

EDITION 2021

DRESDEN MAGAZIN

Beauty as a way of life

MANY PEOPLE SIMPLY SAY
DRESDEN IS "BEAUTIFUL!"
WHY IS THAT SO?



CONCERTS ON THE RIVER ELBE

The city is celebrating several anniversaries. We take a look at the music highlights for 2021.

CAMPERS WELCOME

Travelling by caravan is all the rage. Dresden and the Elbland are perfect for it.



Dresden.
Elbland.

**DRESDEN'S NEW CENTRE:
A POWERHOUSE OF ART,
CULTURE & CREATIVITY**

Today, the city's creative heart beats where Dresden used to generate its electricity. According to DREWAG's (Dresden's public utility company) master plan, the former power station – which is an imposing industrial monument from the 19th century – has been transformed to house the Dresden State Operetta, the tjg. theater junge generation, the Dresden College of Music, the Heinrich-Schütz-Conservatory, the Heinrich-Böll-Foundation and many other creatives. What once was a central heating plant is now a coworking space and it also houses the fashionable restaurant "Kulturwirtschaft", which attracts visitors with its diverse menu and programme, and "Zentralkino", Dresden's central art house cinema. It is a pulsating urban quarter where all generations and cultures meet – a new magnet right at the heart of Dresden.

KRAFTWERK MITTE

Kraftwerk Mitte Dresden | Kraftwerk Mitte 1-32 | 01067 Dresden

Dear readers,

We completed this issue at the end of a rather unusual year. The Corona virus caused major disruption to our cultural, working and social lives – and 2021 will probably have its own surprises in store, too. Regardless of all that, though, Dresden will never fail to be worth a visit. The characteristics that, for centuries, have given Dresden the reputation for being one of Germany's most beautiful cities will continue to do so: its picturesque location in the Elbe Valley, the unmistakable skyline – thanks to its many architectural features – the outstanding concert programme and the city's famous museums with their magnificent art treasures.

"It isn't that easy to be as beautiful as you look," the actress Sharon Stone once said. She was referring to being a beautiful woman, but her observation can be applied to other things too. With that in mind, we are focussing this issue on the external and internal beauty of a city in general and on Dresden in particular (from p.10). The atmosphere and life that pulsates within a city are what make it beautiful. And Dresden is beautiful because of all the things you can do and experience there. No surprise, then, that there are plans for 2021 too. The

features on museums, exhibitions and concerts in the "Florence on the Elbe" should tempt you to want more. Let us show you that Dresden is particularly attractive in the open air with sports on the picturesque routes of the local running scene (p.51), the romance of camping in the centre of the city (p.44), magnificent views of the Dresden skyline (p. 13) and the spirit of adventure following Karl May's tracks, the famous author of Wild West novels, through the Lößnitzgrund (p. 48).

In 2021's music calendar (from p.30) there is no end to the highlights in the programme, which is ready to go. But if there should be changes, then you can learn something from Dresden's natives, as Jan Vogler explains in his personal tales (p.30). The audience is always ready for surprises, he says – all that matters is that it's going to be good. So, in that sense, whatever happens in 2021 Dresden will most certainly be beautiful.

We hope you enjoy reading.

Best wishes from the editorial team



#DresdenConvention

**MEETINGS
MOMENTS
MEMORIES**

Foto: Michael Bader

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Title illustration: Gisela Goppel

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For even more on
Dresden visit



dresden-magazin.com

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sachsen-barrierefrei.de



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EXCELLENT TOP-LEVEL RESEARCH

City of the future

Dresden has long been a **city of inventors**. The filter bag, the bra and tooth-paste were all born here and innovation continues today with over 200 patent applications filed annually by Dresden's Technical University alone. Yet the university is only one of a number of **top scientific addresses**. In Dresden, solutions for global challenges such as climate change are being developed: new types of e-mobility batteries, fuel made from plastic waste and a carbon concrete composite for more sustainable real estate are just three examples. Research, an innovative spirit and entrepreneurial flair have gone hand in hand to transform Dresden into a green-tech-city.

More information about this science
location: dresden.de/tomorrowhome



KUNSTHALLE IM LIPSIBAU

GERMAN DESIGN

Influenced by Bauhaus and Werkbund, **German design** attained worldwide significance at the beginning of the 20th century. But after the war, a divided Germany meant that the development of German design was different in the eastern and western parts of the country. Now, for the first time, and more than 30 years after Germany's reunification, the German design history of the post-war period is being examined in a **large, comprehensive exhibition**. The different ways of life on both sides of the Wall are clearly explained as well as the many parallels and cross-references that connected design in the East and West. At the same time, the exhibition wants to do away with simplifications. GDR design made of colourful cheap plastic opposed to cool functionalism in the FRG is an extremely clichéd picture of post-war German design.

15 Oct 2021-20 Feb 2022, Kunsthalle im Lipsiusbau,
Georg-Treu-Platz 1, 01067 Dresden, lipsiusbau.skd.museum/exhibitions/deutsches-design-1949-1989

*The "Senftenberger Ei": an
armchair with a foldable backrest
Design: Peter Ghyczy, 1968*

Photos: Heliathek/Tim Deussen; SKD, Gunter Binsack; Megapixel, cc by Adam R. Harvey and Jules LaPlace, 2019; Martin Forster (DML-BY)

DEUTSCHES HYGIENE-MUSEUM DRESDEN

Real Science-Fiction

Software programs that learn by themselves and virtual helpers are increasingly becoming an integral part of our everyday life – and are socially controversial. The **"Artificial Intelligence"** exhibition at the Deutsches Hygiene-Museum Dresden shows what we know now and takes a look into the future to try to find answers to urgent questions such as: What risks are associated with the use of algorithms and what potential do they offer? How do these technologies affect the right to self-determination, social justice and even geopolitical conditions? How do the immense energy and raw material requirements of digital technologies measure up to their real effects?

11 Sep 2021-28 Aug 2022, Deutsches
Hygiene Museum Dresden, Lingnerplatz 1,
01069 Dresden, dhmd.de



MEISSEN

CASTLE FESTIVAL

The Albrechtsburg Castle rises majestically from Meissen's landscape at the foot of the Elbe river. Germany's oldest castle is truly impressive. That alone is reason enough to visit the **Neuen Burgfestspiele (New Castle Festival)**, which will take place in the historic



castle courtyard from 12 to 27 June. The programme is impressive, too. Here are just three examples of what's on offer: the romantic **opera "Der Freischütz"** will be shown on 18 June – exactly 200 years to the day of its premiere at the Königliches Schauspielhaus Berlin (more on p. 26). The following day, the **Elbland Philharmonic Orchestra** presents unforgettable film themes with "Morricone and more". And on 21 June, the Leipzig actor Tom Pauls will present his light-hearted and steamy delights with a second edition of his baroque **love revue "Däschdlmäschdl auf Sächsisch"**.

neue-burgfestspiele-meissen.de

2021 DATES

FROM MARCH – 8 AUGUST

Fascinated by space?: The "To the Stars" exhibition explores distant galaxies
verkehrsmuseum-dresden.de

24 – 25 APRIL

"Harry Potter and the Chamber of Secrets" comes to the Kulturpalast with a film screening.
dresdnerphilharmonie.de

16 – 23 MAY

The Dixieland Festival Dresden 2020 and its 50-year-anniversary should have been a big party. Now, celebrations will take place in 2021.
dixielandfestival-dresden.com

6 JUNE

Dance in perfection: the three-part ballet evening "Playlist" celebrates its premiere on 6 June.
semperoper.de

26 JUNE – 31 AUGUST

The "Film Nights on the Elbe banks" in front of the famous silhouette of Dresden's old town are considered the most beautiful open-air cinema events in Europe.
filmnaechte.de

23 – 25 JULY

Bike shows, city rides, biker parades: fans of the cult machines get into the swing of things at Harley Days Dresden.
harley-days-dresden.de

8 OCTOBER – 14 AUGUST 2022

In the fast lane with 50 ccm: the Dresden Transport Museum is dedicating a special exhibition to the legendary Simson motorbike.
verkehrsmuseum-dresden.de

25 NOVEMBER – 24 DECEMBER

Germany's oldest Christmas market, the Dresden Striezelmarkt, opens for the 587th time.
striezelmarkt.dresden.de

Subject to change without notice. You can find current information in the events calendar
veranstaltungen.dresden.de



WINE, HIKING AND LEARNING

The hiking trail from Pirna to Diesbar-Seußlitz offers over 90 kilometres of wine knowledge. Starting in early 2021, wine hikers can stop at ten information points and – by scanning a QR code – find out about the history, sights and overnight accommodation using an audio guide. A further 20 stations are to be added.

weinwandern-sachsen.de



CULTURAL INDUSTRIES

ENJOY EATING IN STYLE

Eat out where Dresden's artists and actors meet at the newly opened restaurant Kulturwirtschaft at Kraftwerk Mitte's site. The 125-year-old store, which served as a social meeting place, has been impressively renovated. The restaurant presents a symbiosis of modern industrial charm and baroque excess. Golden chandeliers and ceiling chandeliers dating from 1830 set the stage for tables and chairs in industrial chic. Vintage tiles, large-format paintings and lavish plant arrangements round off the extravagant aesthetics. The menu includes down-to-earth dishes with regional products, cakes from traditional Dresden pastry shops and exquisite wines from the Saxon Elbe valley. A bar & cigar lounge has been set up in the salon. It is an informal place with an exclusive view of the Theatergasse street.

Kulturwirtschaft, Kraftwerk Mitte 16,
01067 Dresden, kulturwirtschaft-kuhnt.de

PRAETORIUS YEAR

It is not entirely certain whether the 450th birthday celebration of Michael Praetorius will take place in 2021. Although musicologists are now relatively unanimous that the composer came into the world in 1571 as Michael Schultheiss in Creuzburg near Eisenach, neither the year nor the day can be completely verified.

Nevertheless, the safe option here is to nominate 2021

as the Praetorius year: it is firmly established that the composer died in Wolfenbüttel in 1621, exactly 400 years ago. The writer of protestant church music, including the popular psalm setting of "Es ist ein Ros entsprungen", shaped an entire era. Praetorius was particularly fond of visiting Dresden, the Elbe metropolis, regularly. However, the musician spent a significant amount of time at



the Electoral Court only once, when Duke Heinrich Julius, regent of the principality of Braunschweig-Wolfenbüttel as well as Praetorius's employer, died in 1613. No music was allowed to be played in Wolfenbüttel during the year of mourning. The court conductor was granted leave of absence and was instead allowed to present his works in Dresden, where he clearly left his mark. His memory is still cherished today – not only in the anniversary year. In 2021 however, the Frauenkirche's chamber choir is planning four Praetorius concerts. The Museum für sächsische Volkskunst (museum for Saxon folk art) will host a spring (27 Mar) and a Christmas concert (28 Nov) with a Praetorius programme. And in January, the Dresdner Kammerchor (Dresden Chamber Choir) is hoping to record a CD that contrasts multi-choral compositions by the great man with works by the contemporary Danish composer Per Norgard – to show how modern Michael Praetorius still sounds 400 years after his death.

Photos: Holm Roehner/Kulturwirtschaft; Michael Schmidt

BETWEEN TWO APPOINTMENTS A CHAT WITH MAYOR DIRK HILBERT

CRISIS CAN TEACH YOU A LOT

Dirk Hilbert (FDP)
has been the mayor of
Dresden since 2015



Hello, Mr Mayor

Hello

Where are you right now?

In my electric car driving
to a city council meeting

Luckily, you've got a driver...

Oh yes. I can
work hands free

Or send text messages



Has your daily work routine changed
significantly since the outbreak of the
pandemic?

Definitely. Quite significantly
actually since March 2020

Suddenly, my diary was empty because
so many events had to be called off

So, work got less?

No! Instead, there were
lots of crisis meetings

That was quite different at
the beginning of 2020

Yes. We're spending a lot of time
overcoming this crisis

What are the main focus points?

How can we restart
culture and economy?

What does our financial future look like?

What is the most challenging
thing these days?

Patience and perseverance. Just
being active doesn't really help here

But?

The issues need to be worked
on with a lot of sensitivity

Our magazine deals a lot with the
beauty of Dresden. Can you still see
it when you are on your way to your
appointments?

Yes, if I'm not texting you, that is 😊

Sorry

No Problem. I particularly enjoy
the city when I'm cycling to the
townhall early in the morning

So many things are changing so
quickly at the moment. Will Dresden
ever return to the old "normal"?

What is "normal" anyway
in a big city like this? 🤔

Well, like it used to be

I think that the pandemic is going
to change many things in the long
run, too – tourism and how we
communicate for example

What would you like to happen in
the "new normal"?

I would be pleased to see that
we are keeping the awareness that
we are strong as a society, as it was
during the lockdown weeks

Because the challenges
won't get smaller

What exactly do you mean?

We have to tackle climate change.
Globally as well as locally

And keep growing economically
at the same time

Education, digitalisation and
integration are other key issues

Do you see Dresden in a rather
difficult or a rather good starting
position?

In a very good starting position.
Dresden is not only beautiful

Many of Europe's best thinkers
live and work here

But now I need to head off
to the next meeting

Ok. Thanks for the chat! And all the
best to you 🙏

MILITÄR
HISTORISCHES
MUSEUM
Dresden

Hitler's Elite Warriors? The Myth of the German Paratroopers



SPECIAL EXHIBITION
March 2021 – January 2022



So lovely!

Text Till Schröder — Illustrations Gisela Goppel

According to all the surveys, **Dresden is Germany's most beautiful city**. But is that true? And what is beauty anyway? Dresden holds the answers to these important questions. In search of an elusive quality

Imagine the scene: you're visiting Dresden, eating out in one of the many restaurants with your friends and everyone is talking about the city you're in. Suddenly, someone smiles and throws in a quote from Italian novelist Umberto Eco: "The people of Dresden don't ask you if you like the city. They tell you." The locals certainly seem sure of their city's popularity.

LITERALLY BEAUTIFUL

Finding Dresden beautiful is a tradition that goes way back. Ever since the Venetian artist Bernardo Bellotto, known as Canaletto, immortalised the city's skyline in his famous painting from 1748, the view has become something of an icon. Poets and thinkers were enchanted by its location in the Elbe valley. And in 1755, the art writer Johann Joachim Winckelmann exclaimed: "Dresden – where beauty was invented."

To this day, hardly any writing omits the description of it as the "Florence on the Elbe". Dresden's appearance is Mediterranean and it is rich in baroque architecture. The

magnificent Frauenkirche (Church of Our Lady), rebuilt with international donations, stands out from the cityscape silhouette. It is now a world-renowned symbol of reconciliation and reconstruction. And the sight of the neo-classical Semperoper is also familiar to many – not least from a well-known beverage advert. No surprise then that a city that boasts buildings like these sees itself as "beautiful". But can the beauty of a city really be reduced to a number of architectural monuments?

"THE PEOPLE OF DRESDEN DON'T
ASK YOU WHETHER YOU LIKE THE
CITY. THEY TELL YOU."

— Umberto Eco

And what is beauty anyway? Some say it is in the eye of the beholder. So, Eco's quotation adds a little zest to our imagined dinner party. A quick Google search for "Germany's most beautiful city" shows that the various top-ten-ratings disagree on which holds the first place. However, many of the names in those hitlists reappear and Dresden is often among them – which is in itself quite remarkable since Germany has some 80 major cities. There seems to be some agreement on what a "beautiful" city is. But what is "beauty"?

THERE'S AN OPPOSITE FOR EVERYTHING

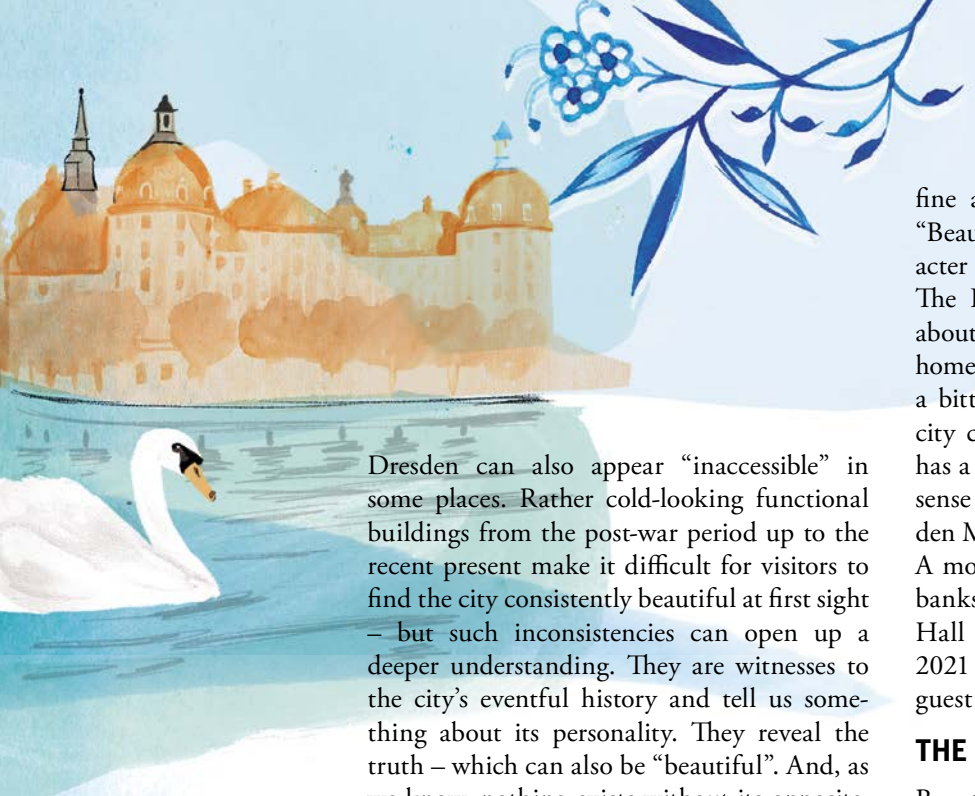
Philosophers have long since been concerning themselves with this question. Immanuel Kant, a philosopher of the Enlightenment, articulated one of the modern age's most well-known theses some 230 years ago. His most famous claim was that beauty was experienced as "disinterested pleasure". Many impressions can trigger pleasure, for example the sight of a lovingly prepared meal. However, there is an "interest" behind this kind of pleasure, in this example it is appetite. So that kind of pleasure is not "uninterested". Pure beauty is revealed when one simply pays attention to a beautiful thing and, in the best case, recognises a harmonious whole to which nothing can be added or taken away. This sometimes takes time and effort. Who of us hasn't experienced finding a highly praised work of art to seem rather inaccessible on first glance? But then, after a longer look, it starts to unfold a certain magic. —>

DANCING FOR TOLERANCE

What makes a society "beautiful"? This question may sound bizarre, but "beautiful" is often used when ethical or even political issues are at stake. "We think it's beautiful when people of all backgrounds are allowed to live their dreams and be together with the person they love," says Valentin Neumann. He is the spokesman for the Tolerave association, which has been organising the "Tolerade" since 2015. "Diversity and talking to each other – we think that's a beautiful ideal for a society." In 2019, around 10,000 people danced to DJs and their music on 17 trucks, not just in Dresden's hip Neustadt district, but also in the baroque old town. It was important to the organisers to bring the cosmopolitan nature of Dresden's club culture to as wide an audience as possible. Socially committed clubs use the trucks to draw attention to their cause. At the after-parties in the state capital's clubs, the inclusive and life-affirming activity continues. The DJs donate their fees to charity and in 2019, around 45,000 euros were raised for charitable causes.

In 2020, workshops and discussions were planned in addition to the rallies, but they fell victim to Corona along with the parade. For 15 May 2021, however, Tolerave registered a demonstration with 15 trucks again with the city. The hygiene plans and the theme are currently being developed. So, what will it be about? "Something concerning the future, for sure," says Neumann. And it will certainly be beautiful again.

Find all the up-to-date info at tolerave.de



Dresden can also appear “inaccessible” in some places. Rather cold-looking functional buildings from the post-war period up to the recent present make it difficult for visitors to find the city consistently beautiful at first sight – but such inconsistencies can open up a deeper understanding. They are witnesses to the city’s eventful history and tell us something about its personality. They reveal the truth – which can also be “beautiful”. And, as we know, nothing exists without its opposite. The contrast to what is perceived as ugly highlights what is beautiful all the more.

A city is not a work of art. In the absolutist age of a ruler like Augustus the Strong, it may have been designed with the attitude of an artist. Today, however, urban spaces are created in such a way that they ideally meet as many interests as possible. The aesthetic concern is only one of many. Nevertheless, if you are looking for beauty in a Kantian sense, Dresden is the place to be. The city is unusually rich in art treasures, which offer the opportunity to experience “disinterested pleasure” to the full.

The Gemäldegalerie Alte Meister (Old Masters Picture Gallery) is just one example and Fyodor Dostoyevsky moved to Dresden solely because of Raphael’s “Sistine Madonna”. The great Russian writer visited the city’s most famous painting over and over again. His answer to why he looked at it so often was: “So that I don’t despair of man.” His novels explore the dark, ugly and destructive sides of the soul. The light-filled counter-world of the

fine arts gave him the support he needed. “Beauty will save the world,” he lets his character Prince Myshkin proclaim in his novel *The Idiot*. Dostoyevsky left no kind words about Dresden, complaining of boredom and homesickness. However, he also suffered from a bitter lack of money there, something the city cannot be held responsible for. Dresden has a lot of beautiful things to counteract any sense of boredom (and this issue of the Dresden Magazine gives a few impressions of that). A monument honouring Dostoyevsky on the banks of the Elbe near the modern Congress Hall commemorates his 200th birthday in 2021 to connect the city with its famous guest – and with the love of beauty once more.

THE RELEVANCE OF THE ATMOSPHERE

Beauty has always been a concern for the people of Dresden. In the discussions about the authentic reconstruction of the Neumarkt square around the Frauenkirche church, some well-established and passionately expressed positions clashed with each other. Every era is represented here. Reconstruction in the style of the Renaissance and Baroque plus the perception of Dresden as a “Gründerzeit city” and the beautiful villa districts of Blasewitz and Weißer Hirsch along with the stylish streets of the Neustadt district are all worth visiting in their own right. The straightforward beauty of the Ostmoderne (East Modernism) also has its dedicated followers. And then there is the demand for more room for good contemporary architecture. In Dresden, “beautiful” is not just a rating, the adjective also expresses an attitude.

You can experience this attitude here. To do so, you have to come to Dresden and move around in the city. This is the only way to reveal the qualities that philosopher Alain de Botton finds in all cities that are considered beautiful. Such a city offers the right balance between order and variety. There is a lot to discover in Dresden, and its picturesque location on the Elbe means that it is easy to navigate. Then there are the popular districts such as the Äußere Neustadt which are lively and vibrant, full of attractive places such as cafés, restaurants and small shops. They all have “atmosphere”. Today, architects

and urban planners increasingly use this term to describe the beauty of a city. According to philosopher Gernot Böhme, “atmosphere means that what is just the everyday and natural for the inhabitant and what the native constantly produces with his life, but what is only noticeable as a characteristic to the stranger.” This characteristic is difficult to define. But one thing is certain: a “beautiful” city has it in abundance.

UMBERTO ECO WAS WRONG

Surveys show that tourists value Dresden as a “beautiful (baroque) city with flair”. So, can a marketing expert define “flair”? Peter Pirck, managing director of Brandmeyer Stadtmarken-Monitor, smiles when asked this question. “You’ll have to ask the architects,” he says. His market researchers ask people how much “beauty” or “flair” they attribute to a city. “And the respondents usually know exactly what is meant by these terms.” By the way, on a scale of 1 to 10, the statement “Dresden is a very beautiful city” achieved such high approval ratings in Brandmeyer’s surveys that it came first among Germany’s most beautiful cities. So, you could say that Umberto Eco was a little mistaken. It is not the people of Dresden who claim that their city is pleasing. It’s the visitors who have been telling them for many centuries right up to the present day.

THE FIVE MOST BEAUTIFUL VIEWS OF THE CITY

Views of Dresden are beautiful – especially if you choose the right angle

1 The most famous one is the “Canaletto View”, named after the paintings of the artist Bernardo “Canaletto” Bellotto. The Venetian’s easel stood on the right bank of the Elbe river below the Augustus Bridge. From there, guests of the **Elbsegler**, a maritime-inspired beer garden at the Westin Bellevue Resort, can enjoy the artist’s view of the baroque backdrop.

2 The **Frauenkirche** has a 67-metre-high tower which you can climb and which stands out in particular in the view. It offers a fascinating vista into the alleys of the old town, but also far beyond them too.

3 Did you know that there are two cable cars to take you to some great viewpoints? The suspension railway is the oldest of its kind in the world. It takes its passengers from Pillnitzer Landstraße to a mountain station, which is also called “Schöne Aussicht” (beautiful view) because of its panoramic view. The **Café Schwebebahn** below the observation tower offers a sweetener to the magnificent view with its coffee and cakes.

4 Also in the Loschwitz district, the funicular can take passengers up to the “balcony of Dresden”. There, the **Luisenhof restaurant** has been welcoming its guests for more than 100 years with some home-style cooking and an uplifting view.

5 Closer to home, but still above the rooftops of Dresden, you can enjoy a drink at **Felix, the popular rooftop bar** on the centrally located Postplatz square. The rooftop terrace provides a perfect frame for Dresden’s Zwinger, the palacial complex.



More about Dresden’s rooftop bars at dresden-magazin.com

“DRESDEN – THIS IS WHERE BEAUTY WAS INVENTED.
NOTHING BUT RIVER AND MEADOWS – IN THE
MOST DELICATE COLOURS AND FAIRY-TALE LIGHT.”

— Johann Joachim Winckelmann



A work of art and its place in time

The world-famous Historic Green Vault is a total work of art in itself and even the locals have an intimate relationship with it. We talk to **Marion Ackermann**, the director general of Dresden's State Art Collections (SKD)



Marion Ackermann, director general of the Staatliche Kunssammlungen Dresden (SKD), in front of the display case in the Historic Green Vault which was robbed in 2019.

Can you briefly describe what, in your view, defines the Historic Green Vault?

— It is the staging of the objects in the rooms that makes the Historic Green Vault so unique. The idea for this synthesis of the arts came from Augustus the Strong himself, a passionate collector of artistically crafted treasures. He designed the sequence of rooms and the presentation of the objects in order to enjoy his treasure art, but also to impress high-ranking guests. The mirror effects of the walls increase the splendour from room to room, which then reaches its brilliant climax in the Jewel Room.

That's exactly where the burglary took place on 25 Nov 2019. You showed the empty robbed display cases afterwards. Why?

— The burglary of the Historic Green Vault affected us deeply. During the theft – which involved a high degree of criminal energy – jewellery of inestimable artistic and cultur-

al-historical value was stolen. Fortunately, most of the jewellery is still here. We have deliberately decided to present the affected display case empty as it is for the time being and to show the remaining objects in two neighbouring display cases to let people have a space for their emotions. A digital display element tells our guests the whole story – it was important for us to deal openly with this event.

How do visitors react to the empty display case?

— The presentation has caused some very emotional reactions, especially among the local public. At the same time, our guests are very interested in and grateful for the information we have provided, especially with the digital guide. This shows us once again how much people identify with our collections and how important it is to strengthen trust through open communication.

How do you recommend dealing with "fractures" or breakages like this in beautiful objects and spaces?

— In order to keep historical consciousness alive, we need to remember. The traces of past events – both glorious and terrible – are the bearers of our memories. When we look at the Dresden Residenzschloss (Royal Palace), we find meticulously reconstructed rooms, but in other areas we can still clearly see the traces of the Second World War. This coexistence is very important to us. Not least because of our responsibility towards the younger generations. We need to concern ourselves with remembering the past in its entirety.

Photo: picture alliance/dpa/dpa-Zentralbild/Sebastian Kahmert

ALWAYS AN EXPERIENCE



Photo: Oliver Killig



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Dresden's magic in numbers

Numbers reveal many things – even those that are hard to measure. Here are our twelve facts on why beauty is at home in the “Florence on the Elbe”



60 galleries and venues can be found in Dresden. For example, the Galerie Gebrüder Lehmann, which has represented the artist Eberhard Havekost, who died unexpectedly in 2019, since 2002.



1907 the year **toothpaste** was invented in Dresden by the German pharmacist Ottomar von Mayenburg.



3 **Three gifts for Cinderella** possibly the most beautiful fairytale film of all time, was filmed at Moritzburg Castle near Dresden.



2 periods of Bernardo Bellotto's life, also known as “**Canaletto**”, were spent in Dresden. He gave us the world-famous Canaletto view which shows the beauty of the baroque Dresden in 1748, in which much of today's Dresden can still be seen.

2001 the Kunsthof Passage was completed. **The blue house** is striking. Like a play of rain, water pours through the bizarre rain gutters which run across the façade to then be collected in a water basin.



1998 the year that **the Funds Dairy** in Dresden was included in the Guinness Book of Records as the most beautiful dairy shop in the world.



20,000 pieces make up the **porcelain collection** in the Dresden Zwinger museum.



1.8 Dresden's Großer Garten (Grand Garden) measures **1.8 square kilometres** – a masterpiece of landscape art. At its centre is the summer palace built in 1680 to a design by Johann Georg Starke.



371 **hairdressing salons** are listed in Dresden's Yellow Pages. The Ressel hairdressing salon Am Rathaus 5, founded in 1898, is the oldest.

5,000 YEARS That's the age of the make-up box from the **Schwarzkopf Collection** in the German Hygiene Museum.



18,500 **people** work in Dresden's cultural and creative industries.



132 golden enamelled figures decorate **the court of Delhi** with 5223 diamonds, 189 rubies, 175 emeralds, 53 pearls and a sapphire in the in the Grünes Gewölbe (Green Vault).

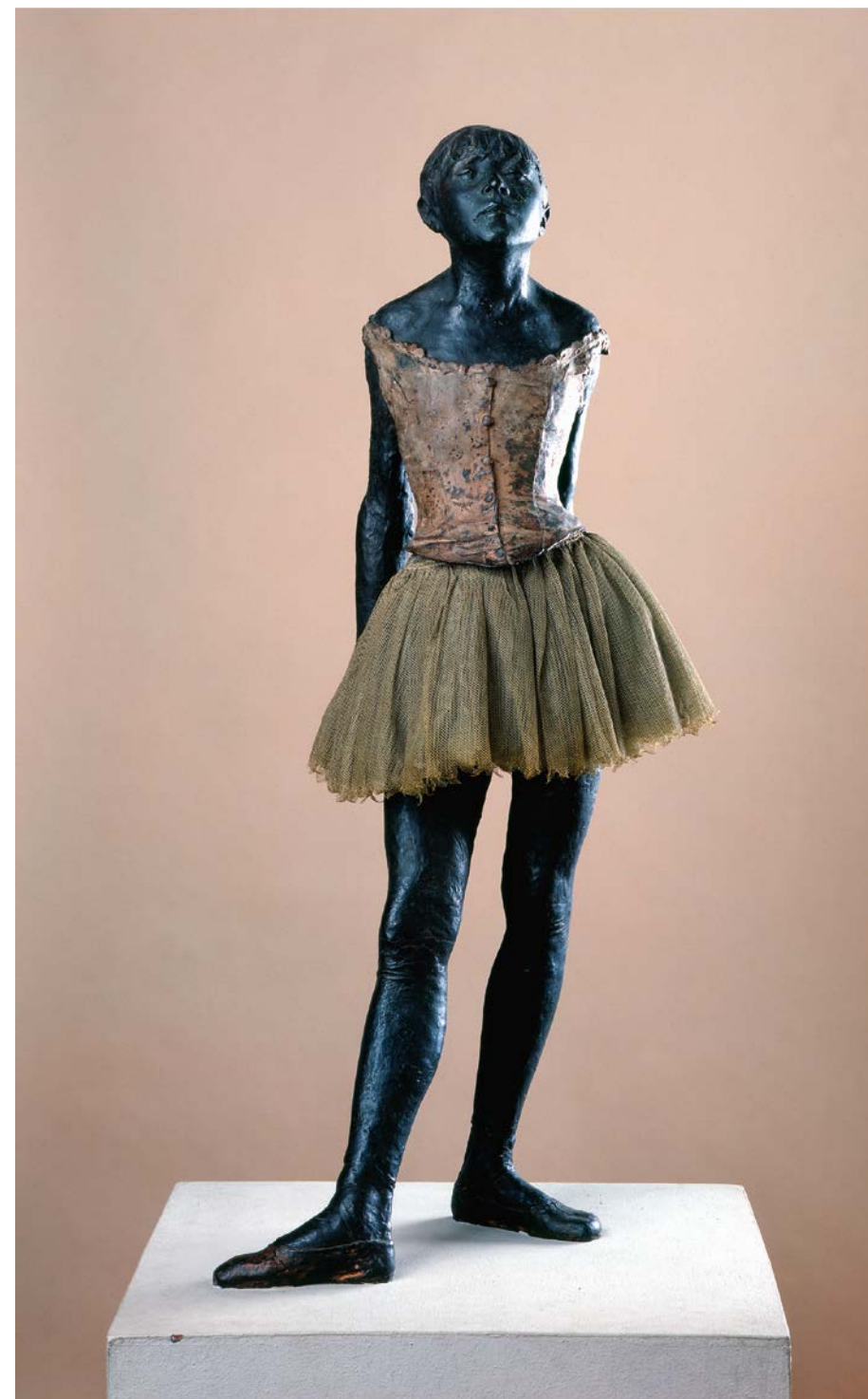


Eternal Moments

Photos *Felix R. Krull*

For as long as anyone can remember, the people of Dresden have been closely intertwined with their city's history. Even to this day, the great art treasures are central to their lives. For visitors to the city, the past and the present melt into a compelling unity. Here are four creative reflections:

Sculpture, right page: Little Dancer Aged Fourteen, 1878/81; Edgar Degas, Paris 1834-1917; bronze, tulle; height 104 cm; Skulpturensammlung, inventory no. ZV 3680 © Staatliche Kunstsammlungen Dresden. Photo: Jürgen Karpinski



*In about 1880, Edgar Degas created his “**La Petite Danseuse de quatorze ans**” (“Little fourteen-year-old dancer”). The dancer Marie van Goethem stood as a model for the 98-centimetre-tall wax figure. She was 14. The original is at the National Gallery of Art in Washington. Twenty-nine bronze casts were sent to museums worldwide – including the Skulpturensammlung (Dresden Sculpture Collection).*

Left picture: **Cindy Hammer** began her studies at the Palucca University of Dance, Dresden, at the age of 11. Today she is a successful freelance dancer and choreographer. The tension and concentration that you can feel in the body of Degas' sculpture are part of her life too.

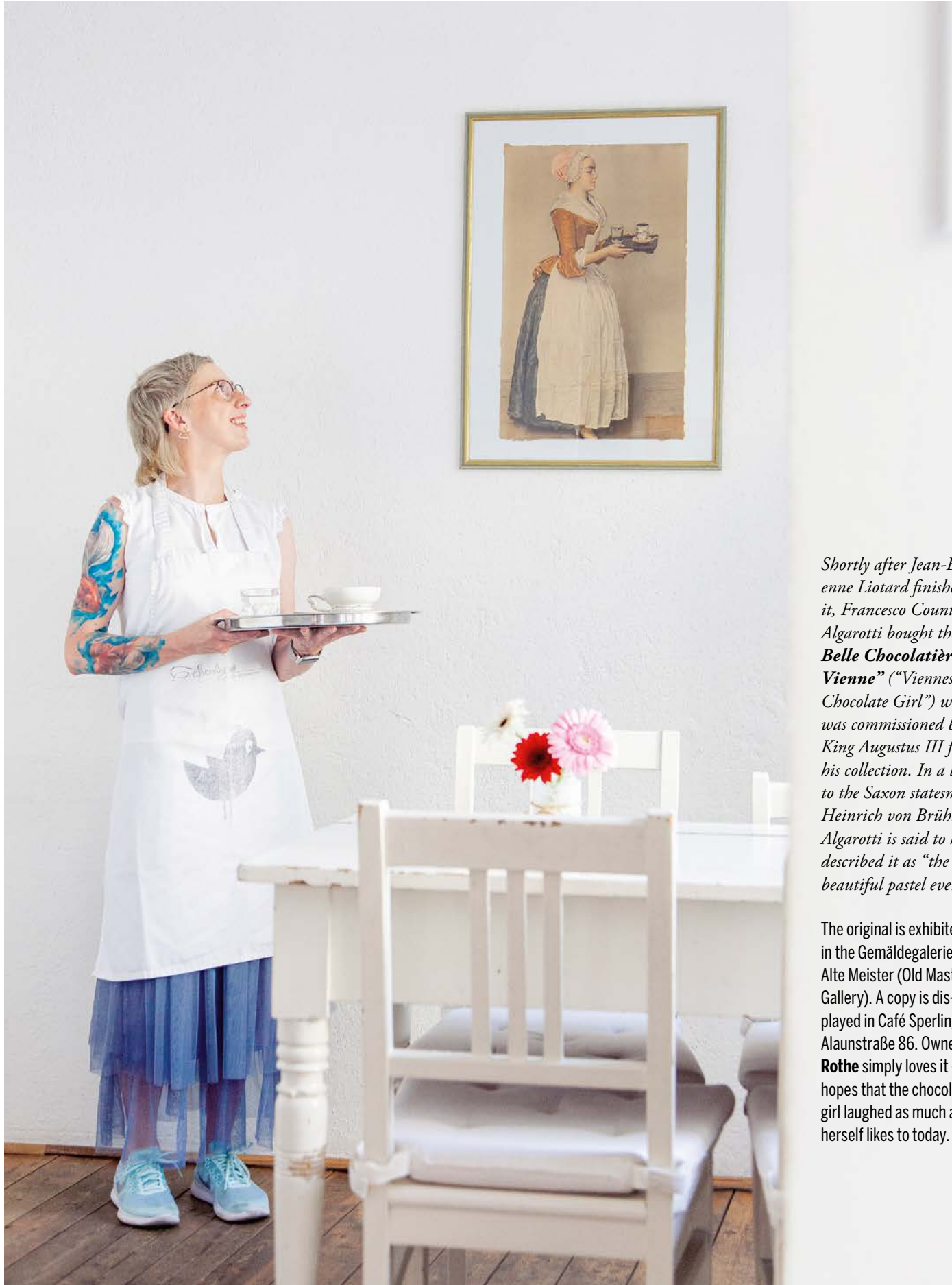
The fact that Raphael's "Sistine Madonna" is exhibited in the Gemäldegalerie Alte Meister (Old Masters Picture Gallery) in Dresden's State Art Collection (Staatliche Kunstsammlungen Dresden) is due to King Augustus III, who purchased what is perhaps the most famous painting of the Italian Renaissance in 1754. Even today, it is like a magnet pulling thousands of culture lovers into the Saxon state capital.

Right picture: like Mary and Jesus in the biblical story telling of the flight from King Herod's soldiers in Egypt, Fatima Alhassan also found refuge in Dresden after the terrorist militia "Islamic State" had advanced to her hometown of Deir ez-Zor in Syria. **Fatima** sees fear in the eyes of Raphael's Madonna. "Every time the bombs were falling, all the mothers held their children like this." In the photograph, Fatima's son **Amjad** is four months old.



Painting, left page: 'The Sistine Madonna, 1512-13; Raphael (Raffaello Santi); Urbino 1483-1520 Rome; detail; oil on canvas; 269.5 x 201cm; Gemäldegalerie Alte Meister, gallery no. 93; © Staatliche Kunstsammlungen Dresden, Photo: Eslei, Klut





Shortly after Jean-Étienne Liotard finished it, Francesco Count of Algarotti bought the “**La Belle Chocolatière de Vienne**” (“Viennese Chocolate Girl”) which was commissioned by King Augustus III for his collection. In a letter to the Saxon statesman Heinrich von Brühl, Algarotti is said to have described it as “the most beautiful pastel ever seen.”

The original is exhibited in the Gemäldegalerie Alte Meister (Old Masters Gallery). A copy is displayed in Café Sperling on Alaunstraße 86. Owner **Julia Rothe** simply loves it – and hopes that the chocolate girl laughed as much as she herself likes to today.

Pinturicchio’s “**Portrait of a Boy**” (c. 1480) testifies to the Renaissance painters’ interest in making the character of the sitter visible in their gaze and posture. It is not clear whether the boy displayed in the Gemäldegalerie Alte Meister (Old Masters Picture Gallery) today is the young Raphael or a patrician child.



Painting, left page (wall): The Chocolate Girl, about 1744/45; Jean-Étienne Liotard, Geneva 1702-1789 Geneva; pastel on parchment; 82.5 x 52.5 cm; Gemäldegalerie Alte Meister, gallery no. P161 Painting, right page: Pinturicchio, Portrait of a Boy; poplar wood, 50 x 35.4 cm; Gemäldegalerie Alte Meister; © Staatliche Kunstsammlungen Dresden, Photo: Elke Estel/Hans-Peter Klut



In the eyes of 13-year-old **Felix Nicolás Gillitzer**, too, is a mixture of concentration and alertness. He needs both for his hobby, archery.

BEAUTY MATTERS IN DRESDEN

Beauty works wonders – and Dresden's citizens know it. In their pursuit of fine clothes, smooth skin and inner balance, they seek out the experts who have been practising their craft for decades.

10 addresses visitors need to know

1 Atelier Mühlenbeck
Dresden women like to visit Eva Mühlenbeck before special occasions. The trained costume designer not only provides tailor-made advice, but also the dream dress for a wedding, the opera and business.
eva-muehlenbeck.de
Görlitzer Straße 30
01099 Dresden-Neustadt

2 Atelier HUTkunst Japée
Oscar Wilde knew it. "In our age," he said, "unnecessary things are absolutely necessary." Hat artist Jaqueline Peevski's creations prove exactly that point and they are truly the crown of any wardrobe. To cap it all, they have such seductive names as Ophelia, Moulinrouge and Anmut.
hutkunst-japee.de
Bautzner Straße 6
01099 Dresden-Neustadt

3 Corinna Aurelia
In her studio, Corinna Aurelia Garbe works gold, silver, diamonds, precious stones and Saxon topaz into the finest head chains, earrings, necklaces and rings. Each unique piece is arresting.
corinna-aurelia.de
Sebnitzer Straße 26
01099 Dresden-Neustadt

4 Prüssing & Köll
Since 1892, Dresden's gentlemen have dressed here. Today, managing director Franziska Rüpprich combines the English Hanseatic traditional style with a modern touch.
pruessingundkoell.de
Heinrichstraße 5, 01097 Dresden-Neustadt

5 Königreich Dresden
"Royal wealth" really lives up to its name: the exclusive spa near the Church of the Three Kings, uses products from the French luxury brands Payot and 35-herbal oils, along with gemstone balms and healing packs – it is pure relaxation guaranteed.
koenigreich-dresden.de
Königstraße 17, 01097 Dresden-Neustadt

6 Schwebebad
Those who want to relax completely, choose Samadhi. The term, originating from Sanskrit, means superconsciousness. You cannot reach this state by will – you can only experience it. Floating on the highly concentrated, body-warm brine solution helps you to get there.
schwebebad-dresden.de/floating
Schützenpl. 14, 01067 Dresden

7 Rasul at the day spa
Not far from the Altmarkt, you can experience an old oriental wellness treatment under an Arabic domed roof: during the Rasul ceremony, different kinds of mud with healing properties are applied to the body.
dayspa-am-altmarkt.de
Dr.-Külz-Ring 15, 01067 Dresden-Altstadt

8 Die Haarmanufaktur
This hairdressing salon is considered one of the best in the city. Not least because owner Susann Schwanebeck is surrounded by a top team of scalp experts, stylists, barbers and make-up artists.
haarmanufaktur-dresden.de
Tolkewitzer Str. 38a
01277 Dresden-Striesen

9 MEDITA Dresden
When Cornelia Groß opened the first yoga center in Eastern Germany 20 years ago, some people smiled at the idea. Today, her unique five-module concept of Pilates, Yoga, Ayurveda, natural cosmetics and wellness is in demand as much as it is appreciated.
medita-dresden.de
Würzburger Straße 14
01187 Dresden-Plauen

10 Tanzschule Weise
Although the time of the big balls, of the Cotillon and Charleston are over: in Dresden's oldest dance school, you can still glide around in style on parquet flooring. Why not try a bit of Hip Hop and Jumpstyle, too?
tanzschule-weise.de
Schandauer Straße 60
01277 Dresden-Blasewitz

OSTRA
GEHEGE

FRIEDRI
ADT

DRESDEN-
MITTE

ALTSTADT

HAUPTBAHNHOF

NEUSTADT

JOHANNSTADT

BLASEWITZ

GROSSER
GARTEN

DRESDEN-
STREHLEN

DRESDNER HEIDE

WEISSER
HIRSCH



REVOLUTIONARY AND TRENDSETTING

The world premiere of Carl Maria von Weber’s “Freischütz” – both the first German national opera and the first Romantic music theatre par excellence – celebrates its 200th anniversary on 18 June 2021. The Semperoper Dresden and the Carl Maria von Weber Museum commemorate the work with special exhibitions and the resumption of the production by Axel Köhler

Text Ronald Klein

Photos: Semperoper Dresden/Matthias Creutziger

It wasn’t love at first sight. In 1812, Carl Maria von Weber complained in his diary: “I have never been to a place where we were so miserably received by the inhabitants.” He continued: “Dresden won’t see me again!” However, a few years later, the artist’s anger seemed to have blown over. When the Saxon court official Heinrich Carl Graf Vitzthum von Eckstädt was tasked by Friedrich Augustus I to establish a German-language music theatre department, Weber was offered the job. He took up the post in 1817. Due to the lack of a German-language repertoire, German versions of French works were usually performed. But that was soon to change...

Weber envisioned an opera of his own, which could compete in quality with his Italian colleagues’ works. Only a short time later he engaged the lawyer, author and journalist Friedrich Kind as his librettist for the “Freischütz”. The idea for the opera can be traced back to 1810, when the composer came across the “Ghost Book” by Friedrich Laun and Johann August Apel, a schoolmate of Friedrich Kind. Weber was particularly taken by Apel’s story “Der Freischütz”. It is set in the woods not far from the Bohemian town of Taus. The protagonist is known for his marksmanship but has not been very successful in shooting recently. The pressure on him grows when he is supposed to impress his future father-in-law at a competition.

The natural surroundings of Dresden-Hosterwitz inspired the writing of the score. From 1817, the composer spent the summers there to conduct the court concerts for the king at the nearby Schloss Pillnitz (Pillnitz Palace). “Carl Maria von Weber appreciated the rural surroundings,” says Romy Donath, who has been director of the Weber Museum in the artist’s former home since 2020. The composer’s meticulous diary entries formed the basis for reconstructing the modesty of Weber’s home. “The house was furnished

Johann August Apel’s “Der Freischütz” fascinated Carl Maria von Weber to such an extent that he transformed the novella by the Leipzig writer into a Romantic opera in three acts.

very simply. There was even a goat shed,” Donath explains. “He found peace, relaxation and a muse for composing here.” Accompanying the permanent exhibition which illustrates Weber’s work, regular chamber music concerts take place in the garden as well as special exhibitions from June to December to commemorate the opera’s 200th anniversary. And the silhouette animation film “Composing while walking”, produced in 2020, can be viewed all year round. This 13-minute-film by Dresden animation filmmaker Klausjörg Herrmann artfully outlines Weber’s years in Dresden and his work on the “Freischütz”. The inspiration for the “Freischütz” can also be traced in

THE “FREISCHÜTZ” WAS CELEBRATED
AS THE FIRST GERMAN NATIONAL OPERA
IMMEDIATELY AFTER ITS PREMIERE

Hosterwitz on foot: Weber’s walks went through dense forests and misty valleys. The “Freischütz” is characterised by the contrast between an eerie atmosphere and a cheerful country and hunter’s life. It was not premiered in Dresden, however, but in Berlin in 1821. Karl von Brühl, general director of the Königlichen Schauspiele (Royal Theatre), acquired the rights to the opera as early as in 1817, which was initially titled “Die Jägersbraut” (“The hunter’s bride”).

The date of the premiere on 18 June was anything but coincidental – it was the sixth anniversary of the Battle of Waterloo. Napoleon’s defeat against the allied troops under the English General, the Duke of Wellington, led to the end of French power in Europe.



CARL-MARIA-VON-WEBER-MUSEUM

Dresdner Str. 44
01326 Dresden
museen-dresden.de
Wed-So, Holidays 12-17 pm

**Special exhibition
200 years
“Der Freischütz”**

June to December 2021
**The silhouette anima-
tion film “Composing
while walking”** for young
visitors by Klausjörg
Herrmann can be viewed
all year round. You can
read how the film was
produced at
dresden-magazin.com.

SEMPEROPER DRESDEN

Theaterplatz 2
01067 Dresden
semperoper.de
“Der Freischütz”
13, 15, 20, 24, 25 May,
21 and 26 June,
7 July 2021

**Exhibition on 200 years
of “Der Freischütz”**
Vernissage 13 May 2021,
4 pm

OUT INTO THE NATURE

**The Carl-Maria-von-
Weber route:**
numerous vantage points
offer an impressive view
of the city.

The Malerweg:
from Pirna to
Liebethaler Grund stop,
where the 112-kilo-
metre-painters' trail
starts.



Photos: Semperoper Dresden/Matthias Creutziger; Caroline Barluis (painting)

Although Weber shifted the plot to the period after the Thirty Years' War, he still met the Romantic zeitgeist, which regarded nature and especially the forest as a place of longing and made German identity the subject of discussion. No political slogans were necessary for this. Nevertheless, the German-language libretto provoked euphoric reactions in the audience. Reviews published immediately after the premiere described the “Freischütz” as the first German national opera. “There has never been a more German musician than you,” Richard Wagner is said to have said devoutly at Weber’s grave. The philosopher and music theoretician Theodor W. Adorno also appreciated the work and benevolently emphasised that “the German element” was not compromised by “nationalistic sentiments”.

Weber conducted his “Freischütz” in Dresden a few months after the premiere, before the opera was acclaimed in Paris and London, among others. Despite the international triumph, the

**WEBER'S CLAIM WAS NO
LESS THAN TO RAISE THE LEVEL
OF GERMAN OPERA TO AN
ADEQUATE HEIGHT**

work always remained connected to the Saxon metropolis despite its numerous new productions. Among them are some historically significant dates. On 31 August 1944, the Semperoper closed with the “Freischütz” half a year before it was destroyed by a bombing raid. On 13 February 1985, after reconstruction, the house opened again with Weber’s classic opera. In 2015, Axel Köhler staged a new version, which is also featured in the 2021 anniversary programme. His reading also takes a critical look at Romantic ideals and questions social hierarchies and antiquated rituals. The

revival will be accompanied by a mixture of installation art and theatrical performances at the Semperoper. “In this exhibition we want to trace Dresden’s history of reception of Weber’s ‘Der Freischütz’ in a variety of ways,” says Elisabeth Telle of the Semperoper’s historical archive and the person responsible for the exhibition concept. Alongside the upcoming special exhibitions at the Weber Museum, the composer’s aesthetic significance will also be honored. In the “Freischütz”, the orchestra emphasises psychological connections in the sound – a practice that Richard Wagner eventually made his own. “Weber’s claim was no less than to raise the level of German opera to an adequate level. Within a very short time he succeeded in doing so, not least by building up a professional opera choir, which has been in existence for 203 years without interruption,” explains Telle.

“The true genius does not become an imitator of the strange in admiration of the strange, but only receives the beautiful impulse to find new paths,” Carl Maria von Weber noted in the summer of 1817 shortly after his arrival in Dresden. The composer thus expressed his admiration for his contemporary Italian colleague Luigi Cherubini. In retrospect, it becomes clear that Weber’s statement also applied to himself.

INTERVIEW

Being human without being alienated

The **Dresden Romantic period** (ca. 1815 to 1845) made the city more middle-class. You can still feel this period of time today

What significance did Dresden have during the Romantic period?

— Dresden Romanticism wasn’t rebellious like Jena’s early Romanticism around 1800, it was bourgeois. In Dresden, people did not come up with a philosophical utopia of being human without alienation but wanted to turn this ideal into a real idea of life through poetry and music. That gave this Romanticism the reputation of being trivial. This is still a problem in Germany today, where concepts and ideas that are entertaining are perceived and dismissed as unartistic.

Who were the Romantics who worked in Dresden or visited the city?

— Among the leading figures were Ludwig Tieck from Berlin, who lived in Dresden on the Altmarkt square between 1819 and 1841 and hosted legendary reading evenings. Friedrich Kind wrote the libretto to Carl Maria von Weber’s opera “Der Freischütz”. Writers such as Fanny Tarnow and Madame de Staël were also present. In Dresden, too, Romanticism was unthinkable without women writers, salon hostesses and a female reading public. Dresden was also a place of transit for older Romantics like Friedrich Schlegel.

What legacy has Romanticism left behind in Dresden?

— Romanticism made the city more middle-class. Forms of conviviality were established alongside courtly ceremonies. It was less stiff and formal, but accessible and oriented towards the arts – salon-like. The Kügelgenhaus Museum where the painter Gerhard von Kügelgen, who was a friend of Caspar David Friedrich, used to live is worth visiting. Those who prefer things a little wilder and more obviously romantic should make a small detour to Scharfenberg Castle near Dresden for a walk in the footsteps of E. T. A. Hoffmann. By the way, the writer Ossip Kalenter published the best book about the city called “Das goldene Dresden” as early as 1922. Barely 70 pages long, it contains everything Dresden was known for – the ideal combination of art, architecture and nature. Tourists who are looking for just that are very welcome in Dresden to this day.



Martin A. Völker (born 1972) has a doctorate in aesthetics and cultural studies. He lives in Berlin as a publicist and cultural manager. In 2006, he published a collection of texts on the Saxon Romantic Louise Brachmann (1777-1822): “Gebunden sind die Flügel der Gedanken” (The wings of thought are bound).

ROCK AT THE MUSIC FESTIVAL



The celebrated cellist Jan Vogler has been the artistic director of the music festival since 2009.

First, soloist Yuja Wang had to cancel at short notice. One day before the concert, Patricia Kopatchinskaja, who had been engaged as a replacement, also dropped out. And when Jan Vogler, the artistic director of the music festival, had to announce Kit Armstrong as the replacement on the evening of the performance, he didn't see disappointment on the audience's faces as he had expected, but rather relaxed smiles. Armstrong got a lot of applause and Vogler saw the "proof that the audience is open to surprises".

This anecdote from 2019 shows that the Dresden public has learned one thing above all in the more than four decades of the music festival: to be surprised. Even if an unexpected virtuoso does not suddenly appear on stage, it is still part of the event's tradition that classical music is thought of as broadly and openly as possible here – including world music, jazz and even rock music.

14.5. – 12.6.2021

This openness has been a feature of the music festival since its first season in 1978. Founded on the basis of a decision by the highest GDR authority, Real Socialism wanted to "prove how free and open it is", explains cellist Vogler, who has been responsible for the programme since 2009. The GDR once invited top international orchestras like Karajan's Berlin Philharmonic from the West, but now Vogler is striving for the greatest possible stylistic diversity and will have rock legend Sting perform in Dresden in 2021.

It is a long-standing and fine tradition that the music festival always has a motto. This year it is "dialogues" where the participants are to conduct "Dialogues" with each other. To this end, Vogler has invited the Hong Kong Philharmonic Orchestra, one of the best Asian orchestras, but also more well-known names in this country such as Sir Simon Rattle with his London Symphony Orchestra and the Philharmonic State Orchestra Hamburg

under Kent Nagano. The jazz trumpeter Till Brönner, the internationally celebrated chansonnière Ute Lemper, the Senegalese griot (West African singer and storyteller) Pape Diouf and the jazz-pop pianist Jamie Cullum will be testing out how open the classical audience is.

The motto "Dialogues" could hardly fit our current times better. During the Corona crisis, people were forced to withdraw. The 2020 Music Festival have to be cancelled, while artistic and social life came to a standstill. "As a result, the quality of dialogue, which is so important in society but also has a prominent role in music, has somewhat taken a back seat," says Vogler, who hopes to revive these dialogues not only at the Dresden Music Festival 2021 or in the arts, but also beyond. It is a good tradition to be working in.

14 May – 12 June 2021, musikfestspiele.com

UNCLASSICAL

Dresden's festival audience is used to surprises. The 2021 music year will have some experiments up its sleeve, too. Here are two examples

Text and Interview Thomas Winkler

30TH TONLAGEN FESTIVAL BECOMES INTERDISCIPLINARY AND POLITICAL

15.4. – 2.5.2021

Mr Lobeck, you have been the artistic director of the biennial Tonlagen Festival since 2019. You probably don't remember the premiere in 1987, back then as the Dresdener Tage der zeitgenössischen Musik (Dresden Contemporary Music Days)? — I was still very young, but I actually attended the festival even back then. I can't really remember individual performances, but I can remember very well that the audience fascinated me. I think I was honestly surprised at how many exciting, cool people there were in the GDR.

And they all met at Neue Musik? — Yes, because back then, in the founding years of the festival, New Music in Dresden wasn't just a niche. When Udo Zimmermann founded the Dresdner Zentrum für

zeitgenössische Musik (Dresden Centre for Contemporary Music) in 1986 and organised the Dresdener Tage der zeitgenössischen Musik the following year, the festival was very open to different themes simply because of its international aspirations – and because it built bridges to drama, visual arts and dance. In this interdisciplinary approach, political issues were also discussed – often between the lines, as was usual in the GDR, but sometimes surprisingly openly.

Still, the interdisciplinary approach remained intact even after the fall of the Wall. — It was always essential and should always remain so. I also started here with the aim of broadening the festival's spectrum. New music will

continue to be at the centre, but we also want to focus on hybrid formats and an expanded concept of time-based art. What is meant here is not only the play with time, but also that art positions itself in time, that it is indeed contemporary. The themes are rather different from those of the late 1980s; today it is about social, ecological and digital transformations.

How political will the 30th edition of Tonlagen be? — It will inevitably be political, too. Even before Corona, we had planned "pause" as a theme. John Cage's famous piece "4'33'" immediately springs to mind, but the Pause, the not sounding, the not being because of, the interruption as a state in which new

energy is being generated, is generally an exciting and important aspect. With Corona's compulsory break and the questions of "What next?", our theme has now taken on a whole new meaning with which we want to attract our audience, whether it's up on the hill in Hellerau or at events in the city.

Is the Dresden audience of today also open to such themes and ideas? — Absolutely, because it is above all an interested and curious audience. Those are the best conditions for new music, which can, after all, also be exhausting because it often pushes the limits.

15 April – 2 May 2021, hellerau.org/de/festival/tonlagen/

Photos: Marco Grob/Dresdner Musikfestspiele; Stephan Floss/HELLERAU

Moritz Lobeck was born in Dresden in 1972 and grew up there. He was a curator at the Wiener Festwochen for a long time before joining the Europäisches Zentrum der Künste Hellerau (European Centre for the Arts Hellerau) as programme director for music and media in 2018.



THE SOUNDS OF DRESDEN

Interviews Thomas Winkler — Illustrations Bente Schipp

ÄTNA

1 *If you had to describe your style in one sentence, what would it be?* — One audience member once said: Ätna is dancing and crying. We like that. **2** *What is important to you when you make music?* — We enjoy being fully immersed, then it's like meditation in a trance. **3** *Dresden is a good place for music because...* — ... there's a great network of artists of all kinds there and so many places where you can develop ideas. **4** *Which area in Dresden has had the strongest influence on you?* — First there's Neustadt because of its high cultural and intercultural density. Then Pieschen and Plauenscher Grund. **5** *Can you hear Dresden in your music?* — We often use recordings of Dresden's original sounds in our concerts. They can be controversial demonstrations or animal sounds, for example. **6** *Where do you prefer to perform in Dresden?* — All the concerts we have given in Dresden have been at great venues: Festspielort Hellerau, Jazzclub Tonne, Societaetstheater, Scheune, Schauburg, objekt klein a and Beatpol. **7** *What do you hope for in 2021?* — We hope to make up for all the cancelled concerts and festivals for our new album "Made By Desire". During the Corona lockdown, we started working on new material for the next album. However, it is still written in the stars as to when it'll be ready. There will also be a remix album curated by the Dresden label Uncanny Valley.



Rapper Alphonzo, pop singer-songwriter Ansa Sauermann and the extremely danceable electro-pop duo Ätna might not be the best fit for the Semperoper. But they are a perfect match for Dresden. The musicians are united by a common dream

ANSA SAUERMANN

1 *If you had to describe your style in one sentence, what would it be?* — In one beautiful sentence: pop-driven, rock-heavy and bluesy. **2** *What is important to you when you make music?* — There is one notion that I won't accept: 'You can't do it like that!' Quite the opposite. I try things out and then make a decision with all I've got – body and soul. **3** *Dresden is a good place for music because...* — ... it has everything to offer from jazz to blues, rock and pop to metal and hip-hop. Dresden's cosiness takes the pressure off and spurs you on at the same time. **4** *Which area in Dresden has had the strongest influence on you?* — Dresden's Neustadt most of all. I worked there for almost eight years as a barman in various bars. Now I'm firmly rooted in Neustadt.. **5** *Can you hear Dresden in your music?* — I think you can basically hear every musician's home, in one way or another. In my song "Tal der Ahnungslosen" (Valley of the Clueless), however, the reference to Dresden is very direct. **6** *Where do you like to perform most in Dresden?* — Our best concert so far was in the Scheune. The most beautiful club in Dresden in terms of its atmosphere is the Beatpol. Unfortunately, my band and I haven't played there yet. It's still at the top of my list. **7** *What do you hope for in 2021?* — Since the tour for my last album "Trümmerlotte" in 2020 sadly had to be cancelled, I'm looking forward to being able to play live again. I hope that festivals will happen again in 2021.



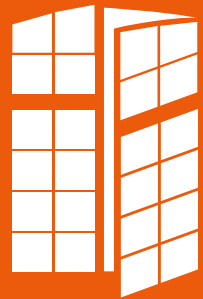
"THERE'S NOTHING LIKE PERSONAL CONTACT WITH OTHER PEOPLE AT THE CONCERT. NO LIVESTREAM CAN REPLACE THAT."

ALPHONZO

1 *If you had to describe your style in one sentence, what would it be?* — Rap, sometimes dirty, sometimes reflective. **2** *What is important to you when you make music?* — Nothing. The only important thing to me is that I make music. **3** *Dresden is a good place for music because...* — ... a lot of talented musicians live and work here. I have my roots here and look forward to touring, but also to coming home. Unfortunately, Dresden presents itself mainly through so-called high culture, i.e. opera, orchestral music and classical music. However, this city's music scene has so much more to offer. **4** *Which area in Dresden has had the strongest influence on you?* — Definitely Neustadt and the Hechtviertel. I lived in both neighbourhoods for a long time. Three or four times a week I would go to the clubs there and check out all kinds of bands. **5** *Can you hear Dresden in your music?* — Probably not very much. But I was born and raised here, so this city and my background certainly show up in some form in the way I speak or think. In one song I describe my childhood, which I spent in the prefab buildings of Reick. **6** *Where do you like to perform most in Dresden?* — I feel most comfortable in the Chemiefabrik. Apart from that, I've always enjoyed playing at the Groovestation or the Ostpol. **7** *What do you hope for in 2021?* — Playing live. 2020 was a complete catastrophe for all musicians, I also had to cancel lots of concerts. But there's nothing like the direct contact with other people in a concert. No livestream can replace that.



EXHIBITION HIGHLIGHTS 2021



Wordlessness.
Falling Silent Loudly
Japanisches Palais
16.4. – 1.8.2021

Bellum et Artes.
Central Europe
in the Thirty Years' War
Residenzschloss
21.5. – 16.8.2021

Johannes Vermeer.
On Reflection
Gemäldegalerie
Alte Meister
4.6. – 12.9.2021

Children's Biennale 2021
Japanisches Palais
18.9.2021 – 27.2.2022

Dreams of Freedom.
Romanticism in Russia
and Germany
Albertinum
2.10.2021 – 6.2.2022

German Design 1949–1989.
Two Countries, One History
Kunsthalle im Lipsiusbau
15.10.2021 – 20.2.2022

Staatliche
Kunstsammlungen
Dresden

Layer by Layer

Domino dice were invented 85 years ago, as an affordable confectionery for everyone to enjoy. Today, it is a firm fixture in the Christmas cuisine.

Text Kirsten Niemann — Photo Meike Bergmann — Styling Natasha van Velzen

The chocolate bar's outer layer is unassuming, but the taste is exceptional: the delicate crunch when you bite into it, the pleasant, moist consistency, in which sour fruit is combined with the sweetness of marzipan and the tart flavour of gingerbread. Before it arrived, there was nothing like it. Instead of the usual chocolate and truffle praline, Dresden chocolatier Herbert Wendler invented a compact layered confection, made with cheaper ingredients that tasted surprisingly good – and most people could afford it. That was in 1936, at a time when the precious raw ingredients were not always available. During the Second World War, the chocolatey treat was like an emergency ration when food was scarce – and it was easy to carry it in your pocket. It gave Christmas a touch of luxury even during those trying times, too.

Dr. Quendt turned the Domino dice into a success story

Today, Domino dice are a staple for every Christmas platter. Unfortunately, Herbert Wendler did not live to see the success of his creation. The war destroyed his factory. From 1952 to 1972, Wendler was in production again until the GDR regime seized his business. Only after the fall of the Wall did he resume his business, at the age of 80. But it was unfortunately without success – only six years later, he had to file for insolvency. Later, the pastry company called Dr. Quendt Backwaren, which took over Wendler's company, turned the Domino dice into a success story. Dr. Hartmut Quendt not only had a soft spot for Christmas confectionery –

he already had a specially developed machine that allowed him to produce his speciality, a biscuit called Russian bread, in large quantities. This also made mass production of the small gingerbread treat possible. Nowadays, there are as many recipes as there are bakeries. "The Dresden original, a registered Saxon speciality, is without doubt becoming more and more popular outside of Dresden as well. Last year, demand increased again enormously, after our Domino dice emerged as the winner in a consumer test on television," says Dr. Quendt's spokeswoman Claudia Heller.

Connoisseurs distinguish between the "fine" and the "finest" Domino dice

Herbert Wendler used a layer of sour cherry instead of apple jelly and marzipan instead of the cheaper persipan substitute. Connoisseurs have always distinguished between the "fine" and "finest" dominoes. The decisive factor is real marzipan. It is made from high-quality almond kernels and not from the similarly tasting but cheaper apricot kernels used for persipan. The gingerbread layer consists of elaborate stored dough: this is kept for weeks or months before being processed. And then let's not forget the high-quality dark chocolate with at least 60 percent cocoa content, which cracks so seductively when you bite into it.

- INGREDIENTS**
Gingerbread dough
22 eggs, 125 g sugar
1 teaspoon cocoa powder
1/2 teaspoon ammonium bicarbonate
200 g flour, 1 pinch of salt
2 teaspoons gingerbread spice
fruit layer
6 sheets gelatine
380 ml cherry jam without fruit pieces
100 ml water
marzipan mass
300 g raw marzipan
100 g icing sugar (sieved)
1 teaspoon rum
chocolate icing
350 g dark chocolate

RECIPE

1 Soak the gelatine in cold water and stir the cherry jam with the cold water until smooth. Pour 2 tablespoons of this mixture into a small bowl, cover and chill. Squeeze the gelatine and heat it up with the cherry mixture until the gelatine dissolves. Important: the mixture must not boil! Once the gelatine has dissolved, place the mixture in a mould lined with cling film. Fill up to 20 x 25 cm and put in the fridge for at least 5 hours.

2 For the gingerbread layer, beat the two eggs with the sugar. In a second bowl, mix the flour, cocoa, ammonium bicarbonate, gingerbread spices and salt. Sift this into the egg mixture and mix. Cover the baking tray with baking paper, spread the mixture on top and bake for about 15 minutes at 170 degrees in a fan oven and let it cool down completely. Cut off the crispy edges. Then spread the cherry mixture that has been set aside on the gingerbread and cover with the jelly layer.

3 Mix the marzipan paste with the rum and icing sugar. Roll out the mixture between two sheets of baking paper to the size of 20 x 25 cm and place on the jelly plate. Cover everything and put in the fridge for 1 hour.

4 While the chocolate melts in a bain-marie, take the plate out of the fridge and cut it into equally sized cubes. Finally, carefully cover the cubes with chocolate using two cake forks.



You can watch a video for the recipe and how to make it at [dresden-magazin.com](https://www.dresden-magazin.com)

Mr Wippler, there is a wide range of sweet pastries that come from Dresden: Domino dice, Christmas Stollen, Russian bread, the “Eierschecke”-cake ...

— Yes, in Dresden we do indeed have a wide variety of bakery and confectionery products. And we are proud of that. This tradition must be seen in its historical context. The Saxons’ love for coffee and cake is almost legendary. We “Coffee-Saxons” were forever mocked as “cake-munchers”. The famous “Zum Arabischen Coffe Baum” café and restaurant in Leipzig is one of Europe’s oldest coffee houses and it can be found in Saxony. It was first mentioned in 1556. The coffee house culture established itself among us Dresdeners at the beginning of the 19th century.

Why has the sweet art of baking been able to establish itself so well in Dresden in particular?

— Many ingredients that we take for granted today were not always available in the past. And when they were, they were very expensive. Dresden, as a royal residence city, has of course always cultivated a more opulent lifestyle. You can see that from our architecture. Not

least porcelain was invented in Saxony, which was used to create beautiful coffee sets for the table.

Some delicacies are nevertheless very down to earth.

— To allow a culture of baking to develop, it’s not just good bakers that are required. You also need people who appreciate and enjoy sweet baked goods. In the beginning, there were village and home bakeries and many knowledgeable housewives, each of whom had developed their own specialities. It was considered a challenge to surprise invited guests with novel recipes. In these mutual invitations the hosts were ambitious to outdo each other. The conditions for experimenting were almost ideal: fruit growing was cultivated in Pillnitz, and this combination of sweet dough and fresh fruit is still unbeatable to this day.

Your favourite pastry?

— Yeast tray cake with apples from the region and crumble. It isn’t too sweet, the fine acidity of the apple contributes to that. Without cream, but with a nice cup of coffee.

“A DAY WITHOUT CAKE IS A DAY LOST”

Interview Kirsten Niemann

The Saxons’ love of sweet pastries is legendary, says Michael Wippler. And he should know. We met up with the Dresden master baker and president of the Central Association of the German Bakery Trade for a piece of apple cake

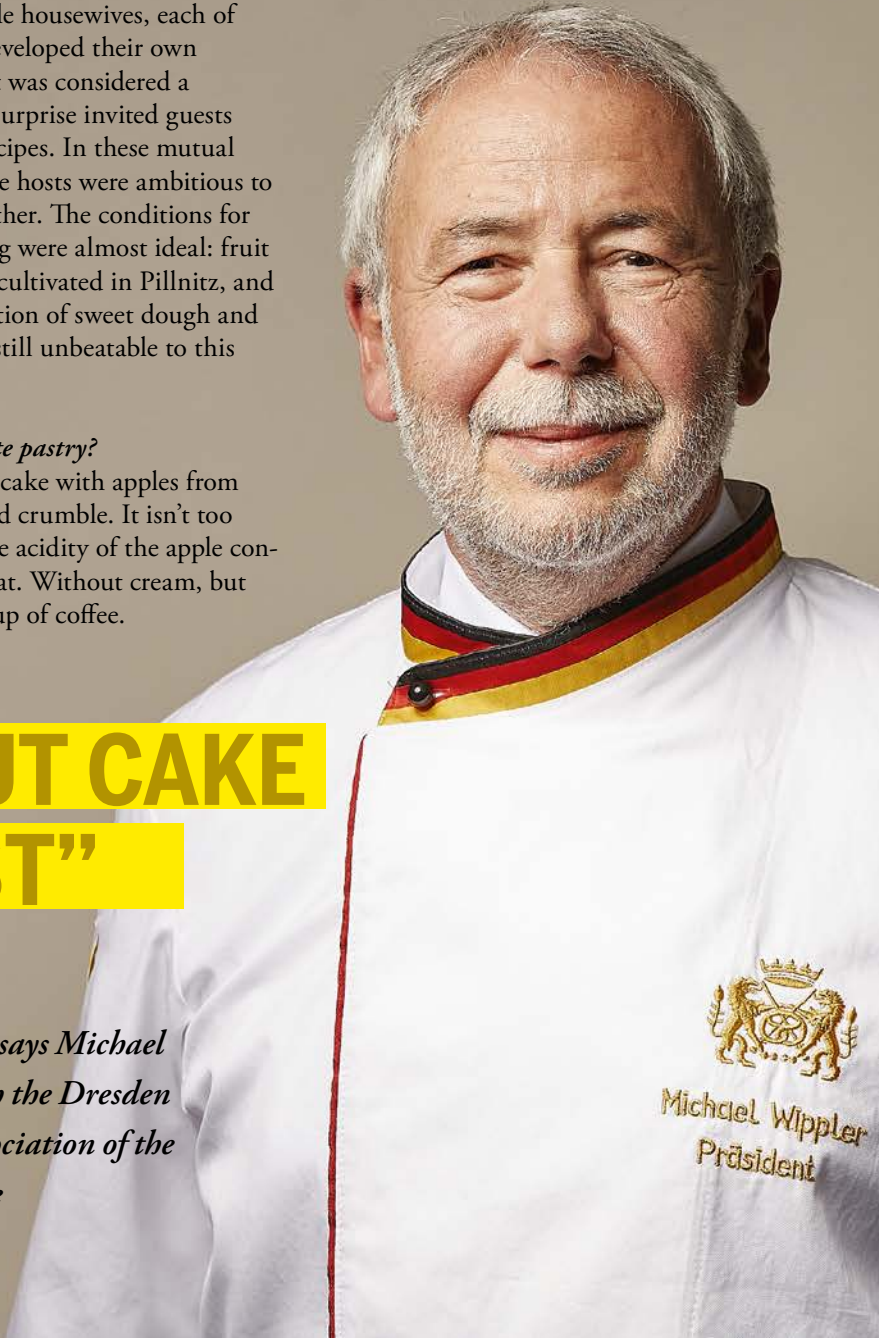
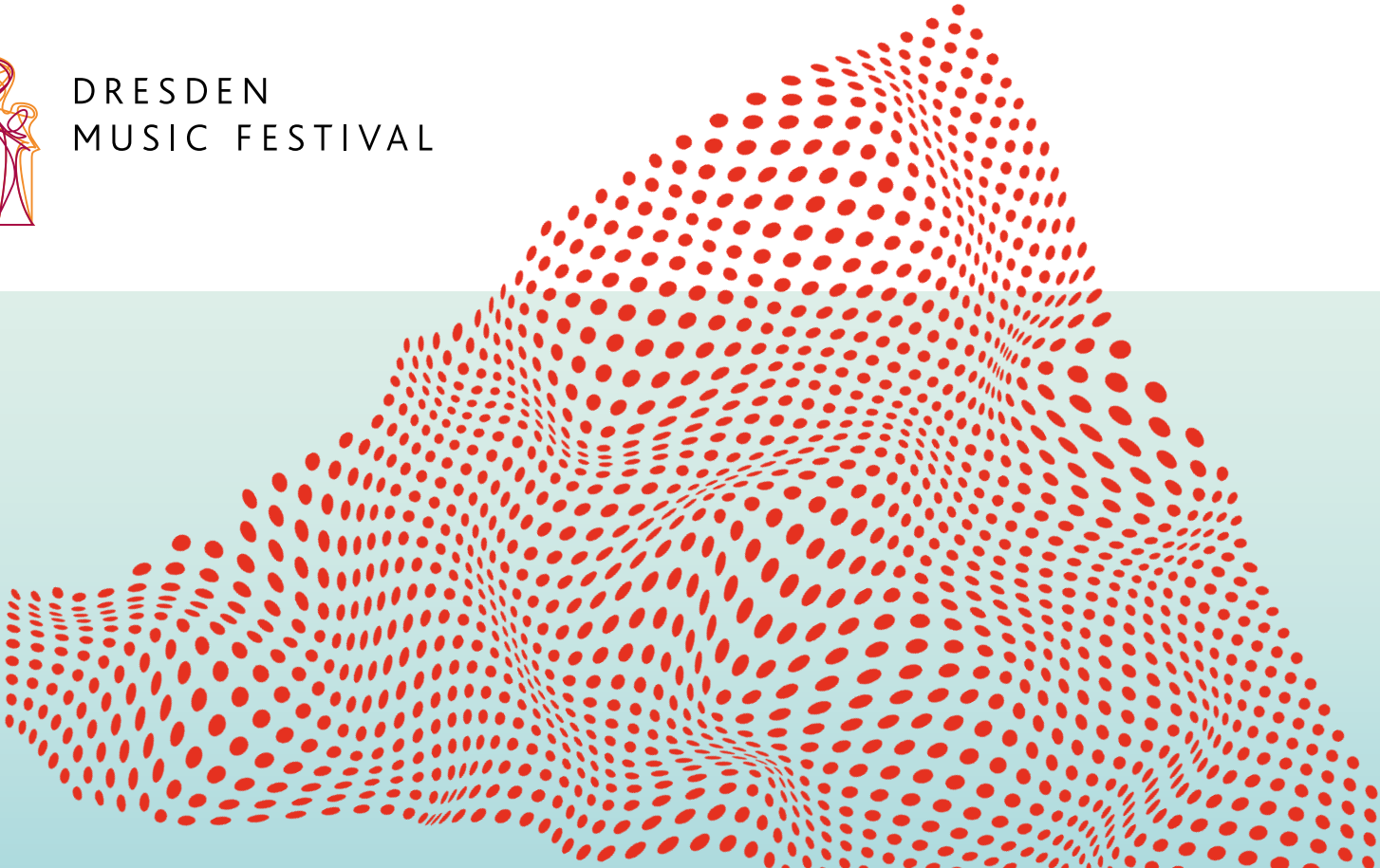


Photo: Zentralverband des Deutschen Bäckerhandwerks/Benedikt Barovic



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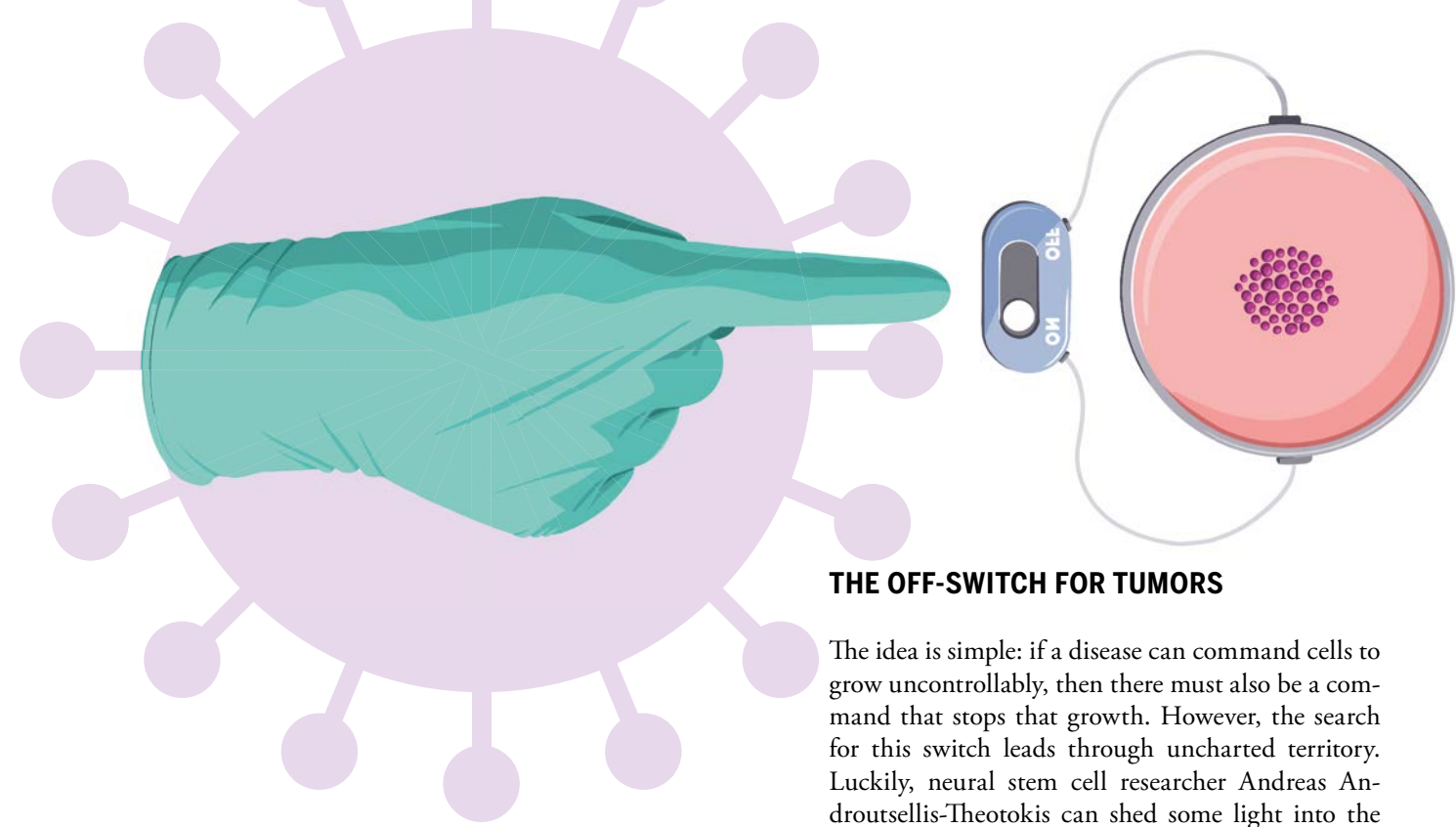
The key to health

The pandemic makes us realise how vital science and research are for our health. In Dresden, a vibrant life science scene has been developing – and their work is often only visible through the most modern microscopes.

Text Jan Ahrenberg — Illustration Martin Rümmele

STRESS TEST FOR THE COVID TEST

What holds the world together at a molecular level is what Biotype GmbH is exploring. In 2000, the company was one of the first to benefit from the state of Saxony's funding to push for more biotechnology (its so-called "Biotechnologie-Offensive"). Biotype develops, produces and sells molecular diagnostic kits for the detection and quantification of RNA and DNA markers. They have been successful for more than 20 years, having focused on different areas. "We started in forensics," says Wilhelm Zörgiebel, who runs the company together with Karim Tabiti. In this segment, they have long-sellers on the market that form an important pillar of the business. In addition, Biotype has also developed a technology platform that enables it to examine up to 50 parameters of a gene sample in a standardised way – this is especially interesting for so-called companion diagnostics,



THE OFF-SWITCH FOR TUMORS

The idea is simple: if a disease can command cells to grow uncontrollably, then there must also be a command that stops that growth. However, the search for this switch leads through uncharted territory. Luckily, neural stem cell researcher Andreas Androutsellis-Theotokis can shed some light into the darkness. In 2006, while searching for a way to keep stem cells in an unstable equilibrium outside the body, the Yale researcher came across a signalling pathway that can generally be used to control cell growth. The idea of an "off" switch for proliferating tumours and an "on" switch for regenerating organ tissue such as a damaged pancreas was born. Stefan R. Bornstein, director of the Centre for Internal Medicine at the Carl Gustav Carus university hospital in Dresden, heard about this research success and recruited Androutsellis-Theotokis to join his team. Together they now want to create a future in which diabetics no longer need insulin and where gene therapies eliminate the risk of tumours flaring up again after chemo- and radiotherapy. In 2010, they founded the biotechnology company Innate Repair in London. In 2020, due to Brexit and with the support of the Dresden innovation funding programme, the spin-off of the Saxony branch in the Innere Altstadt (Inner Old Town) followed. "We are currently testing different combinations of already approved classes of substances for their effectiveness in the body," says Gregor Mueller, managing director of Innate Repair. "Once we have found the ones for different purposes, we will license and distribute them in the pharmaceutical industry."

CELL GROWTH LIKE IN THE BODY

Glass is actually a dead material. However, it can be very friendly to life. Especially in the shape of a petri dish that has previously been coated with the finest biotechnology from Saxony. "Our speciality is to make stem cells outside the body pretend that they are inside a body," explains Dejan Hušman, managing director and founder of denovoMatrix GmbH, a spin-off of TU Dresden. The trick: since different stem cells develop differently in the body depending on their environment, they also do so under laboratory conditions – depending on whether they imagine themselves to be in the spinal cord or in the liver. "We are able to do this thanks to our patented technology platform without animal sera which are used in conventional stem cell cultivation," says Hušman. This means that stem cell therapy not only eliminates the risk of transmitting diseases from the animal world to patients; the product is also completely vegan – something more and more patients are asking for. "When we became established in 2018, we were in the fortunate position of finding an environment with a vibrant biotechnology scene in Dresden," says Dejan Hušman, who completed his doctorate at the TU. There is profound expertise and a great demand for new biomaterials. The community is very open to innovation. "We couldn't have asked for a better environment for our start-up."

More info on the company at denovomatrix.com

The company is on the Internet at biotype.de

"WHEN WE GOT A LARGE ORDER FOR COVID-19 TESTS, WE WERE ABLE TO PRODUCE AROUND 800,000 TEST KITS WITHIN ONE WEEK."

— Wilhelm Zörgiebel

The start-up is on the Internet at innaterepair.com





From the outside, Dresden's Li-iL is a different company from what it was at the beginning of the 20th century, as these photographs of the factory show. But that is only a façade.

1910 Is that Eucalyptus? Lavender, sure. Perhaps also tea tree oil? While the inexperienced nose is still trying to name the scents in the air, the brain already knows how to recall memories: of the last time at the sauna, the last soothing body massage. The fragrance floating from the tiny cracks in the factory windows smells of relaxation. And peace. This is how it must have smelled here, in Dresden's Leipziger Straße 300, at the beginning of the last century, when Richard Carl Pittlik and his hand-picked team of scientific staff and metabolic specialists put rosemary and pine needles into plant oils and pounded flower petals into a pulp in a mortar to produce new kinds of medicinal baths from the substances they obtained. In experiments they investigated how these could best develop their specific effect.

1930 Li-iL enjoys an international reputation. Products from the factory are available in every drugstore in this country. But Pittlik never lived to see his company's success. The company founder died too soon. The fact that his legacy still endures is not least the result of a lucky coincidence of personal fortunes. In the 1930s, Dr. Ernestine Gabriele Böhme and Dr. Josef Osterroth took over the business and expanded the product range to include liniments such as "Camphoderm" and "Tussidermil". Soon, health insurance companies and welfare institutions were reimbursing treatment with Li-iL products. Business flourished. But then the Second World War hit the company hard. It soon, however, succeeded in building on its former success with new trademark applications.

The scent of the city

111 years ago, the merchant Richard Carl Pittlik founded the company Deutsche Arzneimittelwerke Li-iL. After the fall of the Berlin Wall, the company was on the brink of ruin. Thanks to a lucky coincidence of personalities and a courageous decision, it now enjoys an international reputation.

Text Jana Illhardt

1990 The fall of the Berlin Wall dealt a heavy blow to the factory. People found fault with East German products. In addition, Li-iL products were no longer subject to reimbursement. Turnover plummeted by 75 per cent. But Peter Holtsch of Holtsch Medizinprodukte from Taunusstein, and a native of Dresden, felt a close connection to the city and devoted himself to rebuilding the company with his wife Maria. They made the traditional company marketable again – also thanks to a courageous step: while the sale of the traditional medicines continued as Li-iL-branded products, the company entered the consumer market with the introduction of their new brand "Dresdner Essenz" in the mid-90s. The first new products were cosmetic liquid and powder baths as well as sauna infusions.

2021 Today, Li-iL makes around 95 percent of its turnover with its Dresden essences. The range includes more than 150 products. The company tries to stay close to its roots. There is a natural cosmetics line, vegan gels and creams. No parabens. And since last year, exclusively microplastic-free formulas. Richard Carl Pittlik could probably get excited about that. What he built up still supports the company today. It smells just like it used to. The only thing the merchant wouldn't recognise about Li-iL, which he founded exactly 111 years ago, is its appearance. Managing director Stephan Freitag digs out an old postcard that a customer recently brought him. It shows the factory in Pittlik's day. "Basically, only the intermediate building is still here, which probably used to be a ballroom." But this part has also been built over. Modernised. Transported into the 21st century.

Photos: Lothar Sprenger; Li-iL GmbH

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**DRESDEN
INFORMATION**

Official Tourism Agency
of the City of Dresden

Dresden Information at the Frauenkirche
QF Passage, Neumarkt 2, 01067 Dresden
Mon to Fri 10 am to 7 pm, Sat 10 am to 6 pm, Sun 10 am to 3 pm

Dresden Information in the main station
Wiener Platz 4, 01069 Dresden
Daily 9 am to 7 pm

Hotline +49 351 501 501
E-Mail info@dresden.travel
www.dresden.de/tourism



These visualisations (here still in the design stage) are based on years of research. This is an impression of the bike stations where visitors cycle through time.

VISION AND REALITY

It was always Augustus the Strong's dream that Dresden should become like Versailles. The Zwinger still bears witness to this grand plan today. The high-tech exhibition **"Zwinger Xperience"** tells the story of the baroque masterpiece as a multimedia journey through time.

Text Jana Illhardt — Renderings m box bewegtbild GmbH

Just in time, Augustus the Strong climbs into the hot-air balloon in which Matthäus Daniel Pöppelmann sets off from the Zwinger, to fly back in time. The Elector of Saxony and his master builder take off, and immediately the Zwinger and the buildings around it begin to transform into a magnificent sight: an impressive fountain rises before the eyes of the beholder. "The fountain gate, my boldest planning!", Pöppelmann begins to enthuse. "Yes well, quite nice for a start. But where is the pomp, the opulence?" the regent interrupts him. The balloon rises higher and reveals a view of more buildings, richly decorated with precious objects. "Here, your majesty. Here you have your opulence," Pöppelmann says solemnly. "Four courts of honour. The ballroom. An animal hunting

arena. And there, the court church. The festival and parade grounds. And in the centre ..." — "... my new castle. What splendour!", the master builder finishes the sentence. Dresden was to be as magnificent as Versailles. But the plan was too expensive and only a fraction of it was eventually built.

TWELVE YEARS OF PREPARATION OPEN UP AN IMPRESSIVE HISTORY AS A 3D-EXPERIENCE

From early 2021, state-of-the-art museum technology will enable visitors to travel back in time and bring the history of the now world-famous complex to life. The word "exhibition" only begins to describe what visitors to the "Zwinger Xperience" can expect: virtual reality, 270-degree projections and the latest audio technology. Specialists for immersive spatial experiences from the Berlin company m box were entrusted with the implementation. A team of designers, programmers, graphic artists and animators worked on the project for two years. This was preceded by a research phase of more than ten years, during which the Staatliche Schlösser (State Palaces), Castles and Gardens of Saxony (Burgen und Gärten Sachsen, SBG) meticulously translated countless historical documents into 3D models with Markus Wacker, the chair of media informatics at HTW Dresden university. The research into the marriage in 1719 of Friedrich Augustus — the son of Augustus the Strong and Maria Josepha, the daughter of the Emperor of Austria — was particularly intensive.



The plans for the Zwinger were utopian and the Elector's level of presentation was regal. The exhibition "Zwinger Xperience" makes it possible to experience both elements for the first time.

The wedding, which lasted several weeks with all its festivities, was probably Europe's most glamorous to date. Its climax, the Jupiter Festival in the Zwinger, can be experienced as a 270-degree projection on a 33m² screen. The spectacle begins with the "Entry of the Elements": hundreds of riders, costumed as the four elements, parade past. "There, the king as a fire rider!" "Magnifique!" If you listen carefully, you will pick up remarks from the people between the pattering of hooves.

ON A BIKE TOUR THROUGH THE HISTORIC CITY'S PAST

Curator Dirk Welich is also enthusiastic about this scene for a scientific reason: "Here, too, we have kept closely to historical sources and exactly recreated the number of riders. This enabled us to find out whether a choreography like this could have worked at all." It was important to him to make Augustus's way of presenting culture as an expression of power and strength intensively perceptible and tangible. This was the impetus for staging the exhibition as an experience. Of course, the technology also serves today's reception behaviour. "We want to make the access threshold for historical facts as low as possible," says Welich. Those who want to delve deeper into the subject matter have the opportunity to do so via digital media displays. These are also located in the last area of the exhibition between futuristic-looking bicycles attached to the floor.



1,159 orange trees are said to have stood in the Zwinger in Augustus the Strong's time. The "golden apple" symbolised eternal youth — and showed the power and wealth of the Elector.



All information on the exhibition at zwinger-xperience.de

Camping in Florence on the Elbe

Camping and caravanning holidays are booming. And that's true for Dresden and the Elbland. It is no surprise. Campers here don't have to choose between culture and nature. Here, both are possible.

Text und Photos Jana Illhardt



The Buchberger family's Land Rover Defender, "Gypsy", takes them on all of their vacation adventures – the tents on the roof have enough space for everyone to sleep.



The Albecker family from Nuremberg visits a different part of Germany almost every weekend in their fully equipped camper van. The Dresden Elbland has been their destination several times already because of the natural attractions there.

High school graduates Nina and Felicitas are newcomers to camping. They are on vacation for the first time in their grandfather's converted bus.



The Buchberger Family is having a comfortable breakfast. On the folding table is a nice spread of cheese and jam. "Gypsy", their 20-year-old Land Rover Defender – and fifth member of the family – gives them some shade. The green paint on some of the panels and the rear of the vehicle has already chipped off a bit. Gypsy has seen a lot on its journeys with Vanessa and Hansjörg Buchberger across Africa. Now that children are involved, Gypsy's kilometre counter is a little more leisurely. The family wants to explore their homeland and is heading from Munich to Dresden. Their plan includes cycling, swimming and experiencing nature.

Motor home vacations are booming in Germany, with Corona strengthening this trend again in 2020. In Dresden and in the Elbland, camping sites

have never been so busy. Demand exceeded supply, so temporary parking spaces were quickly set up in Saxony: the Wacker-Barth Castle converted part of its car-park, as did the Bilzbad swimming pool in Radebeul. Additional space for 40 mobile homes was created in the Dresden Pieschener Allee, within walking distance of the historical centre – and those are just three examples.

A stroll across the centrally located Dresden-Mockritz campsite shows that the Elbland attracts different kinds of caravans. The Hugger family from Rottweil, for example, is camping a few pitches away from the Buchberger family. They are interested in Dresden's cultural treasures. In the evening, they want to go to the summer cinema "Filmnächte am Elbufer". Only a few open-air cinemas in Europe offer such a sublime backdrop to their screens: Dresden's famous skyline silhouette. It takes about 20 minutes by bike from the campsite right through the old town to the event's location on Königsufer. And all this for the price of a campsite pitch.

THE CAMPERS ARE AS DIFFERENT AS THEIR MOBILE HOMES. IN DRESDEN, YOU CAN ALWAYS FIND WHAT YOU ARE LOOKING FOR IN A HOLIDAY

10 CAMPING-ADDRESSES

1 Camping Mockritz

Boderitzer Str. 30
01217 Dresden
Phone +49 (0) 35 14 71 52 50

2 Campsite Wostra

An der Wostra 7
1259 Dresden
Phone +49 (0) 351 20 27 86 78

3 Campsite Dresden

Nord-Volkersdorf
Altwilschdorfer Weg 2
01471 Volkersdorf
Phone +49 (0) 35 14 71 52 50

4 Campsite Oberer

Waldteich Boxdorf

Waldteichstr. 100
01468 Moritzburg
Phone 01 52 24 37 75 99

5 Holiday village & Campsite

Bad Sonnenland

Dresdner Str. 115
01468 Moritzburg
Phone +49 (0) 35 18 30 54 95

6 Campsite LuxOase

Arnsdorfer Str. 1
01900 Dresden
Phone +49 (0) 35 95 25 66 66

7 Hanspach Wohnmobile

Poststr. 12
01159 Dresden
Phone +49 (0) 35 13 10 38 61

8 Schaffer mobil

Wohnmobile GmbH

Kötzschenbroder Str. 145
01139 Dresden
Phone +49 (0) 351 83 74 80

9 Wiesentorstraße

01097 Dresden
Phone +49 (0) 35 14 96 77 05

10 Parking space

at Blüherpark

Zinzendorfstr. 7
01069 Dresden
Phone +49 (0) 35 14 85 99 00



Reinhard is on the road in his motor-home with his wife and friends. He's been doing it for years.



As often as time allows, Frank and Ira Hugger are on the road with their bus – unless their daughters have borrowed it. Once a year they go to Dresden.

The Zschonergrundbad was named the most beautiful outdoor swimming pool in 2020.



BATHING SITES

- 1 Zschonergrundbad**
Merbitzer Str. 61,
01157 Dresden,
Phone +49 (0) 151 10 86 79 84
- 2 Georg-Arnhold-Bad**
Helmut-Schön-Allee 2,
01069 Dresden,
Phone +49 (0) 35 14 94 22 03
- 3 Staaseebad**
Cossebaude
Meißner Str. 26,
01156 Dresden,
Phone +49 (0) 35 14 53 75 55
- 4 Naturbad Mockritz**
Münzteichweg 22b,
01217 Dresden,
Phone +49 (0) 35 14 71 82 01
- 5 Freibad Wostra**
An der Wostra 9,
01259 Dresden,
Phone +49 (0) 351 20 26 97 55
- 6 Waldbad Langebrück**
Stiehlerstr. 23,
01465 Dresden,
Phone +49 (0) 35 20 17 09 53
- 7 Bilzbad Radebeul**
Meiereiweg 108,
01445 Radebeul,
Phone +49 (0) 35 12 01 32 38

You can find all kinds of campers on the site: a group of seniors is just setting off on a steamboat trip to Pillnitz Castle. Nina (18) and Felicitas (19) from Aachen, on the other hand, want to go to the Neustadt pub district. In the evening, a group of cyclists pitch three tents on the meadow. They immediately pop into the right shape. The group is cycling along the Elbe cycle path. Shortly afterwards, the smell of a barbecue is in the air. There's laughter. They play games by the light of solar lanterns on folding tables. Zip! Someone closes their tent and then, gradually, it all quietsens down.

The next day has a busy beginning. There's the sound of clattering melamine dishes. Swimming costumes are taken off the washing line. Children play catch between the awning's guy ropes. While the cyclists have long since cycled off, the ones still having break-

fast are planning their day. There is a lot to choose from: to the famous Zwinger and then to the Frauenkirche? Or the vineyards? What about Moritzburg Castle or the Langenhenners village rock labyrinth? To Raffael's "Sistine Madonna" or perhaps straight to the next Eierschecke-cake shop? Camping in Dresden means fresh morning air, lush meadows and a blue sky – with an abundance of famous cultural treasures and picturesque natural surroundings. In the evening, everyone gets together again to brush their teeth, swap tips for day trips and gather inspiration for new experiences. That's what camping is all about!

Find a map with camping and pitches at
[dresden-magazin.com](https://www.dresden-magazin.com)

WHERE GRAPES BECOME DREAMS



EUROPE'S FIRST DESTINATION WINERY



SELECT EVENTS



GUIDED WINE TOURS DAILY



Photo (Freibad): NaturKulturBad Zschonergrund e.V.

SCHLOSS
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[WWW.SCHLOSS-WACKERBARTH.DE](https://www.schloss-wackerbarth.de)

A walk with Winnetou

Text Thomas Winkler

Karl May, the author of Germany's famous Winnetou novels, which were set in the Wild West, used to live near the area called the **Lößnitzgrund**. At that time, it was one of the most popular recreational places in the region. The city of Radebeul is now reviving the spirit of the romantic valley.



In this area, the landscape narrows to a valley of graceful hills with magnificent vines growing on their slopes. A small brook flows at its foot, that is if the area enjoys a bit more rain than it did this year. The Lößnitzgrund, as the locals call it, meanders through a pine forest, so dense that a trapper will know that behind some of the trees and shrubs danger might lurk. That, at least, is how Karl May (1842-1912) might have described the Lößnitzgrund near Radebeul if he had written about it in the style of his novels... This is where he settled after his making his success as a writer.

Unfortunately, he never wrote explicitly about this narrow valley, but it is easy to imagine how he explored this wild landscape on long walks, finding inspiration for the characters and stories that made him one of the most widely read and translated German writers. With the royalties he earned from those books, he bought a house in what was then Kirchstraße, and is now called Karl-May-Straße, and christened his home Villa Shatterhand. The listed building now houses the Karl May Museum and is only a few minutes' walk from what was once an immensely popular local recreation area.

It was in 1880 that the Lößnitz association enhanced and preserved the beauty of the area ("Verschönerungsverein für die Lößnitz") by laying out the first hiking trails here. Four years later, the, for that time, state-of-the-art narrow-gauge railroad began operating between Radebeul and Radeburg. The Lößnitzdackel (Lößnitz dachshund), as the steam train was affectionately known to the people of Radebeul, still puffs its way through the narrow valley, right through the picturesque Dippelsdorf pond and the city of Moritzburg. Back then, mills, which have now been converted into restaurants, attracted hundreds of visitors not only from Radebeul but also from Dresden. The Saxon upper class sought out Friedrich Eduard Bilz's sanatorium for their cures. Bilz was a real believer in natural remedies and alternative healthy lifestyles. In 1905, Bilz, a friend of Karl May, also created his "Bilz bath", which has a wave machine still in operation today.

THE CALL OF THE LÖSSNITZGRUND

Radebeul now wants to revive its glory days. The first step in the revival is the "The call of the Lößnitzgrund" campaign. Although the planned series of events had to be cancelled due to the 2020 Corona pandemic, they are set to be rescheduled in 2021. Various cultural and educational events are planned, including a meeting of Native American Studies clubs and a summer cinema with movies about Native Americans. To be sure, the Karl May Festival, which has been animating the valley for three days every year for the last three decades, is an unmissable event. And since the impressive venue in Rathen is currently being renovated, the Saxon state theaters are also bringing Winnetou back to life on a specially built stage.

"We experience the special charm of the Lößnitz region every year when we play excerpts from our programmes during the Karl May Festival," says Manuel Schöbel, director of the Saxony State Opera. "The landscape with the Lößnitz stream, the narrow-gauge railroad and the Hoher Stein hill, which towers high up in this narrow valley, is an unmistakable and natural environment for our theater."

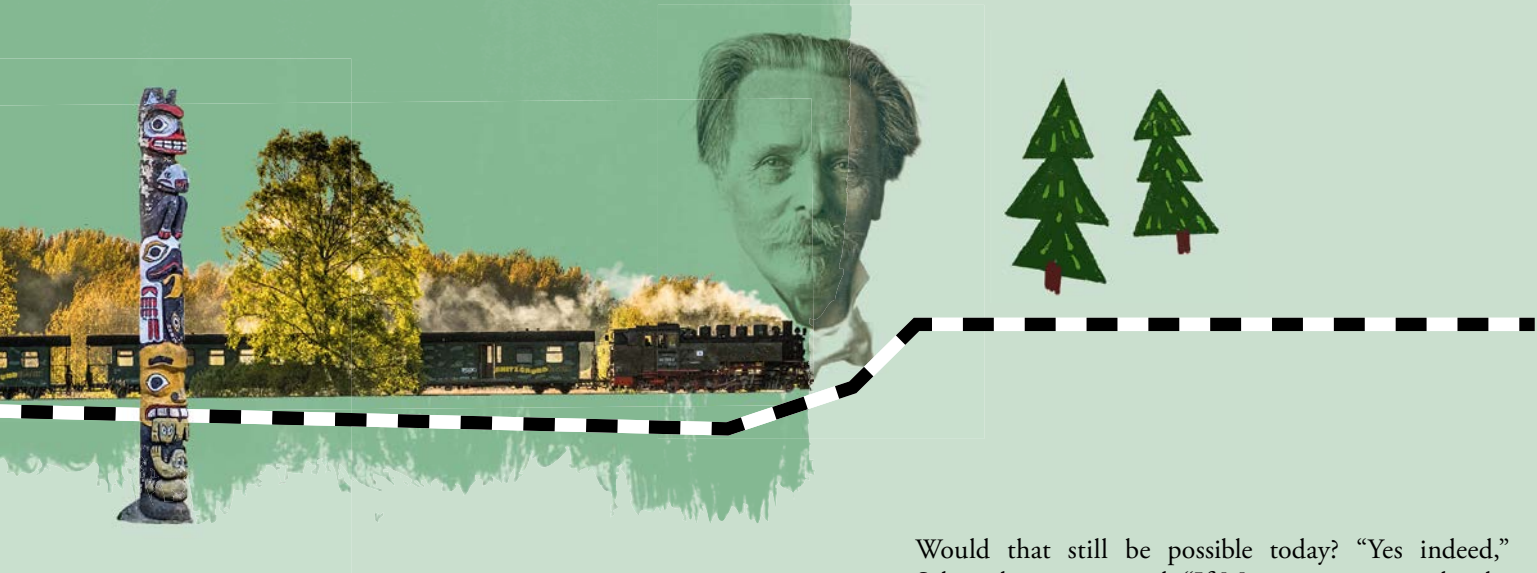
Bert Wendsche, Radebeul's mayor, not only wants to re-establish the valley in people's minds as a local recreation area, but also as the "green, sporty and cultural centre of the city, where modernity and a sense

THE COMPLEX CHARACTER OF KARL MAY

When Karl May moved to Radebeul, not far from his home town of Ernstthal, he already had the fame and wealth of a celebrated writer. In 1896, he bought the villa in today's Karl-May-Straße, whose architectural style was considered an example of "Italianate Renaissance". In the same year, he put the words "Villa Shatterhand" on its façade, named after one of his characters. It was his last residence. Shortly after his death, his widow Klara May had the log cabin "Villa Bärenfett" (Villa of the bear fat) built in their garden which opened to the public as the first Karl May Museum in 1928. There, visitors can immerse themselves in the culture of indigenous North American Indians, the peoples with whom May was so fascinated. There is also a lot to discover in the estate's extensive garden, a large tipi for example, and a place where children can dig for gold nuggets. Since 1985, the Karl May Foundation has also been using the villa for its archives and exhibitions.

There are some big plans in development, too. The existing houses must be preserved, the archive has to be stored more carefully and the exhibition in the "Villa Shatterhand" needs an urgent update to show Karl May in all his complexity. After all, the man not only sold more than 200 million books, he has also led a life that sometimes seems even more fantastic than his novels. "The new concept," says museum director Robin Leipold, "will definitely involve a stronger examination of Karl May as a person."

But the money for it all still has to be raised. The Karl May Foundation no longer earns money from book sales, since its shares were sold to the Bamberg Karl May publishing house during the GDR era. Nevertheless, Leipold is confident that the institution will shine in new splendor – at the very latest by 2028, on the occasion of the museum's 100th anniversary: "That would be a fitting conclusion."



of home come together.” Words such as “sustainability” and “slow recovery” often come up when you talk to him. His city’s plans extend well beyond 2021. A certified premium hiking trail will lead from the station of the narrow-gauge railroad in Radebeul East to Moritzburg Castle through the valley, which is as much as 50 meters deep. To this end, existing paths will be extended, embankments secured, bridges renewed and the path partially re-routed.

FANTASY OR REALITY?

Even now, the Lößnitzgrund offers a beautiful hike for the whole family. The best way to do this is to take the Lößnitzdackel to the Friedewald Bad train station and then it is a leisurely walk back to Radebeul. The route leads you past sanatoriums, which have been converted into residential buildings, and restaurants which used to be mills. The path winds through a romantic, narrow valley – and there are no real dangers here from Karl May’s world of adventures – but what is really real?

“How much reality and fantasy blurred in his work, whether he was permanently obsessed with being Old Shatterhand and Kara Ben Nems, or whether his own fantasy only occasionally carried him away, we can’t really tell today,” says Philipp Schwenke, who made Karl May the character of his documentary novel “Das Flimmern der Wahrheit über der Wüste” (“The flickering truth over the desert”). The fact is that May travelled to many countries but only in spirit. He made his readers, however, believe otherwise.

Would that still be possible today? “Yes indeed,” Schwenke is convinced. “If May were young today, he would be romping around social media. With his tendency to exaggerate, that would be a great playground for him.” You could imagine him as a travel blogger who publishes photos of wild desert landscapes on Instagram. “But if you looked a little deeper, you would see that he only came out of his comfortable hotel room for a few minutes.”

Karl May still has a hold on us and what is more his characters live on in films, on stage and here in the Lößnitzgrund too, and in the memory and hearts of many Germans. It’s good to read his novels, says Philipp Schwenke. “But certainly, these books tell you more about this country than they do about the countries they are set in.” At the end of the path through the shady Lößnitzgrund, the light grows warm in the vineyards above Radebeul, the slopes containing East Germany’s most expensive plots of land. And since Winnetou and Old Shatterhand go on this walk together in spirit, it makes sense to pay their creator a visit at his grave in Radebeul-Ost’s cemetery. There, Karl May lies next to his old friend Eduard Bilz, as if they had walked side by side through the Lößnitzgrund directly into the afterlife.



Current information about events in the Lößnitzgrund under der-loessnitzgrund-ruft.de

The permanent “Railway” exhibition at the Verkehrsmuseum (Transport Museum) shows how the railroad changed people’s lives. verkehrsmuseum-dresden.de

Photo: LBS/Sylvia Dittich; Arvid Müller; Cherubino/commons.wikimedia.org (CC BY-SA 4.0); Martin Forster; Karl May Museum Radebeul; Training3.de

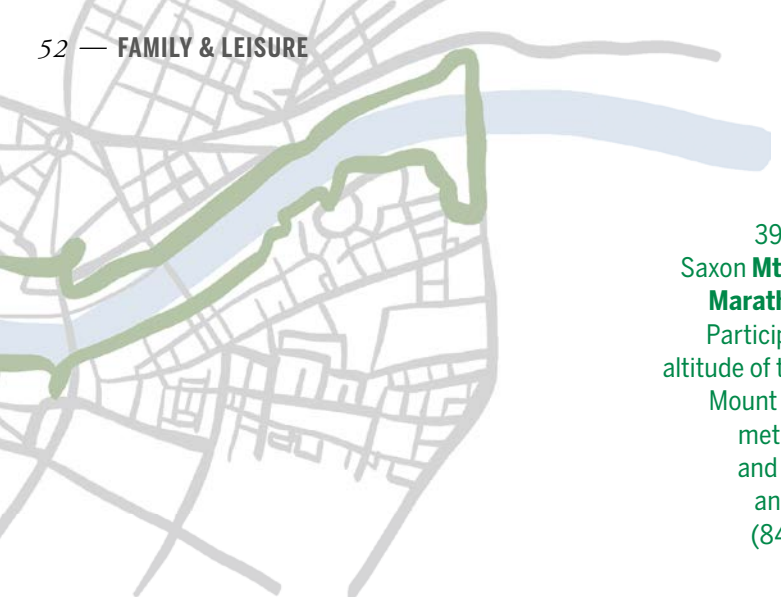
RUNNER’S HIGH AT THE BLUE WONDER

Text Jana Illhardt

Dresden is Germany’s running capital. Is that because of its particularly beautiful routes, or the many offers and events? Or is it a special combination of everything? Here’s a look at a city that more and more runners and joggers from all over Germany are discovering as their training ground.



Competitive runner Juliane Schmidt during a Training3 coaching session with Dresden’s historic backdrop.



39,700 steps: the Saxon **Mt. Everest Stair Marathon** is extreme. Participants cover the altitude of the eponymous Mount Everest (8,848 metres in 100 laps) and the distance of an ultramarathon (84.4 kilometres).

You could be forgiven for thinking that Dresden’s architects were all runners. Why? A lap through the Großer Garten (Grand Garden) – from the main avenue to the palace, on the outer path past the Neuer See (New Pond), over to Carolasee (Carola Lake) and back to the start: five kilometres. From the Ministry car park to the Rosengarten (Rose Garden) café, over the Waldschlösschen Bridge to the Brühl Garden, Frauenkirche and back to the Ministry car park: ten kilometres. Marienbrücke railway bridge, the Elbe cycle path, the Blaues Wunder (Blue Wonder) and back: 15 kilometres, the Elbebrücke Niederwartha Bridge in Radebeul to the Blue Wonder and back: 40 kilometres. It’s already striking.

Although it could be a coincidence, the people of Dresden have noticed it. Because Dresden is Germany’s running capital. At first, this may sound as tenuous as the theory of jogging architects. But the fact is: if you look at the runs in Germany’s twelve largest cities and compare the numbers of inhabitants and finishing runners, Dresden comes in second, right behind Frankfurt am Main and its “JPMorgan Chase Corporate Challenge”, which has around 70,000 runners taking part every year and which is so far ahead it can’t be overtaken, at least statistically.

IT’S SO NICE TO RUN IN DRESDEN

There are many reasons why running is so popular in Dresden. One decisive reason is undoubtedly that you can literally run beautifully here. No matter what distance you want to run, you will find striking buildings that are exactly the desired number of metres apart. The Großer Garten is a true Eldorado for runners. Beginners and experienced alike will find ideal conditions here for individually adapted laps. Not far away are extensive wooded areas such as the Dresdner Heide (Dresden Heath). And then, of course, there is the Elbe cycle path, which runs for

GROSSER GARTEN, PLAUENSCHER GRUND, DRESDNER HEIDE – THE CITY ATTRACTS THE WHOLE OF GERMANY’S RUNNING SCENE WITH ITS PICTURESQUE ROUTES

30 kilometres along the river through the entire city, continually passing Baroque splendour. And on top of that, thanks to its flat asphalt surface, it’s made for runners. If you are running out of breath, you can jog leisurely over one of the nine bridges and turn back.

André Egger sees another reason why Dresden is the place for runners: “The scene is very non-competitive.” The 41-year-old knows it like no one else – he has been running there for 20 years and has established the great majority of competitions. “All runs function independently of each other, appeal to different target groups, lead through different terrain.” In 2008, he founded the agency Laufszenen Events. “At that time, the state capital had little to offer apart from the Oberelbe Marathon and the Dresden Marathon.” That was to change quickly from then on. Just one year later, a company run was held in Dresden for the first time, the “Rewe Team Challenge”. The route was five kilometres: from the Altmarkt past the Zwinger and the Semperoper to the Rudolf Harbig Stadium. It’s doable even for beginners with only a little training. “My colleague Reinhardt Schmidt said at a press conference that we had a mission: 10,000 participants. I remember biting my fist and hoping that no one would print that. Because that was a



Photos: René Nicolai/nicolai24.de; privat

crazy number, of course,” Egger laughs. The company run today is a great representation of the city’s enthusiasm for running. 25,000 runners took part last time. The run now starts in five waves. It’s an idea that Egger and his team adopted from the TCS New York City Marathon.

Other events were quickly generated. In 2010, night runs were added. The city run of five and ten kilometres, both of which led participants through the historic centre. The women’s run. The Sachsen Trail. Several adventure-walks. Today, seven-road-runs take place throughout the year, and it’s no longer just Dresdeners taking part. The city attracts the entire German running scene with its wonderful routes. Ambitious runners meet at the events. The active holidaymakers and recreational runners are more likely to be found in the Großer Garten, Prießnitz or Plauenscher Grund, on the Elbe meadows, in the Heller, on the “Holz-Stufen-Runde” (the wooden step lap) in Bühlau or on Dresdner Heide.

And when everything is so perfect, so unbelievably above average, that’s when you feel it – the runner’s high. Entire books have been written about the high, that euphoric state of mind that makes you forget the effort you are putting in, when you feel like running forever. André Egger has already been on a runner’s high three times. The next one is surely waiting, somewhere between the Elbebrücke Niederwartha and the Blaues Wunder.




Ulf Kühne has been organising the Mt. Everest Stair Marathon for six years.

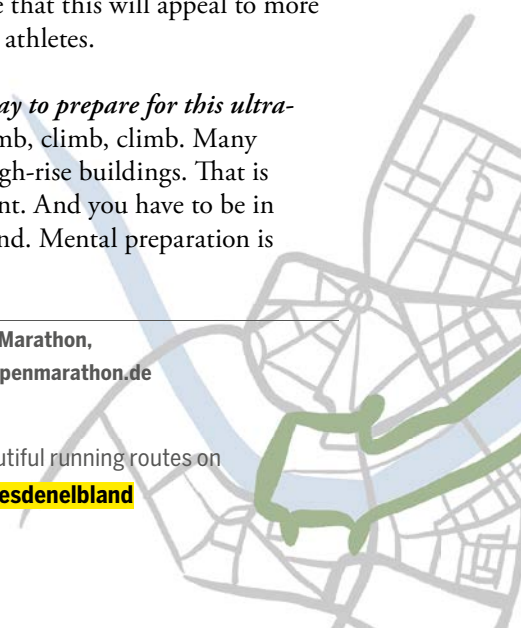
Mr Kühne, the Mt. Everest Stair Marathon is considered the most difficult and largest extreme stair race in the world. Anyone taking part is a bit crazy, aren’t they? — (laughs) There are people who seek the extremes, triathletes, ultrarunners. 20 years ago, the goal of many runners was to run a marathon once in their life. In the meantime, many have already done so and are now looking for the next challenge. There is nothing comparable to the stair climbing marathon. The fact that you ascend the height of Mount Everest in steps and descend it again is a unique feature.

But with “Sherpa 25” you are now also tapping into a somewhat less extreme target group. — That’s right. This race is aimed at beginners who don’t dare to do 100 laps. In “Sherpa 25”, 25 laps have to be completed in a maximum of six hours. We hope that this will appeal to more women and young athletes.

What is the best way to prepare for this ultra-marathon? — Climb, climb, climb. Many runners train in high-rise buildings. That is extremely important. And you have to be in control of your mind. Mental preparation is very important.

17th Mt. Everest Stair Marathon,
10 - 11 April 2021, treppenmarathon.de

 Dresden’s most beautiful running routes on komoot.de/user/dresdenelbland



THE
DRESDEN
QUIZ

Test your Dresden knowledge and, with a bit of luck, win one of the prizes listed on the right. Have fun solving the puzzle!

- 1 Dresden is the capital of which German federal state?

2 What is the name of the toothpaste invented in 1907 by German pharmacist Ottomar von Mayenburg?

3 In which Dresden district can you find the famous garden city?
- 4 What kind of paint did Raphael use for his most famous painting, the "Sistine Madonna"?

5 Carl Maria von Weber's opera "Der Freischütz" was celebrated immediately after its premiere as what?

6 What is the Domino dice inventor's first name?
- 7 Dresden-based company Li-iL generates about 95 per cent of its turnover today with what? With its Dresden-based...

8 Which Dresden city funding programme supported the start-up Innate Repair?

9 Which festival for contemporary music will take place in Dresden from 15 April to 2 May 2021?

Answer:

Enter **the first letter** of each answer to the above nine questions into the solution field.

WHAT YOU COULD WIN:



1st Prize for two
Bilderberg Bellevue Hotel Dresden
bilderberg-bellevue-dresden.de
Enjoy your stay in one of the freshly renovated rooms with a unique view of Dresden's old town and close to many sightseeing highlights.

- 3 nights in a Bellevue room including breakfast for two
- Free access to the pool and fitness area
- Sightseeing for two with a city tour of Dresden (stadtrundfahrt.de)



2nd prize
MEISSEN COLLAGE
Bloomy Feathers
3-piece coffee cover set
Porzellanmanufaktur Meissen draws on 310 years of history and a great wealth of decorations. "THE MEISSEN COLLAGE" combines tradition and modernity in an unexpected decorative language. In "Bloomy Feathers", for example, elements of the iconic onion pattern are newly combined with red tones and a delicate blue.

Send your answer by e-mail to:
gewinnen@marketing.dresden.de
Or by mail to:
Dresden Marketing GmbH
Keyword "Dresden Magazin"
Messering 7, 01067 Dresden

Closing date: 30 September 2021. The winners will be selected from all correct entries. Legal action is excluded. I agree to the data protection regulations for the competition (see data protection declaration at dresden-magazin.com).

Foto: Martin Förster

Meissen

Pur romance*



Photo: ddpix.de
meissen media, 2020

* in one of the most romantic cities in Germany („The Local“/2017)
www.touristinfo-meissen.de

The background of the poster is a reproduction of Johannes Vermeer's painting 'The Astronomer'. It depicts a man in a yellow and black robe, seen in profile, looking down at a celestial globe on a table. The table is covered with a red and blue patterned cloth and holds various objects, including a book and a small bowl. A window with a blue frame is visible in the background.

Vermeer

4.6.
– 12.9.
2021

Johannes Vermeer.
On Reflection

Gemäldegalerie
Alte Meister, Dresden

Staatliche
Kunstsammlungen
Dresden