

THE TOMLINS MUSICAL INSTITUTE  
WM. L. TOMLINS, Director  
CENTRAL MUSIC HALL, CHICAGO

Sept 1<sup>st</sup> 1896

(66)

My dear Dr Harper.

Enclosed, please find papers relating to my work in the east. They are quite to the point and I hope you may spare time enough to read them.

I cannot but think the offer of the Orchestra has influenced your change of attitude towards me. Because the financial situation was equally dark and less promising three months ago when you told me the questions of class money and class hours could be arranged; and because 1500<sup>00</sup> is <sup>th</sup> small compared to service given and ~~worth~~ results to be attained.

I am disappointed because my work, so significantly described in these papers, seems just fitted to the

needs of the University as aptly described by Prof Laughlin at the meeting in your library April a year ago.

I feel sorely, too, because it is not the right thing for the Chicago Orchestra, subsidized as it is by the rich of this city to use its funds in unfair competition to the disadvantage of any artist or teacher.

Yours most sincerely  
Wm Toulmin.

# American Book Company

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14 August 189 6

Dr. W. R. Harper,  
Chicago, Ill.

My dear Dr. Harper:

Mr. Tomlins has written me something of the plan you and he have discussed of introducing musical work into the University, and suggests that I write you a few words touching his work at our Summer School at Hingham, Mass. He has set for me an impossible task, for I am sure that no one who was there and noted the results of his efforts and his influence on every one of his auditors can make clear to any one who was not there just what his work stands for, and how entirely different it is from that of the ordinary musical director or lecturer, however good either may be. How can I describe the difference between one who has a genius for teaching and one who merely hears recitations and gives the bare, lifeless facts of his subject to the class? Yet you realize that difference and have been surrounding yourself with a corps of men marked by just this higher quality, which is so potent an influence and yet so difficult to define. Mr. Tomlins suggested new ideas, inspired new ambitions, touched chords which had never before responded, and brought that class of mature men and women at Hingham into a state of great receptivity and mental activity, which I believe was as novel to them as was the instruction he imparted. Now, the difference between such handling of a class and the ordinary lecture on music, or musical drill in chorus or otherwise, is so wide that they hardly bear any relation to each

15 August 1918

Washington, D. C.

Dr. W. A. Hays,  
Chicago, Ill.  
Dear Dr. Hays:

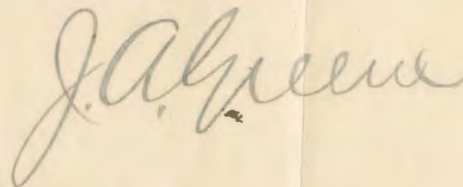
Mr. Coakley has written me concerning the plan you and he  
have discussed of introducing analytical work into the University, and  
suggests that I write you a few words touching his work at our Summer  
School at Chicago, Ill. He has set for me an impossible task, for I  
am sure that no one who was there and noted the results of his efforts  
and his influence on every one of his auditors can make clear to  
any one who was not there just what his work stands for, and how  
entirely different it is from that of the ordinary analytical instructor or  
lecturer, however good, either may be. How can I describe the differ-  
ence between one who has a genius for teaching and one who merely  
knows psychology and gives the bare, lifeless facts of his subject  
to the class? Let me explain that difference and how it has been shown  
in your work with a group of men known by just this latter quality,  
which is so potent in education and yet so difficult to define. It,  
I believe, suggested and inspired, led to new methods, tested and  
which has never before, suggested, and brought that class of nature  
and mind to a state of great receptivity and mental  
activity, which I believe was as novel to them as was the instruction  
in language, for the difference between the teaching of a class  
and the ordinary lecture on a subject or subject (if it comes to  
attention) is so great that they have their own relation to each

Dr. W.R.H. 2.

other. I should say that the former might be compared to the very highest type of physical training to which an athlete might be treated to enable him to perform any task taxing his strength or endurance, while the latter would be like the mere "constitutional" which an over-fed, well-to-do man might feel compelled to walk through each morning before breakfast. After an hour with Mr. Tomlins those teachers at Hingham could, and would, write better, draw better, and understand better any subject presented to them, than ever before in their lives; but, more than this, they formed a determination to return to their classes and do better work not alone in music but in every other subject. - in short, to be better teachers and better men and women than ever before. Perhaps this may seem to you rather extravagant language, but I am trying to state the results of my own disinterested observation. In order that you may not think me entirely unqualified to judge of Mr. Tomlins's work I may say that I have read music easily since I was a small child; sang in church choirs, quartettes, and more or less in public for years before I came to New York; and have had very considerable experience in directing choruses and classes. Thus, to a certain extent, at least, I was viewing Mr. Tomlins with a "critic's eye".

Please pardon the length of this letter, for the subject is one that grows on me, and believe me

Very sincerely yours,



Dr. W. A. B. B.

I should say that the former might be compared to the very highest type of physical training to which an athlete might be treated, to enable him to perform any task taxing his strength or endurance, while the latter would be like the mere "conditioning" which an over-fat, well-to-do man might feel compelled to undergo through such working before breakfast. After an hour with Mr. Tomlin's former teachers at Hingham, and would, I think, have been better, and laborious better and subject presented to him, than ever before in their lives; but, I think, they found a better solution to return to their classes and to better work not more in mind but in every other subject. In short, to be better teachers and better men and women than ever before. Perhaps this may seem to be rather an exaggerated statement, but I think it is true.

In order that you may not think me entirely unqualified to judge of Mr. Tomlin's work I may say that I have made a special study of his work in public schools in New York, and have had very considerable experience in teaching chess and algebra. That, to a certain extent, at least, I was viewing Mr. Tomlin with a "critic's eye".

Please excuse the length of this letter, as the subject is one that grows on me, and which is  
Very sincerely yours,

*J. P. ...*

THE TOMLINS MUSICAL INSTITUTE  
WM. L. TOMLINS, Director  
46 CENTRAL MUSIC HALL, CHICAGO

Tomlins

June 17 / 1906

My dear Dr Harper

The suggestion is a capital one. Let us act upon it. I will be able to talk more definitely about the details of the plan in a few days. Perhaps you will call on me some morning if you come down town; & otherwise I can come and see you.

Please do not make a public announcement of the Chorus or the singing until then

Sincerely yours  
Wm Tomlins.

January 17, 1906  
The Tomlinson

My dear Mr. Harper  
The suggestion is a  
capital one. Let me get upon  
it... I will be able to talk  
some interestingly about the  
tools of the trade in a few  
days. Perhaps you will call  
on me some evening if you  
come down town, & otherwise  
I can come and see you.  
Please do not make a  
further recommendation of  
the course in the spring until  
then

Very truly yours  
Wm. J. Tomlinson