

NHL-12/8/76

THEME- CONTEMPLATIVE SOCIETY, 8a-Literature, Drama, Music
 UNITED STATES DEPARTMENT OF THE INTERIOR
 NATIONAL PARK SERVICE

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**NATIONAL REGISTER OF HISTORIC PLACES
 INVENTORY -- NOMINATION FORM**

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
 TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC
 Scott Joplin Residence
 AND/OR COMMON
 Scott Joplin Residence

2 LOCATION

STREET & NUMBER
 2658-A Morgan
 CITY, TOWN
 St. Louis
 STATE
 Missouri
 VICINITY OF
 CODE
 26
 COUNTY
 St. Louis
 CONGRESSIONAL DISTRICT
 001
 CODE
 510

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<input type="checkbox"/> PUBLIC ACQUISITION	<input type="checkbox"/> ACCESSIBLE	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input checked="" type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input checked="" type="checkbox"/> OTHER Apartments

4 OWNER OF PROPERTY

NAME
 M. Goetz
 STREET & NUMBER
 P.O. Box 19449
 CITY, TOWN
 Las Vegas
 VICINITY OF
 STATE
 Nevada 89119

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
 REGISTRY OF DEEDS, ETC
 Registry of Deeds (Book 84, Page 248, Document 465)
 STREET & NUMBER
 St. Louis County Courthouse
 CITY, TOWN
 St. Louis
 STATE
 Missouri

6 REPRESENTATION IN EXISTING SURVEYS

TITLE
 None Known
 DATE
 FEDERAL STATE COUNTY LOCAL
 DEPOSITORY FOR
 SURVEY RECORDS
 CITY, TOWN
 STATE

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input checked="" type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Scott Joplin Residence, 2658-A Morgan, is a masonry loadbearing structure situated on a lot approximately 100' x 120', constructed shortly after the Civil War (1865-1870), appearing in Compton and Dry's Pictorial St. Louis (1874). The original building was a four family flat with three room apartments containing full basements. It was altered with a two-story addition on the West constructed in the 1890's. The style of architecture is Early Victorian as exemplified by the arched doors and windows. The building is structurally sound with the exterior masonry walls requiring tuckpointing, wood window trim needing to be painted and wood porches and stairs on the rear are in a state of deterioration.

The immediate surrounding environment consists of primarily vacant lots and industrial structures with only three residential structures remaining on the block constructed in a very similar architectural style.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input checked="" type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input checked="" type="checkbox"/> OTHER (SPECIFY) Afro-American History
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES	Scott Joplin (1868-1917) Residency (1900-1903)	BUILDER/ARCHITECT	Not Known
STATEMENT OF SIGNIFICANCE			

Scott Joplin has made a truly prodigious contribution to the world of American musical entertainment and history. As an outstanding and talented black man he acquired national significance by making ragtime a unique genre in music that is evidenced in its popularity today. Known as the "King of Ragtime," Scott Joplin composed and published such great works as: "Maple Leaf Rag," "Sunflower Slow Drag," "Leola," "The Rosebud March," "Bethena," and many, many more. As it is with so many other great Afro-Americans, Scott Joplin's full potential and musical genius were not recognized by the larger society until sixty years after his death.

BIOGRAPHY

Scott Joplin was born November 24, 1868, in the small town of Texarkana, on the Arkansas-Texas Border. His parents were Giles Joplin, a former slave and laborer from North Carolina, and Florence Givens Joplin, who was a free black woman from Kentucky. The Joplin family was said to be extremely musical and included Scott, his three brothers and two sisters.

Joplin was attracted to the piano at the early age of seven, and displayed his extraordinary musical ability almost immediately. Although poor, Joplin's father acquired an old fashioned square grand piano for his practice. The news of the fantastic talent of this black child spread rapidly through the small town of Texarkana until it finally reached a German music teacher who provided Joplin with free music lessons, sight reading and the basic principles needed to expand his natural talents for harmony.

Joplin left Texarkana around 1882 at the age of 14, and numerous gaps in his life exist. Most writers seem to agree that he moved to St. Louis, Missouri in 1885. St. Louis is importantly related to Joplin and also to ragtime music because this city, on the banks of the Mississippi River, was the mecca of ragtime music.

Joplin spent the next eight years in St. Louis, playing the piano along Chestnut on Market Streets, and in other nearby cities including: Hannibal, Columbia, Jefferson City, Sedalia, East St. Louis, Springfield and as far as Cincinnati and Louisville. During this period as well as during his later years, Joplin worked basically in brothels, saloons, bawdy-houses and the red-light districts of most cities and towns.

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In 1893, during the World's Columbian Exposition held in Chicago, Joplin formed a small band and went to work in the huge red-light district in that city. During this period Joplin met many of the pioneer ragmen of Chicago, such as Johnny Seymour, "Plunk" Henry and Otis Saunders, who was extremely impressed by Joplin's original musical ideas. After the Exposition ended, Saunders accompanied Joplin back to St. Louis where they both received jobs in the Tenderloin, and where Saunders persuaded Joplin to write and publish his music.

In 1894, Joplin and Saunders went to Sedalia, Missouri. It was here that Joplin played with the Queen City Concert Band and began to show his genius as a composer as well as a musician. His first works cannot be considered ragtime, but were closer to waltz songs. "A Picture of Her Face" and "Please Say You Will" were rather long pieces, yet they both had attractive melodies and were well harmonized.

Rag piano was one of the few fields a black musician could function in successfully and expect a reasonable compensation during this period; and, as a performer, Joplin encountered very little discrimination. In 1895 found Joplin still living in Sedalia and a member of the Texas Medley Quartette, which he organized. His brother Will sang tenor lead and brother Robert, baritone. Other members were John Williams, baritone; Leonard Williams, tenor; Emmett Cook, tenor; Richard Smith, bass; Frank Bledsoe, bass with Joplin singing solos with the group under his direction. The Medley Quartette sang around Sedalia and toured such states as Kansas, Oklahoma, and Texas. During this period Joplin wrote his next selections which included "The Great Crush," "Collision March," "Combination March," and "Harmony Waltz."

The ragtime headquarters in Sedalia was the Maple Leaf Club and it was here in the summer of 1899 that Joplin wrote and published the famous "Maple Leaf Rag." "Maple Leaf" was published by a man who later became a very close friend of Joplins and rag music; he was John Stillwell Stark, an ex-farmer who came to Sedalia around 1885 and heard Joplin play at the Maple Leaf Club. This composition made musical history.

Joplin was said to be an extremely sensitive and sincere man with a somber personality. After showing his composition to the publisher, he announced, "The Maple Leaf will make me the king of ragtime composers."¹ The piece did just as Joplin had speculated. "Maple Leaf" sold approximately 75,000 copies of sheet music in six months and gradually approached the million mark. After the tremendous success of "Maple Leaf," Joplin was considered wealthy, by the standards of the time and especially by black standards.

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Joplin took advantage of his new found wealth and decided to return to St. Louis to devote himself to teaching and composing. Before leaving Sedalia, however, Joplin married Belle Hayden, a widow and sister-in-law of Scott Hayden. The couple left for St. Louis immediately after saying their marriage vows. Upon arrival in St. Louis, the couple lived at 2658-A Morgan Street and remained there until 1903.

In the same year Joplin wrote the book and music for his first ragtime opera, "A Guest of Honor." This opera received only one concert performance in St. Louis, and was never published, though his friend John Stark wanted to publish the composition. This manuscript has disappeared, therefore nothing is known concretely of his first attempt at ragtime opera.

In St. Louis, Joplin changed his lifestyle tremendously. He withdrew from active participation in the sporting world but remained in contact with his friends and fellow musicians. Joplin purchased a home at 2117 Lucas Street and turned it into a boarding and rooming house; naturally most of his tenants were musicians. Unfortunately, this site has been destroyed. Joplin's friend, Scott Hayden, came from Sedalia with his wife Nora and also stayed at the Joplin home. He aided Hayden in completing compositions just as he had helped Arthur Marshall.

Some of Joplin's compositions during this period were, "Sunflower Slow Drag," "Peacherine Rag," "The Easy Winners," "Augustan Club Waltzes." A song called "I'm Thinking of My Pickanniny Days" with lyrics written by Henry Jackson received little notice, but is a lively, lovely harmonized folk melody and resembles those of Stephen Foster. "East Winners" is a typical Joplin rag, it rocks with the rhythms called barrel house. Joplin habitually gave his rags tempo designations like "tempo di marcia," "slow march tempo" or simply "not fast." With the piece "Leola" he began adding the warnings that would be seen in most of his later works:

Notice! Don't play this piece fast.
It is never right to play "Ragtime"
fast. Author.²

In St. Louis just as in Sedalia, there was one place where all of the rag musicians gathered to hear rag music. In St. Louis the place was the Rosebud Cafe, located at 2220 Market Street. People gathered around the piano to hear Thomas Turpin the owner of this establishment play. It was here that St. Louisians, and visiting musicians came for some of the hottest sessions in rag. In 1905, Joplin finished his composition "The Rosebud March,"

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dedicated to Tom Turpin and named for his famous Cafe-Saloon. It is a lively 6/8 piece with thirty-two bar trio that is both songlike and waltzlike.

In 1905, Joplin published two waltzes, "Bink's Waltz," which is tuneful and well developed; and "Bethena," which is according to many, his finest composition. It is a ragtime waltz, a fully syncopated piece in 3/4 time. Syncopation, which in 2/4 ragtime is a thing of great excitement, becomes a subtler intoxicant when played in 3/4 time.

Also in 1905, tensions began to develop in the Joplin home. The couple had a baby girl, who was ill from birth and lived only a few months. Joplin's teaching and composing was tremendously affected. The couple separated in 1906 and Joplin left St. Louis headed for Chicago, a city that was not strange to him. He stayed with the Arthur Marshalls while there. His restlessness brought him back to St. Louis where he remained until sometime in 1907. While in St. Louis he stayed with the Thomas Turpins and worked on new rags.

Joplin must have had an obsession with writing an opera because in 1907, after arriving in New York City, his thoughts were once again focused on composing an opera and "Treemonisha," an opera in three acts began to absorb his creativity. In 1911 "Treemonisha," was published as a vocal score, and he abandoned his playing career. At this time Joplin either lost or dismissed his students and began the task of orchestrating his composition, assisted by Sam Patterson. Four years later the rewards of his labors were realized and "Treemonisha" was given an informal performance at a small theatrical hall in Harlem. Unfortunately, this performance was a failure which made Joplin an extremely irritable and despondent man. Joplin viewed the nonacceptance of his opera as a failure of his whole life. "Treemonisha" was one of the few early attempts at operatic composition by an Afro-American composer. It drew upon the musical comedy styles of the day, including ragtime; but neither distinction was enough to result in its production.

Sixty years later, after gathering dust, "Treemonisha" was performed at the Atlanta, Georgia Memorial Arts Center. Despite its naivete, the opera brims with jubilant rhythms and haunting melodies. The theme of Joplin's opera is how the Black man can improve himself; the solution being education. Perhaps black and white Americans were not ready for a ragtime opera in 1915, but sixty years later it brought high acclaim from many. Joplin did not live to witness the success of his work, but his name and ability finally received the recognition which it so rightly deserved.

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Joplin became ill in 1916 and entered the Manhattan State Hospital where he died April 1, 1917. He, like so many other great black contributors to American culture, was a victim of his blackness and because of this his significance and musical genius were not realized until sixty years after his death.

Joplin made a truly prodigious contribution to the world of American entertainment and musical history. During the last half of the twentieth century his presence has been felt to a degree far greater than could normally be expected, given the clear population minority which he represents. Yet in spite of the obstacles Scott Joplin's compositions dictate the recognition of his contributions to American music as the outstanding master to be remembered and written about in our American history.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Blesh, Rudolph and Harriet Janis, They All Played Ragtime. New York: Alfred Knopf, 1950.

Chase, Gilbert, America's Music. New York: McGraw Hill Book Co., 1966.

Lawrence, Vera., ed., The Collected Works of Scott Joplin. 2 vols. New York: New York Public Library Press, 1971. (continued)

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY Less than ten acres

UTM REFERENCES

A	15	742440	4280000	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			

VERBAL BOUNDARY DESCRIPTION

The Scott Joplin Residence is located on lots 35 and 36 and Eastern part of Lot 37 in Block 2 of Adam L. Mill's Addition and in Block 931 of the City of St. Louis, together fronting 100 feet 10-3/4 inches on the South line of Delmar Boulevard (formerly Morgan Street) by a depth Southwardly of 120 feet 9 inches on the East line and 117 feet 2 inches on the West line to an alley. Together with all improvements thereon.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

Lynne Gomez-Graves, Historical Projects Director

ORGANIZATION

Afro-American Bicentennial Corporation

DATE

June 30, 1976

STREET & NUMBER

1420 N Street, N.W., Suite 103

TELEPHONE

(202) 462-2519

CITY OR TOWN

Washington

STATE

D.C.

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

65

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Moore, Carmen, "Joplin: Professorial Genius of Frontier Saloons, and Brothels."
67 Ebony (April 1972): 90-91.

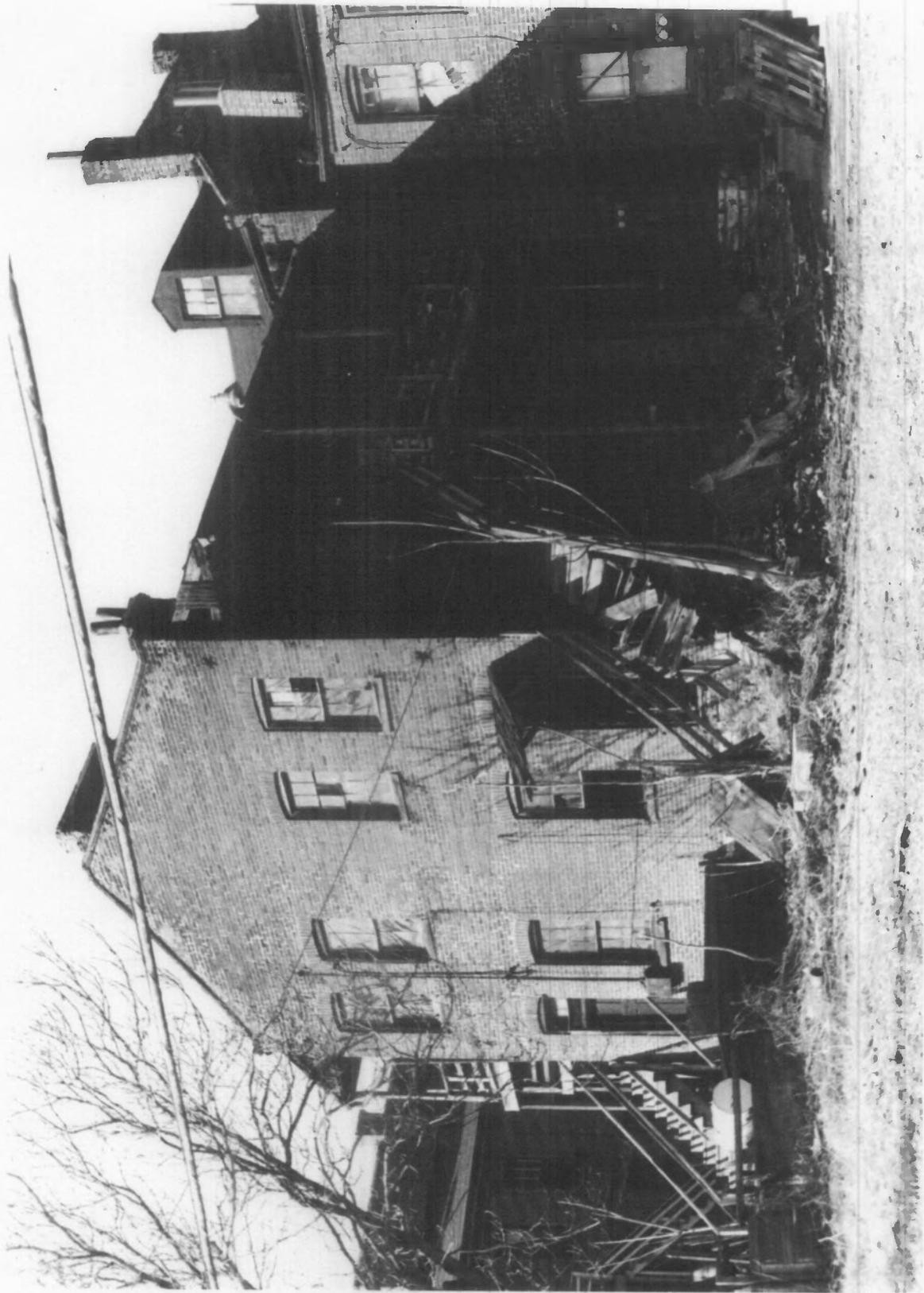
Swanson, Henry, "Fron Rags to Rags." Time 45 (February 1972): 89-90.

INTERVIEWS

Tichenor, Trebor, Instructor Ragtime Music, St. Louis University, St. Louis, Missouri.
Interview, January 15, 1976.



Scott Joplin Residence, 2658-A Morgan St. (now Delmer Blvd.), St. Louis, Mo. J. G. Randall and Associates for ABC



Scott Joplin Residence, 2658-A Morgan St. (now Delmer
Blvd.), St. Louis, Mo. J. G. Randall and
Associates for ABC

EXTRA

PHOTOS



