

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name The Beethoven Conservatory
other names/site number Cordes Printing Company

2. Location

street & number 2301 Locust Street n/a ☐ not for publication
city, town St. Louis n/a ☐ vicinity
state Missouri code MO county N/A code 510 zip code 63103

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>1</u>	<u> </u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u> </u>	<u> </u> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u> </u>	<u> </u> structures
	<input type="checkbox"/> object	<u>1</u>	<u> </u> objects
			<u> </u> Total

Name of related multiple property listing:

N/ANumber of contributing resources previously
listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this
☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the
National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.
In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. ☐ See continuation sheet.

Claire F. Blackwell
Signature of certifying official Claire F. Blackwell
Deputy State Historic Preservation Officer

Date

10 January 1989

State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. ☐ See continuation sheet.

Signature of commenting or other official

Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

☐ entered in the National Register.☐ See continuation sheet.☐ determined eligible for the National
Register. ☐ See continuation sheet.☐ determined not eligible for the
National Register.☐ removed from the National Register.☐ other, (explain:)

Signature of the Keeper

Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)
Education (school)

Current Functions (enter categories from instructions)
Industry/communications facility

7. Description

Architectural Classification
(enter categories from instructions)

Renaissance

Second Renaissance Revival

Materials (enter categories from instructions)

foundation Granite

walls Brick

roof Asphalt

other Terra cotta

Limestone

Describe present and historic physical appearance.

The Beethoven Conservatory is a two-story, late-nineteenth century, masonry building located on the outskirts of St. Louis' downtown area. Executed in Renaissance Revival style, the Conservatory is faced with red brick trimmed with limestone, granite and terra cotta and is set back approximately 20 feet from the street. With the exception of two rear additions that carefully maintain the exterior design of the original structure, the building appears much as it did in 1892.

Fenestration divides the symmetrical facade into five bays at the first story (photo #1). Stone surrounds and molded stone lintels embellish the rectangular windows. The tudor-arched entry, enriched with foliated spandrels, is framed by stone pilasters that support a full entablature. Above the entry, concealed at present by a strip of plywood, the name "Beethoven Conservatory" is engraved into the stone frieze. Ornamental stone niches are set into the facade at each side of the entrance. Stone benches with urns set atop the end posts border the front walkway.

At the second story, a band of colonnaded windows spans the three center bays and creates the appearance of a recessed gallery. Bas-relief terra cotta is fashioned into urns at each end of the long sill beneath the colonnade. From each urn, bas-relief terra cotta vines emerge and twine up the sides and across the windows at lintel level to form a foliated surround. A delicate terra cotta violin forms a centerpiece. Round-arched casement windows open onto bracketed stone balconies at the first and fifth bays.

Above the second story, festoons enrich the metal frieze. Small windows, round and rectangular, punctuate the frieze and create the appearance of an attic story. A low-pitch, hipped roof with a broad overhang and slender carved brackets crowns the building. As a comparison of photos ## 1 & 2 illustrates, the facade is little altered from its nineteenth century appearance.

The east elevation faces 23rd Street and comprises the east elevations of the original (1892) building and the 1929 addition to the rear (see fig. 1, Site Plan, and photos ## 2 & 3). Along the east elevation, fenestration defines nineteen bays. The six southernmost windows, located in the original portion of the building, are trimmed with stone. At the sixth bay, the original side entrance is surmounted by an ornamental stone balconet. The 1929 addition contributed 13 additional bays and, at the second story, carefully maintained the size and rhythm of the original fenestration. Large, industrial windows were added at the first story.

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Echoing the original features, the 1929 addition continued the broad overhang, slender carved brackets and frieze.

The west elevation, comprising the west elevations of the original building and the 1949 addition, is concealed by the building immediately west of the conservatory (fig. 1 & photos ## 1 & 4). The north or rear elevation features large, industrial windows (photo #4). It is devoid of ornament.

The changes attending the Beethoven Conservatory and its functional use have been subsequent to its 12 year tenure as the conservatory. In 1904 the conservatory headquarters moved, following a city-wide population trend towards the west. Between 1904 and the present a number of firms have been housed in the building. The conservatory building at 23rd and Locust Streets was purchased by the Otis Elevator Company in 1913. Otis made additions to the building in 1929 and 1949 (fig. 1) and installed several elevators (fig.'s 1-3; photos 3, 4, 6 & 7). Although substantially enlarging the building, the additions' careful replication of fenestration, bracketed roof overhang, deep frieze and scale minimized the visual impact. Neither the additions nor other minor changes, e.g., painting of the frieze and installation of the Cordes Printing Co. sign, have altered the building to such an extent that it no longer retains its integrity. While time does not permit, at present, further research into the design of the model elevators installed by Otis and investigation of their possible significance may be warranted.

At present the building is occupied by the Cordes Printing Company, that uses the first floor for office space and printing operations (fig. 2). Just inside the front entrance, an elevator and encircling staircase provide access to the second story. To each side of the elevator lobby, offices occupy the south or front portion of the original building. The 26th Annual Catalogue of the Beethoven Conservatory,¹ published in 1897, includes a small illustration suggesting that these front rooms may have been used for reception rooms or studios. A long narrow room spans the full width of the rear of the original building. To the rear of the original building, the 1929 and 1949 additions combine to offer a large, unpartitioned work area (fig. 2).

At the second story, the elevator and stair occupy the center of a large front room which originally was used as a recital hall.² As shown in fig. 3, several small rooms line the exterior walls at the front of the building. The rear portion of the original second floor and the 1929 and 1949 additions are illustrated in photos ## 5-7. The second floor is not used at present.

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As a comparison of photos ## 1 & 2 illustrates, the facade appears very much as it did shortly after construction in 1891. Exterior alterations include removal of busts from the niches, new front doors, replacement of light standards with urns, and covering the frieze above the entry. Photo #2 suggests that the original balcony windows were single-light with transom lights. Although the 1929 and 1949 additions added considerable work space inside, the effect on the exterior was minimal. The 1929 addition carefully repeats the rhythm and features of the original building and the 1949 addition is visible only at the rear. Interior alterations include installation of the elevators, the addition of stairs at the front elevator and relocation of the original side stairs. There has also been some refinishing of wall surfaces and installation of new partitions. The building remains in good condition.

Footnotes

1. Annual Catalogue of the Beethoven Conservatory of Music for the Year 1897-98, (St. Louis, Missouri, 1897; reprint by Cordes Printing Company, St. Louis, Missouri, 1896).
2. Ibid.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

☐ nationally ☐ statewide ☒ locally

Applicable National Register Criteria ☐ A ☒ B ☒ C ☐ D

Criteria Considerations (Exceptions) ☐ A ☐ B ☐ C ☐ D ☐ E ☐ F ☐ G

Areas of Significance (enter categories from instructions)

Architecture

Performing Arts

Period of Significance

1891-1892

1891-1900

Significant Dates

1891-92

Cultural Affiliation

n/a

Significant Person

Waldauer, August

Architect/Builder

Beinke & Wees, Architects

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The Beethoven Conservatory is eligible for listing in the National Register under Criteria B and C and is significant in the areas of ARCHITECTURE and PERFORMING ARTS.

ARCHITECTURE: The Beethoven Conservatory, a well-preserved, good example of late nineteenth century Renaissance Revival architecture, is one of two survivors of prestigious Lucas Place -- once the most conspicuously elegant private street in St. Louis. Designed by the locally prominent St. Louis architecture firm Beinke & Wees, and executed in traditional local materials of brick, stone, and terra cotta, the Conservatory's colonnaded windows, unusual terra cotta surround, ornamental "attic story" frieze, and classical detailing exemplified late nineteenth century Renaissance Revival styling and gracefully accommodated the school's fashionable address.

PERFORMING ARTS: Virtually from its founding in 1871 and for more than 25 years thereafter, the Beethoven Conservatory was directed by August Waldauer, a locally renowned musician, music educator and avowed champion of the performing arts in St. Louis. Through his leadership at the Conservatory and nurture of St. Louis' fledgling musical organizations, Waldauer played an important role in the City's cultural development and growth. Among his enduring contributions to St. Louis' musical heritage was the founding in 1880 of the Musical Union -- the City's first professional subscription orchestra and predecessor of the present St. Louis Symphony Orchestra.

ARCHITECTURE:

Background

Lucas Place, first platted in the mid-nineteenth century, enjoyed a long tenure as St. Louis' most desirable, upper class neighborhood. Its rows of elegant mansions, unparalleled in the City, stood just west of Missouri Park which blocked through traffic from downtown. Restrictive covenants protected this, the City's first private street, from non-residential intrusions for an initial period of 30 years. Schools and churches, however, were permitted by the deed restrictions. Orig-

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nally a two-block subdivision, successive additions enlarged Lucas Place, so that by 1890 it extended from 13th Street west to Jefferson Avenue.¹

Beginning in the 1880's, no longer subject to the prohibitions against non-residential usages, Lucas Place gradually capitulated to pressure from the City's expanding factory and warehouse district. Eventually, Locust Street was extended west from downtown through Missouri Park. "Lucas Place" became "Locust Street" -- an acknowledgement of the demise of the area's once exclusive status. In 1891, however, Lucas Place was still largely intact and its character still identified with and defined by its many "grand old mansions."² The Beethoven Conservatory, constructed 1891-92, was carefully designed to complement this upper-class residential neighborhood.

Significance

Exemplary of the architectural quality that distinguished Lucas Place, the Conservatory was the work of the locally prominent architecture firm Beinke & Wees. August Beinke, a former carpenter, first began his architecture practice in 1873. In 1882, Wees joined the firm as a draftsman; the partnership of Beinke & Wees was established in 1890.³ Before Beinke retired in 1894, the firm had designed numerous residences for the well-to-do in St. Louis and elsewhere.⁴ Among the firm's larger commissions were the Surgical and Gynecological Hospital (razed), and 20 summer homes for the Merrimac Highland resort west of St. Louis (razed). An important commission for the partnership was the design of the West End Hotel (razed). Built at about the same time as the Conservatory, the hotel featured balconies, triple windows embellished with colonettes, and a wide, bracketed overhang.⁵

Mindful of its prestigious address, the architects designed the Conservatory in the then newly fashionable Renaissance style employing elegant classical detailing appropriate to the building's Lucas Place setting and its function as a school of the arts. The Conservatory's rusticated granite foundation, symmetrical facade, quoined and trabeated first story windows, festoon-embellished attic-story frieze, and projecting, bracketed cornice are illustrative of Renaissance Revival principles and features. Suggestive of a recessed gallery, the long row of columned windows, with alternate columns engraved in a spiral pattern, recalled Renaissance antecedents and graciously illuminated the second floor recital hall. Departing from standard classical forms, Beinke & Wees surrounded the colonnade with a band of bas-relief terra cotta fashioned into a delicate foliated pattern. At the center, supplanting the usual keystone, they placed a finely crafted terra cotta violin. This striking treatment may have been inspired by a similarly columned and terra cotta embellished window grouping in the 1885 St. Louis Club building designed by Peabody and Stearns (razed).

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The new Conservatory building was widely praised. As the building neared completion, the St. Louis press noted that it would "be quite an ornament to the City when finished."⁶ It was hailed as "The City's Pride" and acclaimed "the most elegant and completely appointed building devoted to music in America..."⁷ The Architecture and Building magazine published a perspective rendering of the building (fig. 4).⁸

In part, the skilled workmanship with which the building was executed may be credited to the brickwork of G. Sauebrun & Bros. who were also the brick contractors for the West End Hotel and many private residences.⁹ The general contractor, R. J. Loyd, was widely experienced having built numerous single family homes and apartments. Subsequent to the construction of the Conservatory, Loyd was appointed general contractor for the new Rock Spring Turnverein on Chouteau Avenue in south St. Louis.

In 1904, following the general westward movement of the City's population, particularly of the middle and upper classes, a new Beethoven Conservatory was constructed in the City's rapidly growing central west end area. The Conservatory building at 23rd and Locust Streets was purchased by the Otis Elevator Company in 1913. Otis made additions to the building in 1929 and 1949 (fig. 1) and installed several elevators (fig.'s 1-3; photos 3, 4, 6 & 7). Although substantially enlarging the building, the additions' careful replication of fenestration, bracketed roof overhang, deep frieze and scale minimized the visual impact. Neither the additions nor other minor changes, e.g., painting of the frieze and installation of the Cordes Printing Co. sign, have altered the building to such an extent that it no longer retains its integrity. While time does not permit, at present, further research into the design of the model elevators installed by Otis and investigation of their possible significance may be warranted. The building is presently occupied by the Cordes Printing Co.

Despite the alterations, the building appears much as it did in the 1890's (compare photos ## 1 & 2). The Conservatory, evocative of earlier, more prosperous times in Lucas, remains in good condition. Today, only the Conservatory and the mid-nineteenth century Campbell House (at 15th & Locust Streets) survive as unique legacies of Lucas Place's former glory.

PERFORMING ARTS:

"To sum it up, this is a building of which St. Louisans will and should point with pride as the cradle wherein was rocked our musical infants, figuratively speaking."¹⁰

Background

As the American frontier was pushed west across the continent, in

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each new settlement efforts were made to introduce an element of culture -- "the best of the civilized way of life...previously known."¹¹ Paralleling similar experiences throughout the "moving frontier," mid-nineteenth century St. Louis failed to accord the appreciation or support necessary to sustain any sort of musical organization for than a brief period of time. Even as late as 1878, one commentator lamented the regrettable state of the musical arts in St. Louis:

Many individual and collective efforts have been made to elevate the art of music in St. Louis. All have failed...although the wrecks of each enterprise have left here and there a solitary survivor, a conscientious devotee. A few such are yet struggling after the unattainable -- trying to introduce true music to the people, and to instruct the people only to like the best music.¹²

The beginnings of organized musical activity in St. Louis corresponds to the arrival of substantial numbers of German immigrants during the 1830's. The first known public performance by a St. Louis group was a concert presented by the Polyhymnia Society in 1845. The following year, the first choral society, called the St. Louis Sangerbund and limited to men, was organized. Still, at mid-century, locally produced musical offerings were meager.¹³

Significance

Such was the situation in 1844 when August Waldauer arrived in St. Louis. Born in 1826 in Landau, Germany, August Waldauer was the son of Leon Waldauer a professional musician. Little is known of his mother whose maiden name was Bach. The younger Waldauer began his musical training with his father and later studied with professional violinists Grisi and Wilhelm Bernhard Molique. In 1843, Waldauer immigrated to the United States. His professional debut in the U. S., at the French Opera House in New Orleans, was highly acclaimed.¹⁴

Waldauer's success in New Orleans quickly led to a position as violinist with the St. Charles Theatre Orchestra of that city. He was soon named conductor of both the St. Charles Theatre and, subsequently, the St. Louis Theatre (in St. Louis.) From 1844-51, Waldauer was a member of Ludlow & Smith's Theatrical Company which played the winter season in New Orleans and the summer season in St. Louis. Further associations with theatres in St. Louis followed including a position as manager of the popular Ben De Bar Opera House.¹⁵ National recognition of Waldauer's virtuosity as a musician and violinist came in 1851 when, as both solo violinist and orchestra member, he was selected to accompany the famous Jenny Lind on her popular U. S. tour.¹⁶

Although acclaimed for his musical proficiency, Waldauer's sig-

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nificance in the history of the performing arts in St. Louis arises from his contribution to the formation and growth of St. Louis' musical institutions and, in consequence, the cultural life of the City. While many helped to nurture these "musical infants," Waldauer's zeal, dedication, and tireless efforts distinguished him from others. His public-spirited advocacy on behalf of the performing arts spanned several decades and transcended his career as a talented performer. Throughout, his guiding principle and goal was that of "creating a demand for a higher standard of musical taste and knowledge in our community."¹⁷

Representative of the groups that benefitted from Waldauer's help was the Philharmonic -- an orchestra that he helped to found in 1859 composed of professionals and amateurs. Under the direction of Eduard de Sobolewski, Egmont Froehlich, and Waldauer, the Philharmonic performed regularly until 1870. Inactive for several years, it was resurrected by Waldauer and professor/conductor Abraham Isaac Epstein in 1893 as the St. Louis Amateur Orchestra and housed at the Beethoven Conservatory. The orchestra subsequently went through several changes of name and conductor eventually resuming the name "Philharmonic." Still composed of 18 talented amateurs, the Philharmonic Orchestra performs regularly today.

Another of Waldauer's important "infants" was the St. Louis Musical Union organized by Waldauer and flutist Dabney Carr in 1880. The City's first orchestra to be composed entirely of professionals, and financed by subscriptions, the Musical Union was conducted by Waldauer and presented a series of approximately six concerts per year over the winter season. The Musical Union Orchestra enjoyed increasing patronage and success, but, in 1890, forced by failing health to curtail his wide-ranging enterprises, Waldauer sold the Musical Union to the St. Louis Choral Society. Merged, the groups became the St. Louis Choral-Symphony Society and finally assumed the present name of the St. Louis Symphony Orchestra.¹⁹

Waldauer's interests extended to theatre and opera and he made significant contributions in both areas. Not long after his arrival in St. Louis, Waldauer began to translate and adapt German and French plays for the American stage. In 1852 his adaptation of Griselda was produced and received much acclaim. Other successful works in which he had a hand included Fanchon, The Pearl of Savoy, and The Little Barefoot. All were added to the American repertoire, were produced throughout the country, and enjoyed considerable popularity.²⁰

In 1877 Waldauer launched an amateur operatic troupe, the St. Louis Operatic Society, which provided an opportunity for students and graduates of the Beethoven Conservatory as well as other talented amateurs to produce and perform in operas. Although the Operatic Society appears to have flourished for only a few years, it was enthusiastically supported by the St. Louis public and prompted recognition of Waldauer's goal of creating a higher standard of musical taste among St. Louisans. In a

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glowing review of the 1879 season, the St. Louis Republican noted that:

Waldauer is the life and soul of the Society, and by the excellence to which he has brought it and the enthusiasm with which he has inspired it, he has proved himself a master musical organizer and director. Such a Society is the realization of a cherished dream of his life, and that his labor is given to it as a free-will offering stands to the credit of his zeal and public spirit in the cause of music...such services as his could not be purchased at any price...The object of the Society is to cultivate musical taste and indoctrinate our young society with high art ideas through the attractions and public advantages of the lyric drama.²¹

Waldauer's "zeal and public spirit in the cause of music" is exemplified in his long association with the Beethoven Conservatory. For more than 25 years -- from shortly after the founding of the Conservatory in 1871 until his death in 1900 -- Waldauer directed the Conservatory. During these years, he rigorously and diligently dedicated himself and the school to the highest standards of excellence in music education. With unswerving enthusiasm for the cause of the musical arts in St. Louis, he generously offered himself, the facilities and the faculty of the Conservatory to help support new musical organizations. While pursuing multiple interests, he applied himself to directing the Conservatory and earned a reputation as "(o)ne of the best known musical educators in the west."²²

During the final decade of his life, Waldauer suffered from poor health. Ultimately forced to curtail his activities, Waldauer chose to limit himself to the management of the Conservatory. In 1891 he commissioned the construction of the new Conservatory building at 23rd and Locust Streets. Together with Marcus Isaac Epstein, Waldauer continued to direct the Conservatory until his death in 1900. Marcus Epstein and his brother Abraham, who had become associated with the Conservatory by the 1890's, succeeded Waldauer as co-directors and oversaw the construction of the new Conservatory building in the City's rapidly growing west end in 1904-05. The Epsteins directed the Conservatory until it finally closed its doors in the mid 1930's.

The Beethoven Conservatory building merits listing in the National Register as it best represents August Waldauer's public spirited dedication to music and the performing arts. Although Waldauer's association with the building from 1891-1900 occurred toward the end of his career, at a point subsequent to his period of greatest professional achievement, former Conservatory buildings associated with the earlier stages of his career have been demolished. Buildings occupied by the Conservatory only

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after Waldauer's death have no connection with him.

Footnotes

1. St. Louis Globe-Democrat, 18 January 1918.
2. Ibid.
3. Landmarks Association of St. Louis, Inc., Landmarks Letter 21 (July 1986).
4. St. Louis Daily Record, various dates October 1890-December 1892.
5. Ibid.; James Cox, Old and New St. Louis (St. Louis: Central Biographical Publishing Co., 1894).
6. St. Louis Globe-Democrat, 24 January 1892.
7. "The City's Pride," St. Louis Post-Dispatch, 30 January 1892.
8. Architecture and Building 16 (February 1892).
9. "The City's Pride," St. Louis Post-Dispatch, 30 January 1892.
10. Ibid.
11. Louis B. Wright, Culture on the Moving Frontier (Indiana: Indiana University Press, 1955; reprint, New York: Harper & Bros., 1961), 12.
12. James W. Buel and Joseph A. Dacus, A Tour of St. Louis: or The Inside Life of a Great City (St. Louis: Western Pub. Co., 1878), 59.
13. William Hyde and Howard L. Conrad, eds., Encyclopedia of the History of St. Louis (St. Louis: Southern History Co., 1899), s.v. "Music in St. Louis," by August Waldauer; and Ernst C. Krohn, "The Development of the Symphony Orchestra in St. Louis," in Music Teachers' National Association: Papers and Proceedings of the 46th Annual Meeting, 1924, by the Music Teachers' National Association (Hartford, Conn.: MTNA, 1925), 74.
14. Hyde and Conrad, eds., Encyclopedia of St. Louis, s.v. "Music in St. Louis," by Waldauer; and Ernst C. Krohn, A Century of Missouri Music (St. Louis, MO: privately printed, 1924), 122.
15. Ibid. An article in the St. Louis Globe-Democrat, 10 December 1900, recalled Waldauer's "magnificent solo renditions."

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Footnotes, cont.

16. Hyde and Conrad, Encyclopedia of St. Louis, s.v. "Music in St. Louis," Waldauer.
17. Commercial and Architectural St. Louis (St. Louis, MO: Dumont, Jones & Co., 1891), 80; and Annual Catalogue of the Beethoven Conservatory of Music for the Year 1897-98 (St. Louis, MO: privately printed, 1897; reprint, St. Louis, MO: Cordes Printing Co., 1986), n.p. In the Charles A. Krone Collection in the Archives of the Missouri Historical Society, St. Louis, MO, is the following statement taken from "Recollections of an Old Actor," October 1906, p.29, in which Krone describes Waldauer as "...a man who as an artist was without reproach; a musician who pursued his art with unflinching rigor for the realization of the good, the true, and the beautiful, and whom I, when a young man, venerated as a high priest of his vocation..."
18. Ernst C. Krohn, "Some Notes on the Philharmonic Orchestra and Related Amateur Orchestras in St. Louis," Bulletin of the Missouri Historical Society IV (1948): 169-70.
19. Richard E. Mueller, A Century of the Symphony (St. Louis, MO: Knight Pub. Co., 1979), 13; and Ernst C. Krohn, "Development of the Symphony," MTNA: Papers and Proceedings, 79-80; and John Gecks, "A Musical Family," Bulletin of the Missouri Historical Society VI (1950): 163.
20. Hyde and Conrad, eds., Encyclopedia of St. Louis, s.v. "August Waldauer."
21. Republican (St. Louis), 11 May 1879; and Krohn, Century, 122.
22. W. S. B. Matthews, assoc. ed., A Hundred Years of Music in America (Chicago: G. L. Howe, pub., 1889), 715.

9. Major Bibliographical References

Annual Catalogue of The Beethoven Conservatory for the Year 1897-98. St. Louis: Privately printed 1897; reprint, St. Louis: Cordes Printing Co., 1986.

"The City's Pride." St. Louis Post-Dispatch. 30 January 1892.

Hyde, William and Howard L. Conrad, eds. Encyclopedia of the History of St. Louis. St. Louis: Southern History Co., 1899. S.v. "Music in St. Louis," by August Waldauer; and "August Waldauer."

Krohn, Ernst C. A Century of Missouri Music. St. Louis: Privately printed, 1924

Krohn, Ernst C. "The Development of the Symphony Orchestra in St. Louis." In Music Teachers' National Assoc.: Papers and Proceedings of the 46th

☒ See continuation sheet

Previous documentation on file (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # _____
- ☐ recorded by Historic American Engineering Record # _____

Primary location of additional data:

- ☐ State historic preservation office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☐ Other

Specify repository: _____

10. Geographical Data

Acreage of property Less than one acre

UTM References

A 115 71427000 4279540
Zone Easting Northing

C

B
Zone Easting Northing

D

☐ See continuation sheet

Verbal Boundary Description The nominated property occupies a lot in Block 919 of the City of St. Louis, fronting 80 feet on the north line of Locust Street by a depth northwardly of 155 feet to the south line of St. Charles Street; bounded east by Twenty-third Street and west by property now or formerly of Samuel H. Leathe.

☐ See continuation sheet

Boundary Justification

The boundary was drawn to include the entire city lot that historically has been associated with the nominated property.

☐ See continuation sheet

11. Form Prepared By

name/title Deborah B. Wafer

organization N/A date 3/17/88; rev. 11/14/88

street & number 4425 Laclede Place telephone (314) 652-3135

city or town St. Louis state Missouri zip code 63108

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Annual Meeting, 1924, by the Music Teachers' National Association.
Hartford, Conn.: M.T.N.A., 1925, 74-80.

Krohn, Ernst C. "Some Notes on the Philharmonic Orchestra and Related
Amateur Orchestras in St. Louis." Bulletin of the Missouri Historical
Society IV (1948): 160-73.

Mueller, Richard E. A Century of the Symphony. St. Louis: Knight Pub-
lishing Co., 1979.

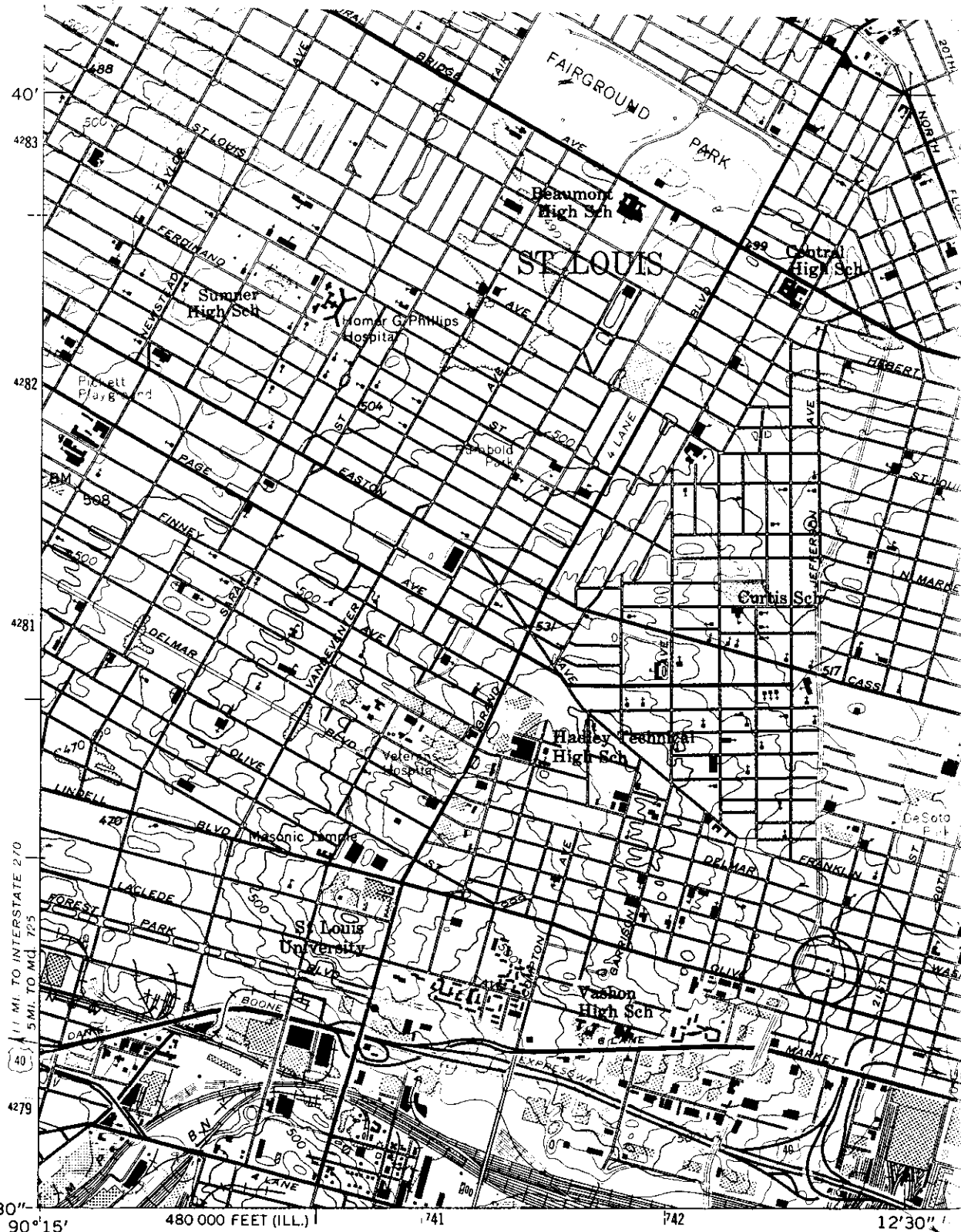
St. Louis Globe-Democrat. 24 January 1892; 18 January 1918.

"Summing up of a Success." Republican (St. Louis) 11 May 1879.

742700mE 4279540mN

BEETHOVEN CONSERVATORY ST LOUIS CITY, MO

(WEBSTER GROVES)
1961 III SE

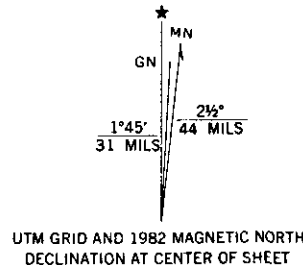


Mapped by the Geological Survey
Revised by the Army Map Service
Published for civil use by the Geological Survey
Control by USGS and USC&GS

Topography from planetable surveys by the Geological Survey 1930 and 1933. Planimetric detail revised from aerial photographs taken 1952. Field check 1954

Polyconic projection. 1927 North American datum
10,000-foot grids based on Illinois coordinate system, west zone and Missouri coordinate system, east zone
1000-meter Universal Transverse Mercator grid ticks, zone 15, shown in blue

Red tint indicates areas in which only landmark buildings are shown
To place on the predicted North American Datum 1983
move the projection lines 2 meters south and



There may be private inholdings within the boundaries of the National or State reservations shown on this map

FOR

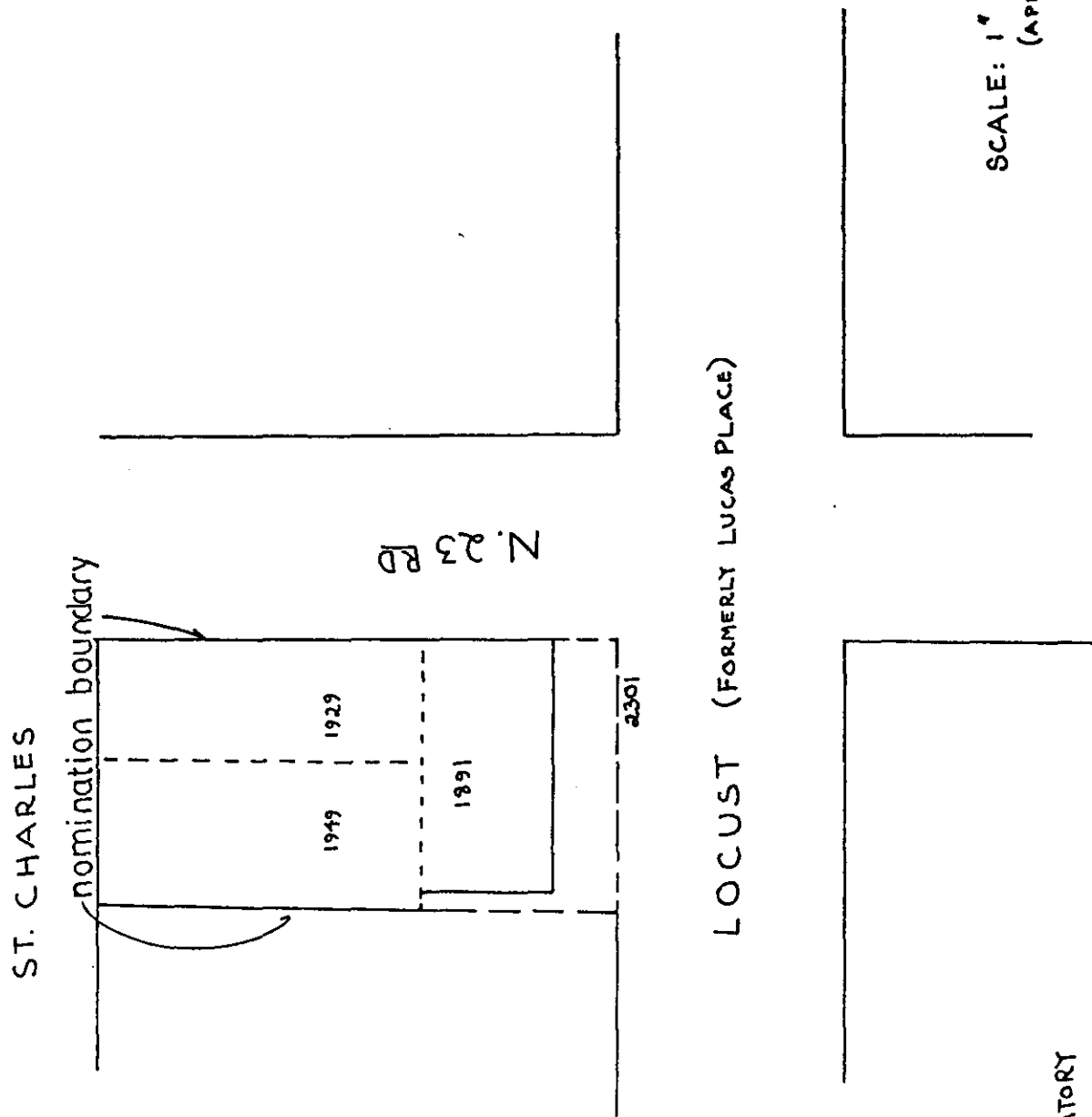


FIGURE 1
SITE PLAN
BEETHOVEN CONSERVATORY
ST LOUIS CITY, MO

ST. CHARLES

PRINT SHOP

WORK ROOM

ORIGINAL
BUILDING

DARK
ROOM

OFFICE

UP

OFFICE

N

FIGURE 2

FIRST FLOOR PLAN

LOCUST STREET

BEETHOVEN CONSERVATORY
ST LOUIS CITY, MO

SCALE: $\frac{1}{16}" = 1'-0"$
(APPROXIMATE)

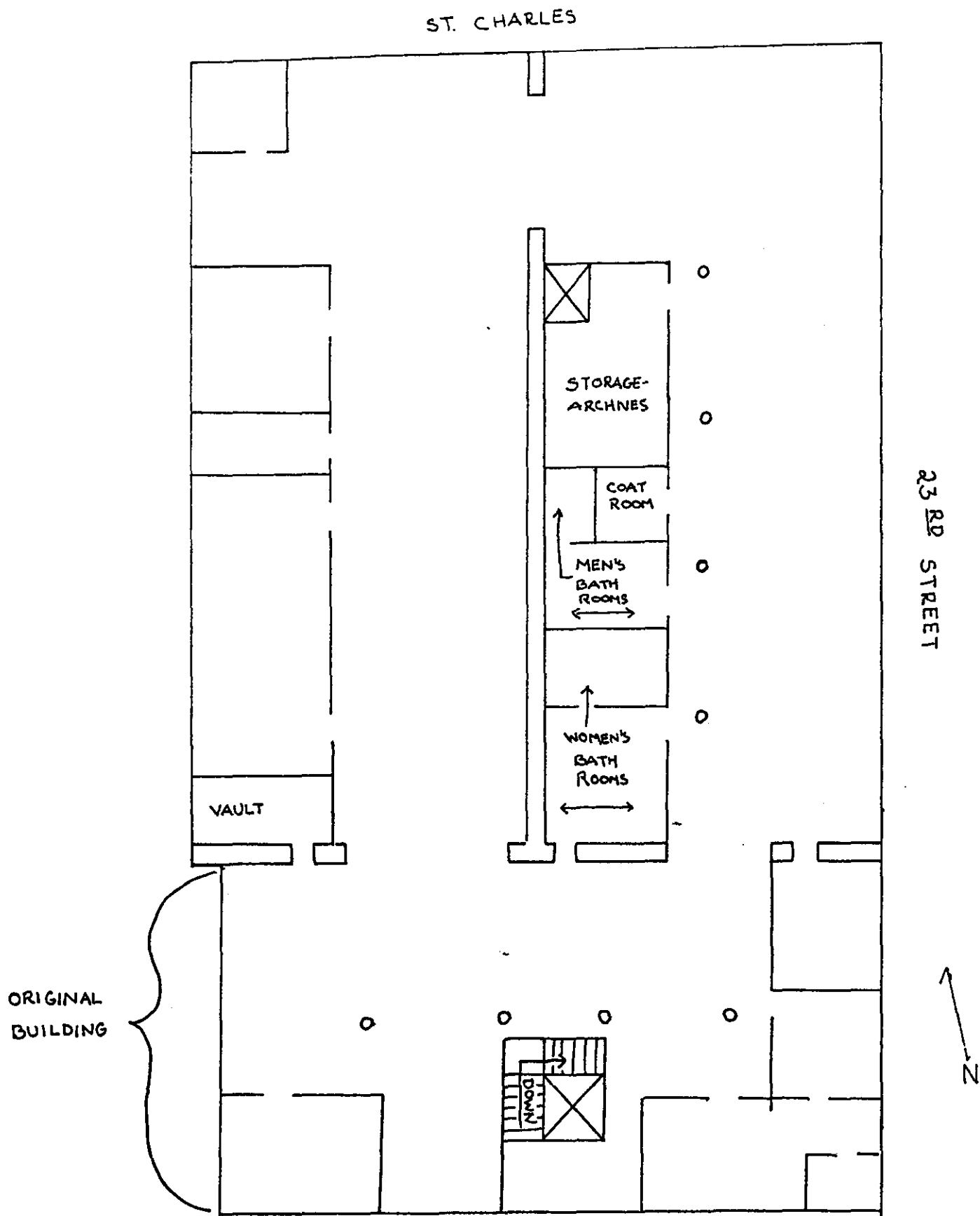


FIGURE 3
SECOND FLOOR PLAN
BEETHOVEN CONSERVATORY
ST. LOUIS CITY, MO

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

BEETHOVEN CONSERVATORY

Section number Photos Page 1

Photograph labels for Beethoven Conservatory, 2301 Locust Street, St. Louis,
Missouri

Beethoven Conservatory
2301 Locust Street
St. Louis, Missouri
Deborah Wafer
November, 1987
Negative location: 4425 Laclede
St. Louis, Missouri 63108

Camera facing north: main facade of building.
#1

Beethoven Conservatory
2301 Locust Street
St. Louis, Missouri
Deborah Wafer
Photocopy, December, 1987
Negative location: St. Louis Public Library
1301 Olive Street
St. Louis, Missouri

1895 view of primary facade, camera facing northwest.
#2

Beethoven Conservatory
2301 Locust Street
St. Louis, Missouri
Deborah Wafer
November, 1987
Negative location: 4425 Laclede
St. Louis, Missouri 63108

East elevation; camera facing northwest.
#3

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

BEETHOVEN CONSERVATORY

Section number Photos Page 2

Beethoven Conservatory
2301 Locust Street
St. Louis, Missouri
Deborah Wafer
November, 1987
Negative location: 4425 Laclede
St. Louis, Missouri 63108

Rear of building, camera facing south southwest.
#4

Beethoven Conservatory
2301 Locust Street
St. Louis, Missouri
Deborah Wafer
November, 1987
Negative location: 4425 Laclede
St. Louis, Missouri 63108

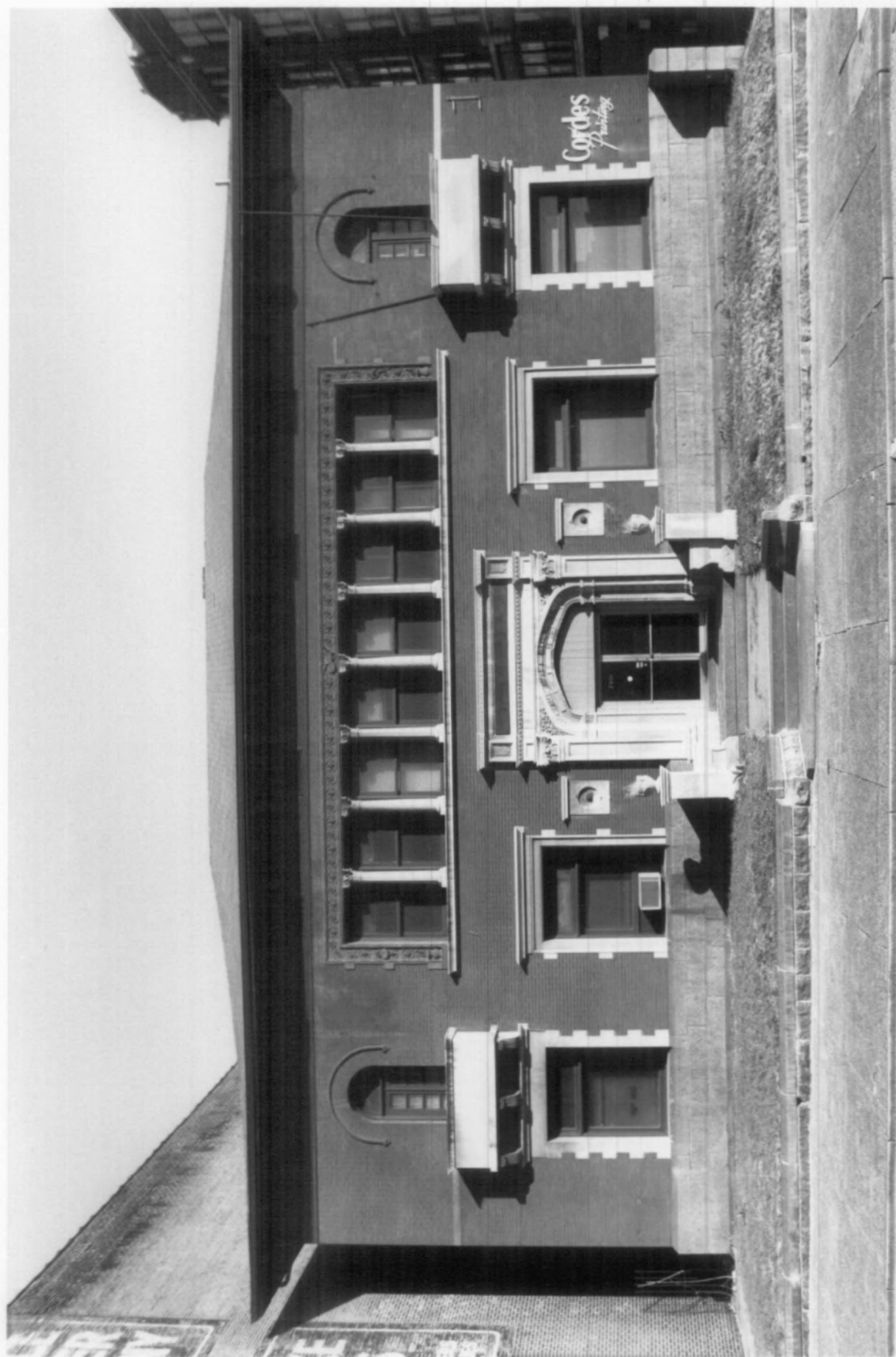
Interior, 2nd story, rear portion of original building. Camera facing west.
#5

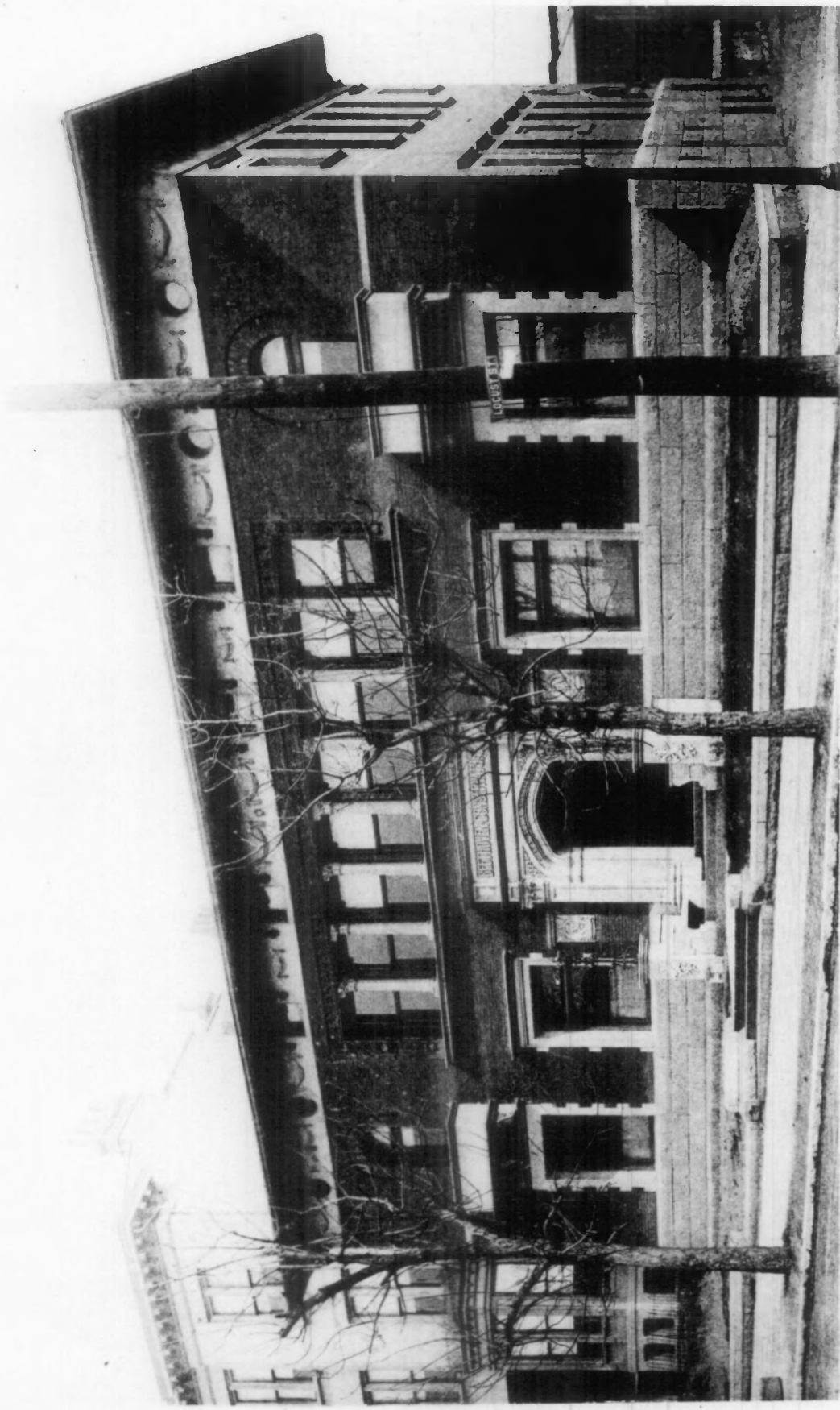
Beethoven Conservatory
2301 Locust Street
St. Louis, Missouri
Deborah Wafer
November, 1987
Negative location: 4425 Laclede
St. Louis, Missouri 63108

Interior, 2nd story, 1st addition; Camera facing north.
#6

Beethoven Conservatory
2301 Locust Street
St. Louis, Missouri
Deborah Wafer
November, 1987
Negative location: 4425 Laclede
St. Louis, Missouri 63108

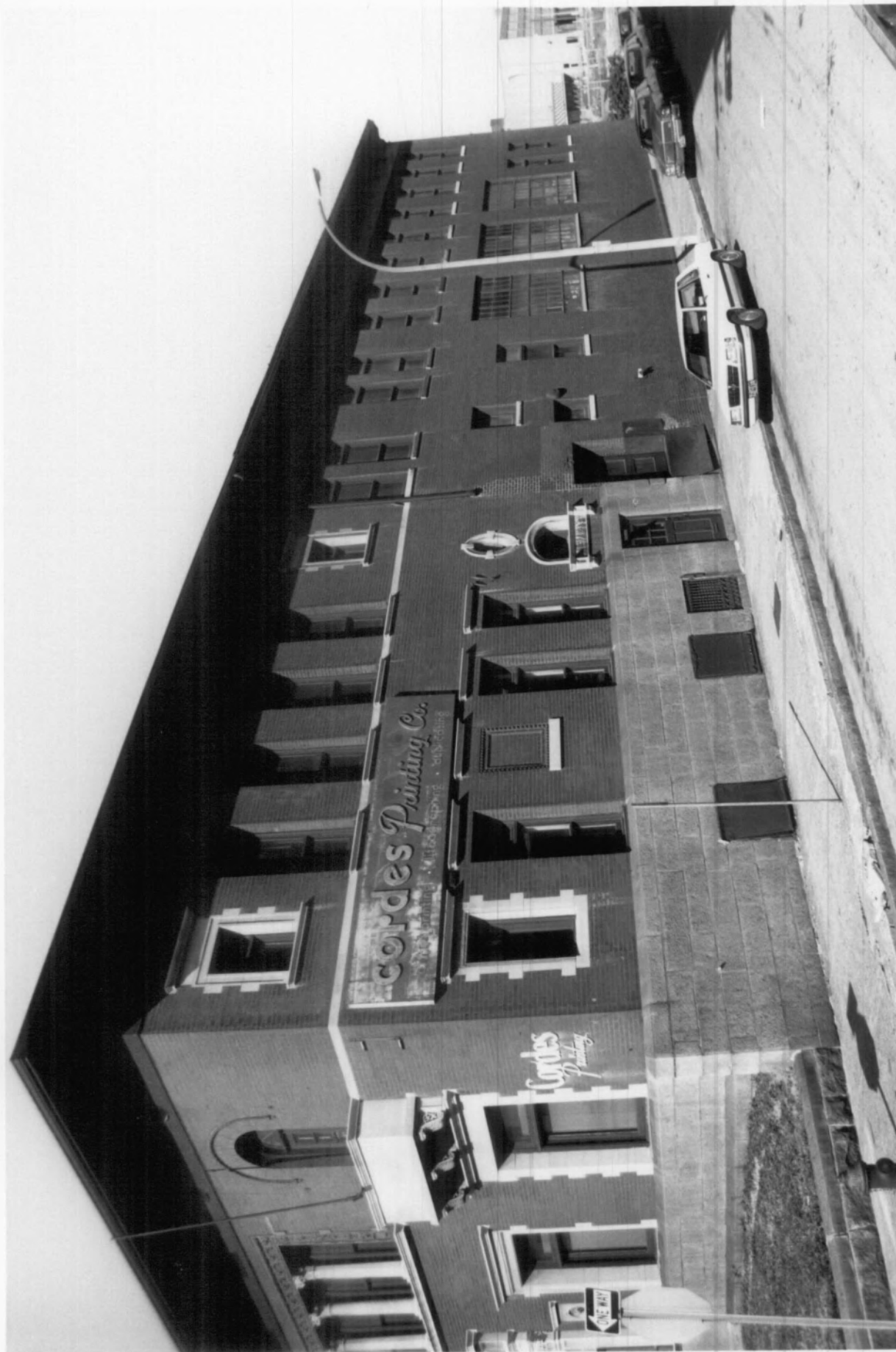
Interior, 2nd story, 2nd addition; Camera facing north (1949 addition).
#7





BEETHOVEN CONSERVATORY.
N.W. Cor. 23rd & Locust

1895











EXTRA
PHOTOS

