During the 19th century, many people assembled their favorite music into binder’s collections. These often revealed more than the content of the music itself, but also the musical, economic, and political culture of the geographic area. Some owners, such as Ida Burrough Coit, meticulously numbered each page. Born in Cape Girardeau, Missouri, she migrated to Denton, Texas, where she became a local socialite. Other collectors have ledgered their names, addresses, or location of the purchase on the music.
What are Binder’s Collections?

- Musicians, particularly during the 19th century, collected sheet music to perform at or with a piano. Those which are well preserved are generally from wealthy individuals who hired a printer or binder to combine their favorite sheet music into a book.
- Each is linked digitally in the catalog, linked digitally and bibliographically.

First, a few words about binder’s collections and creating access to these. At UNT, I classify binder’s collections by the dominant medium of performance. These are usually collections of piano music (M21) or of songs (M1619), most often of diverse composers. I then create a Cutter number for the original collector who had the music bound. Using the title will create a crowd in the database, as most are named “Music.” And as Michael Gorman reminds us, “the longer the call number the smaller the spine.”
One recent acquisition of UNT, a binder’s collection donated by Tanya Schwoch, is a four volume set from Florence G. (Gertrude) Boyer Paulson (1856-1939), of Chicago, Illinois. This music was collected during the 1860s and 1870s. The binder of the first two volumes, J. J. Spalding (1835-1889), established his business as a printer and stationer in 1855. The business changed its name in 1867 to Spalding & La Monte, and was located at 158 Clark Street, in Chicago. Both J.J. Spalding and another publisher of several items within these volumes, George Root, saw their printing ventures burn during the Chicago Fire of 1871. The resilient George Root came back, and joined the firm Chicago Music Company. The panic of 1873 left Spalding with nothing. He was killed by an express train in March of 1889. I have yet to find evidence that links J.J. Spalding to the athletic equipment manufacturer, Albert Goodwill Spalding, although both men engaged in sewing.
Florence was the daughter of Elizabeth Runyon Boyer (1823-1908) and Charles Edward Boyer (d. 1868), who from 1836 worked in the company that built the Illinois and Michigan canal. He represented a district in the Illinois legislature from 1864 until he died September 21, 1868. Florence Boyer was about twelve at the time. Her older sister, Emma Boyer married David E. Corneau, of Chicago. These are the three named in the court case that I will allude to later.
Each volume was embossed with the collector’s name, and the spine indicated when the collection was bound together: 1870 (volumes 1 and 2), 1874 (volume 3), and 1881 (volume 4).
On January 29, 1879, Florence Boyer married Olaus Paulson (http://www.familytreenow.com/), who managed an insurance company at least until 1903 (Report, 1908, p. 15); they had 4 children, Elizabeth B. Paulson, Louise Paulson, Norman B. Paulson, and Emma C. Paulson. Volumes three and four lack a binder’s stamp or label. It appears that the binder of volume 3 used newsprint or other advertising to back up the buckram in the spine—the paper must have been of higher quality than what we witness for the last years of the nineteenth century.
Gold embossed name Olaus Paulson, on music

Volume four reflects Paulson’s married name, and within it is at least one piece her husband probably sang. It is stamped in gold ink, with his name: O. Paulson.

The vast majority of the 144 compositions in this collection is songs, mostly for a soprano voice; 81 of these are unique to UNT. I do not know if Florence Paulson was able to reach all the notes, especially some of those in Concone’s Etudes, that includes an A above the staff.
These volumes included songs by several composers, the predominant ones being Harrison Millard (6), Franz Abt (4), Virginia Gabriel (4), Ciro Pinsuti (4), and Arthur Sullivan (4). Others include Stephen Glover (3), Charles Gounod (3), John Liptrot Hatton (3), S. Wesley Martin (3), James L. Molloy (3), Henry Clay Work (3), and several other composers, known and lesser known: John C. Baker (2), Adrien Boieldieu (2), Gustavus Geary (2), James Gilbert (2), Eduard Holst (2), Rednew Mees (2), Giacomo Meyerbeer (2), George L. Osgood (2), Alfred H. Pease (2), William Cumming Peters (2), Brinley Richards (2), Franz Schubert (2), and Alfred Scott-Gatty (2).
Major publishers represented in this collection are those which dominated the landscape: Oliver Ditson (20 pieces); William A. Pond & Co. (11); and G. Schirmer (10). Balmer & Weber (8) was in Saint Louis. There is also evidence that Florence Boyer spent time in Philadelphia, particularly after the fire, and purchased from Lee & Walker (7).
George Root of Root and Cady, and the Higgins Brothers dominated the music publishing world in Chicago, and all indications point to their patriotism to the Union and abolitionism.
Subjects of the songs varied. The young soprano enjoyed songs about Love (38), and those extolling animals, home, country life, and nature (29). A representative song about nature is Frederic Cowen’s *It is a Dream*, about a rippling brooklet.
The collection has Classical songs (17), like Schubert Lieder, songs with folk themes or ballads (14), and opera excerpts (9). She collected nine (9) sea songs, one sacred song, and two (2) commencement songs. The Union--patriotic, abolition, minstrels comprised ten songs (10).
Chicago during the 1850s and 1860s was a strong Union city. Much of the music with political overtones in the first two volumes exhibits an abolitionist or Union flavor. One of the most celebrated songs published was Fanny Crosby’s *Dixie for the Union*, a pastiche on the original tune by Daniel Decatur Emmett—“Dixie.” Crosby, known for hymns like “Blessed Assurance,” preceded these sacred writings with a period of composing Civil War ballads.

Fanny Crosby’s
*Dixie for the Union*

Go meet those Southern traitors
With iron will
And should your courage falter, Boys,
Remember Bunker Hill -- Hurrah!
Hurrah! Hurrah! The Stars and Stripes forever.
Hurrah! Hurrah! Our Union shall not sever.

(American Memory)

First line of text: On! ye patriots to the battle
No. 5 in volume with spine title: Music, 1870
In addition, Chauncey Cady had spent time in Oberlin, Ohio, a stronghold of abolitionist philosophy. He moved to Chicago, and associated for a time with the Higgins Brothers, where he received his mail. (Epstein, 1944, p. 52)

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(American Memory)
First line of text: On! ye patriots to the battle
No. 5 in volume with spine title: Music, 1870
Songs with Political content in the Paulson collection

- Held, Francis, composer.
  - The watch tower of freedom / respectfully inscribed to Brigadier General Wm. H. Lytle by Mrs. Mary Farrell Moore; composed by Francis Held.

- Root, George F. (George Frederick), 1820-1895, composer, author.
  - The battle-cry of freedom / words and music by George F. Root.
  - First line of text: Yes we'll rally round the flag, boys, we'll rally once again

- Hawley, H. H., composer.
  - How it marches! : The flag of the Union, song and chorus / by H.H. Hawley; arranged by Geo. F. Root.

Other songs with political messages are in the collection, including the ever popular *Battle Cry of Freedom*. 
Songs with Political content in the Paulson collection

• Work, Henry C. (Henry Clay), 1832-1884, composer, author.
  • Kingdom coming! : song and chorus / by Henry C. Work.
  • First line of text: Say, darkeys, hab you seen de massa

• Martin, S. Wesley, 1839- composer, author.
  • The dying minstrell / composed by S. Wesley Martin.
  • First line: A minstrel errant from her home

• Molter, John, composer.
  • Skedaddle quick step / composed by John Molter.
  • Chicago (117 Randolph St., Chicago) : H.M. Higgins, [1862]
  • Black & white illustration of retreating Confederate soldiers.
Apparently, the Paulsons and Corneaus owned large parcels of land west of Chicago. After several hearings in courts, the city of Chicago acquired 35 acres owned by Paulson, Emma B. Corneau and David E. Corneau. The land is apparently at the juncture of two waterways, the Chicago Sanitary and Ship Canal, and the Cal-Sag Channel.
Reversed and Remanded.  
December 17, 1912

Justice James H. Cartwright, delivered the opinion of the Court, on December 17, 1912. He described their land was as “approximately half a mile wide... The land is wet a large part of the year and in places is boggy. It produces coarse grass.” (Sanitary District of Chicago v. Corneau, 257 Ill. 93)

This later became Sag Valley Park, and part of the Calumet-Sag Channel.
Other collections at UNT, such as those of Ida
Burrough Coit (Cape Girardeau, Missouri, and later
Denton, Texas), Minnie S. Greene (Baltimore), and
Ellen Schetter (daughter of a doctor from Piqua,
Ohio), reveal their collection habits.
Ida Burrough Coit

Amateur piano player
Married banker and real estate developer, John C. Coit (born 1858), son of John Taylor Coit
Associated with community leaders of Denton, Texas

Ida Coit numbered each page of her music, and socialized with several other people in her home in Denton, Texas.
Merchandising

William Barr Dry Goods Store, St. Louis, issued complimentary sheet music. They also included a catalog of nonmusical merchandise on the back cover. Their advertising exhibits 19th century material culture as communicated on sheet music covers.

Barr Dry Goods Stores in St. Louis provided complimentary music, replete with their own advertising. Trends of that period actually mirror the contemporary desires: pure water, clean teeth, and clothing that enhances appearance and comfort. The trends in material culture have been proven by the author’s previous research, particularly the advertising published as a part of the complimentary music provided by Barr Dry Goods Stores in St. Louis. (Hartsock, 2010)
References

Family Tree Now (http://www.familytreenow.com/), accessed October 7, 2015


Sanitary District of Chicago v. Corneau, 257 Ill. 93.