you went directly from Punahou to the normal school.

W: Yes.

M: How did you decide to be a teacher?

W: Well, I just decided I wanted to.

M: That seems to be what so many girls did then.

W: Yes, uh huh. Well, there weren't too many things. The girls weren't going into business in those days. You must remember that was over fifty years ago and either you stayed home or you didn't. In 1915 I went into the public schools and was music supervisor there. [1911-15]

M: Oh, I see. Let's go back and talk about your music education. After you finished at normal school, where did you go? You went to music school, you said.

W: Well, I taught awhile and then I went to the music school in Chicago. I got my degree in Chicago.

M: Oh. Chicago . . .

W: Columbia School of Music in Chicago. [She also attended the Jenkins Music School in Oakland, California, 1908-09.]

Well, I studied with several teachers here.

M: Who were some of them?

W: Well they're not living now so their names wouldn't mean much. They had studied away and I took harmony and lessons with them.

M: Piano?

W: Mostly harmony.

M: I see.

W: Technical music. And I studied with the supervisor, Mrs. [Anna B.] Tucker, who had organized all the music in the public schools and she was very fine. We had very good music in the public schools then. I studied with her and when she resigned I took her place as supervisor of music in the public schools before I went as a teacher to Punahou. [Supervisor of music in the public schools, 1911-15]

M: I see. You were at normal school. What was it, a three-year course?

W: No, just a year [1904].

M: Oh, just a year. And then, how long were you at Columbia?

W: That was a year. I took my degree in a year's time. I took two courses in a year [1916].

M: I see. And then you came back and you went into public schools.

W: Yes. Well, I was in public school before I went away and got my degree.

M: I see. Then what year did you start at Punahou?

W: I went to Punahou in 1916 and I was there for twenty-seven years.

M: Wow! Did you teach classroom music?

W: Yes, that's called school music--singing.

M: You didn't work in the school of music then, actually.

W: Not in music school, no, so I was independent of that. I worked with them some but it was a special job.

M: Were you the only school music teacher?

W: At first, then I had an assistant, um hm.

M: When you started in 1916, how many students did Punahou have? [767 students]

W: Oh I don't know. I don't remember. Sometimes they doubled grades, too. And they'd change. The junior high, you know, they changed once or twice. First it was high school and elementary; then it changed to elementary to junior and academy. So all that was, from time to time, changed more or less. But I had it all at first and then I had an assistant. Then later I chose to have just elementary, and the school grew larger too. And then I was on the committee for Hawaiian study. Hawaiiana. In other words, general, so that took some of my time.

M: Did you teach some Hawaiian music then?

W: Oh yes, we always had some Hawaiian song, but this was to have an interest in Hawaiiana throughout the school, so we had speakers and we did things. The children learned some of the games and some of the songs and so on. We had special Hawaiians come to dance.

M: Did you go to each class once a week?

W: Every day.

M: I mean, how often would you see the same group of children?

W: Every day.

M: You saw them every day?

W: Um hm.

M: So that each child in the school had music every day.

W: Yes, uh huh. Uh huh.

M: How long would you spend with each class?

W: Oh, about twenty minutes.

M: What sort of thing did you do?

W: Well, we had songs.

- M: Did you teach note reading?
- W: Oh yes, um hm.
- M: You taught that along with it. When you were teaching in the Academy, did you have the choirs?
- W: Yes, I had glee club--boys' glee club and girls' glee club --and we had chorus in the school, in assembly; chorus so many times a week.
- M: Did the groups perform for the rest of the school?
- W: Yes, we used to. See, that was during the First [World War]. I was there in 1917-18 during the war and we used to take the boys out sometimes to sing at places.
- M: You mean different community groups?
- W: We just had the glee clubs and we gave concerts, you know, for some of them.
- M: Where were the concerts held?
- W: Right here at Punahou. You see, Charles R. Bishop had a very nice assembly hall by that time. That was the assembly hall for the school originally. There was a big, nice stage and everything.
- M: So you were at Punahou until--let's see, you started in 1916.
- W: Until 1943. And this, just under that, is [a photograph]. We had a big pageant on Rocky Hill in 1920. Well, that is just a picture of one of our performances. That's pretty, with the palace and the choruses. They sang very well, the public schools then. They had very good supervision and all the teachers, before they left the normal school, had to pass their music test so in the elementary schools they had very good singing. But that's an old paper I saved.
- M: It says here, Miss Jane Winne, director.
- W: Yes.
- M: Director of what?
- W: The chorus.
- M: Oh, I see.

- W: I was the chairman for the whole group, but then someone else had charge of the dancing.
- M: Now this was in 1915.
- W: That's right. That's when I was in public school.
- M: I see. What school were these children from?
- W: Well, it was a combination from different schools. But this, the one in the gray, I have is to show you. That was a pageant we had on Rocky Hill. That's while I was at Punahou in 1920. I wrote the music for it and we had a big chorus. This is the picture of it here that was staged. [Hawaiian Mission Centennial Pageant, 1920]
- M: Oh my gosh!
- W: This is the chorus over here, right up above Punahou. It was in 1920 to celebrate the coming of the missionaries, and so that was what I did then. We had choruses from all the different schools. I went around and trained the choruses.
- M: And you wrote this music?
- W: Yes. (long pause)
- M: Oh, Ethel Damon did the words.
- W: Yes, Ethel and I worked together a great deal. She's written a number of books, you probably know, on Hawaii-ana. It was the age of pageants. I can't tell you how many pageants we were in or helped in. That was the big one up on Rocky Hill. Punahou had a pageant when it was seventy-five years old in 1920, then when it was a hundred years old they had another pageant. [Punahou School was founded in 1841 by missionaries of the American Board.]
- M: And were these expected to be sort of original creations?
- W: Well, that is, it was history. It was just giving the history at the time. That was including all the different periods, you see, when the mission came and so on.
- M: That's quite an accomplishment. You must have been busy, doing this sort of thing plus your teaching.
- W: I was. (Lynda laughs) Well, they excused me for awhile from Punahou when I had to do that because I had to go around and train the choruses of the different [schools].

Let's see. Kamehameha [Schools] joined and the Mid-Pacific [Institute] had a chorus, some came from Punahou, the different high schools, and the normal school. So we had eight hundred all together finally in that chorus that you see there.

M: Yeh, it's gigantic.

W: We had eight hundred.

M: How did you manage to keep everyone together?

W: Well . . .

M: Did they stay together when you got them all in this?

W: Oh yes. Well, if you've trained them, you see, and trained them the same way, why, it isn't too bad to get them together.

M: It must have been a very impressive show.

W: Well, people said it was. The Duke of Edinburgh [Duke of Windsor] was here then.

M: Oh really?

W: Um hm. I have a picture of him somewhere sitting there watching it. That was 1920.

M: How did he come to be here? Just on a trip through?

W: I think he came as a representative, really, of his government. It was quite an historical event, you see, the coming of the mission in 1820, and he sat with Princess [Abigail] Kawanānakoā. He was very young then, of course. What did I say? The Duke of Windsor I mean to say. I don't remember what I said but he's still living, of course, you know.

M: Yeh.

W: The Duke of Windsor I meant. I think I said something else.

M: You said Edinburgh.

W: Yeh, that's right.

M: But I knew who you meant. (laughs)

W: He was here in the sixties [1960's]. That was a very important time, too, when he came but this was something else.

M: Let's see if I've still got (recording) tape.

END OF SIDE 1/1ST TAPE

Well let's see. Oh, one thing that occurred to me--where did the Lathrop in your name come from?

W: I was named for Mrs. [Leland] Stanford who was Jane Lathrop. One of my relatives was a great friend of hers. Stanford University. Her name was Jane Lathrop--her maiden name--and I was named for her. I'm the only one in the family who's had an outside name, I guess. (both chuckle)

I got interested in Hawaiiana--in Polynesia rather--and I went with the Bishop Museum expedition in 1923 to Polynesia and I just did the notation of those chants towards the back [of a notebook]. Those are the chants of the Marquesas [that Lynda is looking at], but I worked with the Bishop Museum. That was just to indicate the melodic trend of the chant. I had six months in Polynesia on that expedition and that was interesting.

M: I'll bet it was.

W: I did that a year that was my year off.

M: Did you visit the Marquesas?

W: I didn't go to the Marquesas but the person who had the chants did. All I did was to make the notation. Dr. Handy had been to the Marquesas and he had recorded the chants. [Dr. E.S.C. Handy, ethnologist]

M: So you didn't actually go on the expedition.

W: I went on the expedition but I didn't go to the Marquesas at that time.

M: Oh, I see.

W: He had been on another expedition to the Marquesas. I went to Samoa, New Zealand, Tahiti, so I saw quite a bit of Polynesia.

M: Yes, I'll say. Did you notate the songs that you heard?

W: What's that?

- M: Did you try to take down the songs that you heard?
- W: Well, yes. We didn't have a proper recorder. I listened to them all. The choruses, especially in Tahiti, are very interesting. We made a few recordings, but in those days there wasn't such good machinery for that. But it's fascinating.
- M: It certainly is. I'm a musician, too; I can appreciate it.
- W: What? What did you say?
- M: I'm a musician, too, so I'm just very interested.
- W: Well, you see, my theory was that people who couldn't understand staff could tell that you could show the figure in the melody, especially when the melodies didn't have too much variation. In fact, scientists said to me, "Well I can understand that notation but I wouldn't understand staff," so that was my idea in doing that.
- M: Yeh. They still use that, you know.
- W: Yes, it's just a graph really. That's what it is.
- M: Yeh.
- W: But it's nice because it shows just the simple formation it is, you see. If it's a repetition of the figure, it shows it, and you really could sing from it.
- M: Yeh. On the expedition, what kind of other people went with you?
- W: Just Dr. and Mrs. Handy. He was an ethnologist. They were making a general survey--everything.
- M: How did you come to get to do this?
- W: Oh well, he had the chance and I just suggested it and I did, just to notate it. We worked together on it because we went together on the expedition. They were great friends of mine and I was a volunteer worker on that, you see, on the expedition. They were regular scientific people.
- We stopped in Samoa first and we lived in a village there for a week and they got all kinds of cultural data from Samoa. Then we stopped in Tonga and then New Zealand and then longer in Tahiti--several months in Tahiti.

M: What was the living like then?

W: Well, it was very simple. You had to live native life. We were out just in a village, you know, but it's interesting. It was a very wonderful experience really. I was glad to get a view of Polynesians as a whole and that gave me a very good opportunity to see them and their different islands. It was a wonderful trip.

M: Did you ever go back to school to study more intensively?

W: No. No, I helped other people and I've done volunteer work for the museum for ten years or so and I did what I was really interested in in that kind of thing.

M: So you pursued it on your own.

W: Well, no, I have worked with people at the museum and did different things.

M: But I mean, you weren't doing it professionally.

W: No, no. I published that book on riddles--that one that you see--with Mrs. [Mary Kawena] Pukui. You've probably heard of Mrs. Pukui. When we did that, I was interested in Hawaiiana and that was published in 1961. That's the latest thing I did. We had these riddles and sayings with the children and they enjoyed them so much that I'd wanted for a long time to have some kind of a book, so we did that. Mrs. Pukui checked it all and Mrs. [Thomas A.] Fisher did [the illustrations]. I think she did a very good job on illustrations.

M: She did the illustrating?

W: Mrs. Fisher did. Jessie [Shaw] Fisher. We checked it all with Mrs. Pukui. After she made the drawings, she checked it to see if it appealed to her, so we had a very nice time doing it.

M: This is a lovely little book.

W: I think it's nice. I've always been glad I did it. And they're interesting sayings and the children loved it. They'd learn the Hawaiian very easily. That's what I always did in school. We did it in school. They'd learn their little songs in Hawaiian and it's not difficult, especially when you're young, you know.

M: Um hm.

- W: And the riddles are especially rhythmical, too, so . . .
- M: Is Mrs. Pukui living?
- W: Yes. She's the one that everyone refers to. She's an authority, really knows.
- M: I gathered that. What is this?
- W: Oh, that was just a symphony, yes. That was when I organized the first children's concert [in 1935]. I've got a program somewhere but I couldn't put my hands on it.
- M: Of the Honolulu Symphony.
- W: Honolulu Symphony. And Fritz Hart. That was 1936. That was later on. We got the children from all over. We filled McKinley [High School Auditorium]. Children from different schools could go for twenty-five cents. Of course now they have a different arrangement. I think there's a subsidy, but it was the first time they'd had really a big representation from the different schools and it was fine. Fritz Hart was director then.
- M: Were these some other things that you had?
- W: No, those are just magazines there, I think. (Lynda chuckles)
- M: Opera news.
- W: Yeh, that's right. I've got a lot of programs somewhere but I've never unpacked all my things since I came.
- M: Did you put on little operettas and things as well?
- W: We didn't do operettas, no. They do that in junior high. I think that's more junior high work. We had lots of programs, different things, and they were of Hawaiian interest too, you know, just when things came up. And then the children did some original work. I encouraged them to think up original melodies and it's amazing what they can do when you just let them, you know. Is your child musical?
- M: This one is very musical. Two of my children are musical. I have four of them.
- W: You have four?
- M: My oldest boy is thirteen and he's very musical, really.

Plays the piano real well. He plays percussion. He played in the All-State Intermediate Orchestra--the percussions--last year, and he plays the first French horn in the school band, so he's got three things going.

W: Well, that keeps you busy with four. My goodness.

M: Yes it does.

W: Do you play piano?

M: Yes, um hm. I was a piano major for my bachelor degree and then I got my master's degree in theory.

W: Um hm.

M: There aren't very many openings for that.

W: It's what?

M: There are not very many openings for someone in sort of the advanced level of theory; you know, you have to teach at the college level or else do school music and I'm not really very good at school music.

W: No, it's a different thing entirely.

M: It is. It's really different.

W: I like it because you have all kinds of fun and I grew very interested in the original work because I found that children so often, when they couldn't sing, they would have ability at originating something when I'd get them to, even according to lines--according to diagrams to think about. We had lots of fun doing that. I enjoyed it. I enjoy working with little children. I had a glee club show and I liked that very much because I like chorus work very much, but it was lots of fun working with the little children.

During the war we had a big chorus down at the [Iolani] Palace again. Let's see, that was 1917 or '18. They always lighted the big tree there. They still do but that was one of the first years they did. Then we had a big chorus of about a thousand people there in the front of the palace and soloists and the band. It was really lovely.

M: When was it now?

W: That was during the war, 1917. Yes, I had lots of fun. I like chorus work and somehow, in those days, everybody was

anxious to do something, you know. They didn't have so many interests and we just had a backbone of certain church choirs here, especially the Mormons. You just got complete cooperation from them and it was really fun. I enjoyed it. I think I like chorus work best of all.

M: I just had a question on the tip of my tongue and it went. Let's see. Oh, I wanted to ask you--what kind of music did you do?

W: What kind?

M: Um hm. You know, I have no idea what sort of choral music was available way back then.

W: Oh. Oh well, I can't put my hands on any--I have all those glee club concerts. We did very good, just regular choral things. In Chicago where I studied, we had a very good chorus and a very good choral teacher. She gave us wonderful things really. And not only that but Punahou, way back they've had good music. They've always stood for classical music, even before my time when I read in the archives they have--selections from opera and so on. It's always had good music.

M: So you did really serious music--choral music.

W: We did regular choral things, yes. Um hm.

M: Did you do mostly part?

W: All parts. Only part work, um hm. Of course in those days it was hard to. The school was small and my boys' glee club, oh, they all belonged to the football team--the same people. Of course now they have such a choice because they have a big chorus and they do beautiful work, but in my day it was very hard sledding because. . . . Well let's see, I had about twenty-five in the boys' glee club, maybe not that many, and the tenors would be gone--outside maybe playing football or something (Lynda laughs) --but we made it and they produced some very good concerts.

Of course, I think the tendency now is for operettas but I don't think they get out of that. . . . They get the acting and all, but I was always keen on doing good songs and that's what we did. I never gave operettas but I think now, at junior high age, that they like it and it's popular and they get experience doing it.

M: It always seemed to me like an awful lot of work for the result.

W: Of course I'm kind of a purist about it and then the supervisor I trained with was, oh, very strict and very much a purist and I'm glad she was. She established wonderful music in the grades. They don't have it now. They haven't had proper supervision in the grades in public schools for years. They put all the emphasis on junior high and high [school], you see, and unless the teachers are musical it's hard. But we used to have very good music in the grades, very good, and because that supervisor kept up the standard. They couldn't graduate from normal school without passing their music. They thought that was terrible. And then throughout the schools they were expected to teach their own music, except for supervision.

M: That's a very good idea.

W: Yes, I think operettas are a lot of fun but I don't think they get out of it what they do if they'd spend the same amount on good music, is my own feeling. A little old-fashioned maybe.

M: No. Well, maybe it is but I agree with you.

W: Well, probably it would be a good idea to have both--you know, you could have some--but I think the junior highs go out-and-out. Except I will say the Roosevelt High [School] has made a wonderful reputation. Their choruses have been fine for years. I haven't heard them. They have a different director now but they've had wonderful choruses. They haven't gone into it [operettas] as much as some of the others.

M: What was the name of the supervisor that you . . .

W: Mrs. Tucker. Anna B. Tucker. Um hm. Well, they did a good deal about choruses in general. There were a few musical people here who were interested in getting different groups, even sometimes from other islands, and they would come for a festival. Sometimes it would be competitive and then some of the numbers they'd sing together sometimes. In fact, quite often we had groups from the other islands and that kept up the feeling for good music.

M: Would these groups be school groups that came from the outside islands?

W: Yes, um hm.

M: From the schools.

W: Um hm, from schools.

M: Did you have any kind of regular choral contest or anything like that?

W: Well, that's what they were really.

M: Um hm. Was it an annual thing that you had?

W: Well, not necessarily. I don't think it was at that. I don't remember whether it was annual but we had them. You see, another place that was very interesting was the old Opera House. We had an opera house at one time right opposite the [Iolani] Palace.

M: I've seen pictures of it but I didn't realize where it was.

W: Oh, it was a charming place. It was right opposite, where the Federal Building is. It was taken down when they built the Federal Building. And then we didn't have all that parking. All that area in there was open and you can't imagine how lovely it was for festivals and things, people coming. The Opera House was charming, with four boxes--two upstairs and two down--and that's where we had quite a number of the festivals indoors--the indoor choruses. Many were outside.

You see, we had to provide our own entertainment in those days. There was a very good vocal teacher here, Mrs. Annis Montague Turner, who'd been in opera and she had a number of pupils and most every year she would give a part or scene from an opera. And we even had opera companies come sometimes. We had an Italian opera company come. Oh, there were several. I remember they had Pirates of Penzance. They've just done that over somewhere, haven't they?

M: Um hm.

W: There was lots of local talent. Well there is today but, you know, everybody's too busy and you don't need it. Everybody's got television or movies or something. We were interdependent then and so they had very good local things. I think people are better off when they do it themselves, too.

M: Yes, right.

W: Instead of sitting and watching.

M: Um hm. That's a marvelous old desk.

W: These are all my mother's things.

M: They're really very old, aren't they?

W: Yes, it's over a hundred years old, that one that you're interested in.

M: Was it made here?

W: Oh no. No, that came from the Coast.

M: Can you tell me something about the rest of your family, your brothers and sisters?

W: Well, my sister was at Punahou [School] for forty-three years [1898-1941; principal, 1918-41].

M: What was her first name?

W: Her name was Mary Persis [Winne]. She was named for my grandmother, Mary Persis Winne. She taught first in the grade [school] and then she became principal of the elementary school and that's the one that's named for her-- Mary Persis Winne.

M: So you and she taught there at the same time.

W: Yes, I was there all the time. Of course I wasn't there that long. I was there twenty-seven years and she was there forty-three.

M: That's a long time.

W: Yes, that was more than half her life because she didn't live to be as old as I am. My brother, [James Pearse Winne], went to Punahou too, but he went to Alexander & Baldwin and then he became quite interested in politics and for twenty-five years he went as Republican delegate to Congress [Republican national committeeman], to Washington, so he was interested in politics and he enjoyed that. He was head of the department at A & B.

M: Would he be delegate to Congress . . .

W: No, he was a Republican representative from here to Washington. See now we have--who is? Mrs. [George H.] Kellerman was the women's delegate.

M: Oh, you mean--what is it?--national committee.

W: Committee. That's what I'm trying to say. I gave you the wrong one. Yeh, national committeeman.

- M: That wasn't a full-time job he held.
- W: Oh no, no. No, no. He was head of the department at Alexander & Baldwin. No, that was just on the side.
- M: And what was your brother's name?
- W: James Pearse. P-E-A-R-S-E, like my father's name.
- M: Oh, he was James Pearse, Jr.
- W: No, Father was Jacob.
- M: Jacob. I've got it on the tape; I just didn't write it down. How did you come to retire when you did?
- W: Well, that was one thing that I didn't . . .
- M: You weren't retirement age, were you?
- W: No, I had some time to go--I don't remember now just how much [about eight years]--but it was wartime and a friend and I started Musicians' Center at the Library [of Hawaii]. I didn't tell you about that. That was in [June] 1943 and we had that for almost two years [until May 1946]. The library gave us a room and the musicians in the service were welcome to come and we found them places to practice. There were different people who let them come and practice. And we had them give programs. We had a program every week at St. Andrew's [Cathedral] on the organ. And then--oh my, do I remember--every Sunday afternoon at the Army-Navy YMCA I had a program and that was for the servicemen. So we did that. It was very interesting. I still hear from some of those boys. There were so many talented ones and it really meant a lot to them. They could come in and see us. If they wanted to practice, we found a place for them to do that. So that's what I did during the war. ["More than 250 public performances were arranged by the center, which supplied musicians for service and community organizations," according to Gwenfread Allen in Hawaii's War Years 1941-1945.]
- M: Uh huh. At your programs at the Armed Services Y, did you arrange to have people perform?
- W: Yes. Well, it was mostly for them. Occasionally I got men, too, but it was more local people and a program for them [servicemen] to come to on Sunday afternoon. Oh boy, it was a chore sometimes but it was interesting.
- M: Uh huh. And then after the war what did you do?

- W: Well, I just went on doing other things because after the war we all had to catch up. (Lynda chuckles)
- M: But you haven't been employed full-time as a teacher since then.
- W: Oh no, no. You see, I went out to the [Bishop] Museum very soon after. I went once a week to the museum and did volunteer work for the museum.
- M: Uh huh.
- W: Now you're going to make a book, is that it?
- M: Yes. I think I should explain a little more clearly now.

END OF SIDE 2/1ST TAPE

END OF INTERVIEW

Re-transcribed and edited by Katherine B. Allen

Lucy Maria Winne (b. 8/4/1875, Carson City, Nevada) married
 Edward Henry Boyen 10/22/1901 in Honolulu
 Edwin Winne Boyen - deceased
 William Albert Boyen - deceased
 Lucy Thurston Boyen (Mrs. James Carroll) Willman
 Richard James Boyen

Mary Persis Winne (b. 10/28/1876, Carson City, Nevada)

Jane Lathrop Winne (b. 10/22/1884, Alameda, California)

James Pearse Winne (b. 7/27/1889, Redwood City, California)

Genealogy submitted by Richard James Boyen

NOTE: Jane Lathrop Winne's birthdate in the 1972 edition of Men and Women of Hawaii is given as 10/22/1885. edKBA

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THE WATUMULL FOUNDATION ORAL HISTORY PROJECT

In May 1971, the Watumull Foundation initiated an Oral History Project.

The project was formally begun on June 24, 1971 when Katherine B. Allen was selected to interview kamaainas and longtime residents of Hawaii in order to preserve their experiences and knowledge. In July, Lynda Mair joined the staff as an interviewer.

During the next seventeen months, eighty-eight persons were interviewed. Most of these taped oral histories were transcribed by November 30, 1972.

Then the project was suspended indefinitely due to the retirement of the foundation's chairman, Ellen Jensen Watumull.

In February 1979, the project was reactivated and Miss Allen was recalled as director and editor.

Three sets of the final transcripts, typed on acid-free Permalife Bond paper, have been deposited respectively in the Archives of Hawaii, the Hamilton Library at the University of Hawaii, and the Cooke Library at Punahou School.