

Stationsbeschreibungen Notenweg

Museum garden at Bach Museum – St. Thomas' Churchyard



The small museum garden is reminiscent of the pleasure garden that the Bose family, Bach's neighbours, had laid out on this site at the beginning of the 18th century. Such a "house garden" was an extreme luxury at that time. The densely built-up inner city normally did not permit such a use of precious land. The pleasure garden at that time was about 32 meters long and 18 meters wide and thus considerably larger than today's rose garden. In their garden, the Boses had Baroque ornamental beds, fruit trees and a "summer arbour" laid out. The "figurative pleasure beds, borders and flower pieces" were edged with boxwood. In the centre of the garden was a stone fountain. To the left of the entrance there was a separate yard for chickens and other livestock. It is quite possible that Johann Sebastian Bach and his family often stayed in the garden when they visited their neighbours.

(Source: www.bachmuseumleipzig.de)

The construction of the baroque garden, which according to archival tradition had proved to be a "cost trap" for Georg Heinrich Bose, turned out to be an absolute stroke of luck for archaeology, as this area had not been built on in depth and with a cellar since at least the baroque period. Thus, numerous medieval and even prehistoric settlement structures had survived. Beneath the garden horizon and a thin layer of loess, boulder clay was present. This was also a pleasing circumstance and rare enough, since the archaeologists

were able to document the intact upper edge of the geological soil for the first time on an area in the centre of Leipzig. ...

According to the current state of processing, the pottery of the new site Leipzig-Bosehaus even seems to be the oldest pottery. Thus, the area at **St. Thomas' Churchyard** was at least one of the first places in Saxony about 7500 years ago, where the first Neolithic farmers had cleared the dense forest and settled down.

© Saxony State Office for Archaeology, www.archaeologie.sachsen.de

See also [Notenspur station 18](#)

The garden can only be visited with a ticket to the Bach Museum.

Opening hours: Tue – Sun: 10:00-18:00

Thomaskirchhof 15/16, 04109 Leipzig, phone: 0341 9137202

Photo: Elke Leinhoß

Mendelssohn Monument at St. Thomas' Church



Since October 2008, a replica of the Mendelssohn monument created by W. Stein in 1892 and destroyed during the National Socialist era stands directly in front of the west entrance to St. Thomas' Church. Originally, the monument was located in front of the Second Gewandhaus in the music district (see [Notenrad station 3](#)). Mendelssohn lived and worked in Leipzig for many years (see [Notenspur station 2](#)), was an admirer of Johann Sebastian **Bach** and had given the impetus for the latter's rediscovery in the 19th century.

"Felix Mendelssohn Bartholdy stands as a 2.8-meter-high bronze 'Gründerzeit (Wilhelminian) figure with toga' on a stepped granite pedestal. The upper part of the pedestal was made of red Meissen granite, the two lower steps are made of grey granite. The total height of the monument is 6.8 meters.

Mendelssohn holds a music roll in his left hand and a baton in his right, standing in front of a music stand, an indication that he was the first conductor in the modern sense.

At Mendelssohn's feet, the Muse of Music Euterpe sits on the steps, leaning on a lyre. At each side are two angels making music, the left ones singing, the right ones playing the flute and violin. The pedestal bears the name of the tone poet at the front and the inscription 'Noble only proclaim the language of tones' at the back. On the left side of the pedestal an organ in a bronze medallion symbolizes sacred music; on the right side masks, a vase with a dance scene, flutes and a sword represent secular music. The monument's location in the green spaces of Dittrichring has spatial reference to Thomaskirche, where Mendelssohn gave organ concerts and conducted his own choral compositions, to the old Bach monument he donated, and to two of his Leipzig residences in Reichel's front house and Lurgenstein's garden." (Source: Translation from German Wikipedia)

Mendelssohn Monument, Dittrichring, west portal of St. Thomas' Church

Photo: Werner Schneider

Luther Church /Johannapark



Luther Church

The construction of the Luther Church was started on the occasion of the 400th anniversary of Martin Luther's birth. Its ground plan follows a Latin cross. The building is a successful example of a neo-Gothic church building and blends in attractively with the Johannapark, which was designed by master gardener Linné. In the main portal there is a mosaic work depicting the Lamb of God with a little flag of victory and the Book of Life. Above it, the Luther rose appears in the entrance area. In the interior, the pulpit receives special weight, in whose parapet the four evangelists are depicted in wood carving with their symbols bull, lion, angel, eagle.

Together with St. Thomas' Church, the Luther Church belongs to the parish of St. Thomas' Leipzig. It also serves as the spiritual centre of the forum thomanum educational campus. (s. [Notenbogen station 8](#))

Source: www.kirche-leipzig.de/gemeinde/lutherkirche-zentrum-west/

Lutherkirche, Ferdinand-Lassalle-Strasse 25, 04109 Leipzig, Germany

Photo: Elke Leinhoß

Johannapark

This park near the city centre is one of the most important in Leipzig in terms of garden history – and is also associated with a romantic story. The fate of the banker's daughter Johanna Nathalie Seyfferth provided the impetus for the creation of the park in the mid-19th century.

According to tradition, a marriage with her great love, the Dornreichenbach landowner Wilhelm von Minckwitz, was prevented because of the difference in status. Her father married her off to a clerk from his banking house. A short time later Johanna died – of a "broken heart", as it was said. In her memory, her deeply affected father donated the park to the west of his villa. For the planning he was able to engage probably the greatest authority of the time, the Royal Prussian Garden Director Peter Joseph Lenné. In 1858, he designed a landscape park that was located on the outskirts of the city at the time. A central visual axis oriented towards today's town hall tower and framing woody structures are defining features. Water areas, a fine terrain modelling and originally also decorative sections were added. Although the details were changed during implementation by Council gardener Wittenberg, the basic design principles were retained.

Seyfferth designated the grounds for public use and bequeathed them to the city upon his death – on the condition that nothing be changed in the design and that the name Johannapark be retained forever. Before that, he and Wittenberg had successfully campaigned for the preservation of the green connection in a westerly direction to the floodplain forest. At the end of the 1990s, Johannapark was restored according to garden monument preservation criteria and thus in Seyfferth's spirit.

Source: www.leipziggruen.de/detail/2014_johannapark

The "Bürgersingen" (Citizens' Singing) brings together around 200 people at this location every Wednesday from May to August at 5 p.m. to sing in the green. Our aim is to improve the coexistence of young and old. There is a specially printed song booklet that can be purchased or borrowed.

www.buergerfuerleipzig.de/projekte/buergersingen

Franz Schubert Column / Clara Zetkin Park



The "Prince of Song", Franz Schubert (1797-1828), never came to Leipzig himself – a rare exception among the most prominent composers of the 19th century. He did, however, invest great hope in the city as offering the best publishing houses to which he could entrust his work. Having printed one work shortly before Schubert's death, Breitkopf & Härtel ([s. Notenspur station 8](#)) subsequently published a complete edition of his entire output.

A further ten years were to pass until Schubert's music was first heard in the First Gewandhaus ([s. Notenspur station 21](#)): Mendelssohn conducted the first performance of the C major symphony "The Great", the manuscript of which had been discovered by Robert Schumann in Schubert's estate.

In 1928, on the occasion of the 100th anniversary of Franz Schubert's death, the Leipziger Männerchor (Leipzig Men's Choir) instigated the erection of a memorial to the composer. The City Council endorsed the choice of location in King Albert Park on the Anton-Bruckner-Allee (now Clara Zetkin Park) but

declined to contribute financially to the undertaking. The monument was inaugurated in 1929, having been funded by donations from Leipzig citizens. The honorary committee for the memorial included Gewandhauskapellmeister (music director of Gewandhaus) Wilhelm Furtwängler and Thomaskantor (cantor of St. Thomas) Karl Straube.

The 3.8-metre-high monument was designed by a Leipzig resident, the sculptor and painter, Margarete Tschaplowitz-Seifert (1889-1977). The slender column consists of three granite blocks, the cross section of which is an isosceles triangle. Following the example set in Stuttgart, this memorial was only the second to Schubert's memory to be erected in Germany. It is also one of the first monumental constructions in Leipzig to consistently integrate formal elements of modernism.

On the rear, under the engraving of a stylised five-stringed lyre, is the following inscription:

DEDICATED TO THE GENIUS, FRANZ SCHUBERT
ON THE INSTIGATION OF THE LEIPZIG MEN'S CHOIR I. Y. 1929

Clara-Zetkin-Park, Franz Schubert-Platz

Photo: Werner Schneider

Music Pavilion and Richard Strauss Square / Clara Zetkin Park



Music Pavilion

The first ideas for the construction of a music pavilion in the (then) King Albert Park date back to 1908...The park and the quality of life of Leipzig's citizens were to be enlivened by public concerts. The city leadership at the time was quite taken with the idea. First and foremost, the then lord mayor of the city, Dr. Dittrich, supported this project throughout his life. In his opinion, music in public spaces would be very well received by the citizens.

Under the direction of Otto W. Scharenberg, the city architect, the pavilion was given an 8-cornered ground plan with a length of 10 m, a depth of 6.40 m and a height of 9.70 m. The foundation was formed by a massive concrete base, steel columns were used as pillars. For the roofing, slate was chosen, closed at the bottom in a wooden sheathing. Sketches for the building were published in advance in the Leipziger Tageblatt newspaper in 1912.

The original plans of the structural engineering office included a ceiling painting, but this was abandoned for cost reasons. In 2012, this original idea could be realized after the renovation of the monument on the initiative of the tenant E. Wiedenmann e.K. In cooperation with Prof. Ottersbach of the specialised course 'Painting II', the tenant initiated an official study project at the renowned Hochschule für Grafik und Buchkunst (HGB, Academy of Fine Arts Leipzig). The execution of the 48 sqm painting took about seven weeks. It shows the painterly and contemporary examination of the history of the cultural site. On September 14th, 2012, the finished ceiling painting was officially inaugurated as part of the 100th anniversary celebration.

Source and further information: www.musikpavillon-leipzig.de/historisches

Music Pavilion Clara-Zetkin Park, Anton-Bruckner-Allee 11, 04107 Leipzig, Germany

Photo: Elke Leinhoß

Richard Strauss Square

Richard Strauss, born in Munich on June 11th, 1864, is famous not only as a composer of operas and tone poems, but also as a conductor. He stayed in Leipzig several times between 1887 and 1934 and conducted performances of his own works in the Second Gewandhaus ([s. Notenrad station 3](#)), e.g. "Also sprach Zarathustra" (Thus Spoke Zarathustra) in 1907.

The square near the Music Pavilion in Clara Zetkin Park was named after him already during Strauss' lifetime in 1925 – a belated tribute to his 60th birthday in 1924 – and the small memorial stone was erected there. In 1926, an entire "Richard Strauss Week" was dedicated to him at the Opera and Gewandhaus.

Six years later, the Gewandhaus Orchestra under its Kapellmeister (music director) Bruno Walter premiered his suite "Schlagobers" (Whipped Cream) at the Gewandhaus. At the end of April 1934, Strauss conducted a Gewandhaus concert "In Pre-Celebration of the Master's 70th Birthday." It was his fourth and last appearance at the conductor's podium of the Gewandhaus. He died in Garmisch-Partenkirchen in 1949. Some of Richard Strauss's works were published by Leipzig music publishers, such as Musikverlag C.F. Peters, Friedrich Hofmeister Verlag and Verlag Breitkopf & Härtel ([s. Notenspur station 8](#)).

Clara Zetkin Park

The Clara-Zetkin-Park is one of the most popular gardens in Leipzig. The reasons for this, apart from its central location, is probably its varied design with a pond, fountain, small hills, shady wooded areas, ornamental plantings and meadow areas inviting visitors to rest. Two playgrounds and gastronomic facilities, the chess centre, the old park stage and, in winter, toboggan runs allow numerous recreational activities. Despite the name originating from the early years of the GDR, today's park is the result of a longer historical development.

Council gardener Carl Otto Wittenberg created the partly wooded area north of the horse racing track as early as 1876/77 as Volksgarten Scheibholz. The basic structures of the northern parts of the park, including the Anton-Bruckner-Allee, originate from the Saxon-Thuringian Industrial and Commercial Exhibition held here in 1897. A year later, the then city garden director Wittenberg redesigned the area into King Albert Park. The bandstand and the parterres on both sides of the basin were added in the years before the First World War. With its current name, the park was combined with neighbouring grounds in 1955 to form the "Central Clara Zetkin Cultural Park." This represented a programmatic decision that involved the creation of most of the aforementioned cultural and recreational facilities. Modelled on Moscow's Gorky Park, the complex was intended to serve as a recreational facility for broad segments of the population, including the working class.

Most of the innovations from that period have been preserved. In other respects, however, the park is maintained today with respect to its older design qualities. Last but not least, it has been an important green connection from the area near the city centre to the floodplain forest since Wittenberg's time.

Source: www.leipziggruen.de/detail/2014_clara_park

Access Ferdinand-Lassalle-Strasse, Karl-Tauchnitz-Strasse or Klingerweg (conditionally handicapped accessible), tram lines 1 and 2, both stop at Klingerweg

Saxony Bridge / Clara Zetkin Park



Sachsenbrücke in Clara-Zetkin-Park has long since developed into a hip meeting place. Especially in the evenings, young and young-at-heart of all ages meet here to make music, dance and watch. Street artists provide entertainment, at every corner you can listen to a different style of music, more or less great artists give their musical best. It's a uniquely relaxed atmosphere – people chat, drink and show off while skaters, joggers and cyclists do their laps and the water in the Elsterflutbett (flood trough) ripples quietly under the strokes of paddlers.

"The bridge railings seem to be welded from bicycle rods, so closely one two-wheeler follows the next here. Colourfully dressed people sit on the curbs. Everyone knows everyone, at least on Facebook..." (Source: www.leipzig-leben.de/sachsenbruecke-leipzig.)

Clara Zetkin Park [s. Notenweg station 04](#)

Foto: Elke Leinhoß

Gerhard's Pavilion (Sun temple) / Clara Zetkin Park



Gerhard's Pavilion (Sun Temple) was built in the second half of the 18th century in the classicist style and originally stood in Gerhard's Garden in the area of today's Lessingstrasse. In 1908, the garden had to make way for a new development and the pavilion came to its current location near the Klinger Bridge.

In 2012, the pavilion, owned by the city of Leipzig, was completely renovated.

Clara Zetkin Park [s. Notenweg station 04](#)

Photo: Elke Leinhoß

Palm Garden



In 1893, the Jubilee Horticultural Exhibition was held here on the occasion of the 50th anniversary of the Leipzig Gardeners' Association. The grounds were designed according to plans by the Leipzig landscape gardener Otto Moßdorf.

A few years after the exhibition, a competition was held for the creation of a palm garden based on the

model of Frankfurt am Main. The first place in the competition was won by the garden technician Eduard May from Frankfurt am Main. Otto Moßdorf was awarded second prize for his design and was commissioned to implement the winning design. Thus, the Palmengarten, which opened in 1899, did bear Otto Moßdorf's signature in some areas.

The centrepiece of the Palmengarten was the Gesellschaftshaus (club house) with an adjoining Palmenhaus (palm house) designed by the architects Schmidt and Johlige. The cast-iron pavilion, which still stands on the banks of the pond, was erected in König-Albert-Park on the occasion of the Saxon-Thuringian Industrial and Commercial Exhibition of 1897 and moved to the Palmengarten after the exhibition ended.

In preparation for the Gutenberg Reichsausstellung (Reich Exhibition), which was to be held on the site, the buildings of the Palmengarten were demolished in 1938/39.

The former Palmengarten is home to a large number of dendrologically valuable and special woody plants. These originate to a large extent from the Botanical Garden's tree nursery located in Liebertwolkwitz, which was dissolved in 1960.

Source: www.leipzig.de/freizeit-kultur-und-tourismus/parks-waelder-und-friedhoeefe/

Access: tram: 3, 7, 8, 15, bus: 74, 130 (Angerbrücke)

Photo: Elke Leinhoß

Richard Wagner Grove



The saga of a prospective memorial site to Richard Wagner (1813-1883) is as erratic as was the artist's own relationship to his hometown ([s. Notenspur station 9](#) and [Notenbogen station 1](#)).

The Leipzig-born composer did not grow up in the most straightforward of family situations, but was, however, always fully aware of his own extraordinary gifts, seeking admiration and the attainment of artistic predominance his whole life. This led to numerous conflicts, even during his adolescence at the Nikolaischule (St. Nikolai's School) and the Thomasschule (St. Thomas's School) ([s. Notenspur station 11](#)). Later on, he was to cause friction between himself and the circle devoted to the barely older Mendelssohn and Schumann.

Wagner was only able to realise his exceptional musical potential and bring his radical ideas for the "comprehensive artwork" opera to fruition ("The Artwork of the Future", 1849) beyond Leipzig's boundaries. Not until 1878 – five years before his death – by virtue of the first performance of the Ring des Nibelungen (The Ring of the Nibelung) outside Bayreuth, did Wagner achieve the recognition in the city of his birth for which he yearned.

Immediately following his death in 1883, a committee was formed to organise the construction of a memorial to Wagner in Leipzig. Years of assessment of designs by various artists followed, until eventually, in 1904, the Leipzig sculptor and painter Max Klinger (1857-1920) was awarded the commission. Klinger was, of course, predestined for this task, having earned recognition for works on musical subjects on several previous occasions, for instance for his "Brahmsphantasie" cycle in 1894 and, especially, for his famous sculpture of Beethoven in 1902 (both on view in the Museum of Fine Arts, [s. Notenspur station 14](#)). He had also recently completed a bust of Wagner for the "Leipzig Music Room" at the 1904 World Exhibition in St. Louis. However, the protracted search for a convincing, suitably imposing artistic solution to the assignment, the outbreak of the First World War and insufficient

funds led to the postponement of the project's execution. Max Klinger's death in 1920 finally put paid to efforts to bring the scheme to a conclusion.

The only element of Klinger's conception to be partially realised was the marble pedestal ((2m x 2m x 2.9m) (6.5ft x 6.5ft x 9.5ft)) decorated with characters from Wagner's operas; this was to form the base for a 5.3m (17.4ft) high statue of the composer. The pedestal has been situated in the so-called Klingerhain (Klinger Grove) on the banks of the Elster flood basin since 1924, but will be transferred to its originally planned site at the Promenadenring, where the foundation stone for the Wagner memorial was laid in 1913, the 100th anniversary of the composer's birth.

Endeavours to create a Wagner memorial site in Leipzig started afresh towards the end of the 1920s. A spot close to the Klingerhain on the Elster was deemed appropriate and thereafter became known as the Richard-Wagner-Hain. In 1932, the Mayor of Leipzig, Carl Goerdeler, initiated a competition for the design of a Wagner memorial which was won by Emil Hipp (1893-1965). In accordance with the inclination of the time, Hipp planned to construct a monument with an enormous 10m x 3m (32.8ft x 9.8ft) frieze as its centrepiece.

Since Wagner's artistic tendencies and antisemitism were not without affinity to the National Socialist ideology, the Nazi regime readily adopted the idea of a monument in the city of the composer's birth. Adolf Hitler himself laid the foundation stone for the Richard-Wagner-Nationaldenkmal (Richard Wagner National Memorial) in the Wagner-Hain (Wagner Grove) in 1934. This was reason enough for the Leipzig City Council's decision at the end of 1945 not to erect the remainder of the monument, for which it had long since paid. Hipp's work was later sold off in blocks to several different collectors.

The 200th anniversary of Richard Wagner was marked with a new and this time a successful attempt to raise a Wagner-Monument in Leipzig. The new monument by Stephan Balkenhol was inaugurated at the Promenadenring on the 22nd of May 2013 ([s. Notenbogen station 17](#)).

Richard-Wagner-Hain, between Elsterwehr and Jahnallee, East bank, 04109 Leipzig

Photo: Elke Leinhoß

Dr. Schreber Allotment Association (Museum at site)



What has Mr. Schreber got to do with the allotment garden? In Germany these gardens are often called "Schrebergarten". Leipzig is indeed the origin of the allotment garden movement. Dr. Moritz Schreber, however, had quite different intentions than to grow potatoes in a colony with other hobby gardeners:

Schreber associations did not want to be garden clubs

The chairman of the "Verband Leipziger Schrebervereine", founded in 1891, pointed this out in a letter to the Leipzig council in 1914. He wrote to the "highly honoured city council" that the signature under the street sign of the Schreberstraße "Dr. Moritz Schreber, the founder of the Schrebergärten" does not correspond to the truth. He literally wrote: "Now neither Dr. Schreber nor Dr. Hauschild founded gardens, but Dr. Schreber is the 'spiritual father' of the Schreber parents' associations, not of the garden associations, and Dr. Hauschild founded the first Schreber association, a 'teachers' and parents' association' as he himself said, thus also no garden association".

Source: Association archive of the KGV Dr. Schreber, Leipzig

The "Schreberverein der Westvorstadt zu Leipzig" was founded on April 29th, 1864. From the very beginning of the association's activities, there was already a committee for the "Boys' Drum and Piper Corps" – so music in the green always played a role.

At a historical location, in the club house of the listed garden complex "Dr. Schreber", the almost 200-year history of the German allotment garden movement is traced in an exhibition.

The house was built in 1896, destroyed in the 2nd World War and restored in 1992 in the historical style.

German Allotment Garden Museum, Aachener Str. 7, 04109 Leipzig www.kleingarten-museum.de

Opening hours: Tue – Thu 10:00 – 16:00

Summer opening hours: June to August additionally Sat & Sun 10:00 – 16:00

Photo: Elke Leinhoß

Livia Square – Waldstrasse District



With Liviastrasse in the Waldstrassenviertel district, the city of Leipzig honoured the gifted singer Livia Frege in 1889. She was called the queen of Leipzig's romantic song. The special charm of her voice enchanted contemporaries.

Livia Virginia Gerhardt was born in Gera on June 13th, 1818. She was trained as a soprano by the singing teacher Christian August Pohlenz, who was Gewandhauskapellmeister (music director of Gewandhaus) from 1827 to 1835 and thus predecessor of Felix Mendelssohn Bartholdy. She was his most important pupil.

At the age of 15, she performed for the first time in a Gewandhaus concert together with Clara Wieck (later Schumann). Robert Schumann wrote about it in the magazine "Komet": "... I must not pass over the debut of the singer Livia Gerhardt in Clara's first concert. In addition to the beautiful natural performance... a warm interest in the chosen art was visible, passing over to the listener."

After a brief stint at the Leipzig Stadttheater (City Theatre), she was engaged by the Royal Opera in Berlin in 1835.

She gave up her stage activities at the age of 18. She married Dr. Richard Woldemar Frege, a lawyer and owner of a knight's estate, on June 29th, 1836, and returned to Leipzig.

Richard Woldemar Frege belonged to the faculty of the University of Leipzig, from 1847 as an associate professor.

He came from one of the richest merchant and banker families in Leipzig. The family owned what is now known as the Fregehaus in Katharinenstrasse and the Abtnaundorf manor. Woldemar Fege also bought the area of the former Grosse Funkenburg and influenced the development of the site, which became the core area of today's Waldstrassenviertel.

In 1886, the Frege family received the hereditary title of nobility from King Albert on the occasion of their golden wedding anniversary.

Woldemar and Livia Frege lived on Bahnhofstrasse (today Georgiring).

Even as a married woman, Livia Frege occasionally performed in concerts, for example in 1843 at the premiere of Robert Schumann's "Das Paradies und die Peri", in 1848 in an extra concert for the needy in the Saxon factory districts, and in 1851 in a benefit concert she organized for the surviving dependents of Albert Lortzing, who had died heavily in debt.

In addition to Liviastrasse, Fregestrasse, Fregesteg (footbridge) and Christianstrasse in the Waldstrassenviertel still commemorate the Frege family.

Source: research.uni-leipzig.de/agintern/frauen/frege

Zöllner Memorial



Carl Friedrich Zöllner was born the third of five children to the school director, Johann Andreas Zöllner, May 17th, 1800 near Sangerhausen. He enrolled at the Thomasschule (St. Thomas' School) in 1814 in order to cultivate his musical talent. He read theology from 1819 until 1822, not seeing his studies through to their conclusion, however, due to the duties as vocal teacher at the Ratsfreischule (the first municipal school in Leipzig) he had already undertaken in 1820.

In 1822, Zöllner established a private music institute, primarily devoted to choral singing. 1833 saw the founding of Leipzig's first male choral society by Zöllner, an innovation which led to the subsequent emergence of numerous similar choirs. In a gala to celebrate the 100th anniversary of Schiller's birth, Zöllner conducted the combined forces of twenty choral societies. After Zöllner's death, these societies united to form the so-called Zöllnerbund (Zöllner Federation), which existed until 1945.

In addition to composing numerous works specifically for male-voice choir, Carl Friedrich Zöllner published several anthologies of choral music. Two of his most well-loved choral works – "Wanderschaft" (Wandering / Das Wandern ist des Müllers Lust) and "Im Krug zum grünen Kranze" (At the inn of the green crest) – are popular still to this day, sung regularly in establishments from nurseries to old people's homes.

Zöllner passed away in Leipzig in 1860. His reputation as the most influential figure in the evolution of male-voice choral life in central Germany lives on undiminished.

Wanderschaft – Text von Wilhelm Müller (1. Strophe)

*Das Wandern ist des Müllers Lust, das Wandern.
Das muss ein schlechter Müller sein,
dem niemals fiel das Wandern ein, das Wandern.*

Wandering – Lyrics by Wilhelm Müller (1st verse)

*To wander is the miller's delight;
to wander!
A poor miller he must be
who never thought of wandering,
of wandering.*

(Translation © Richard Wigmore, author of Schubert: The Complete Song Texts, published by Schirmer

Books, provided courtesy of Oxford Lieder (www.oxfordlieder.co.uk)

Rosental, Zöllnerweg, west of the fore lake at Rosental park, 04105 Leipzig
Photograph: Werner Schneider

Hacienda (Swiss House) / Rosental



The Rosental is one of the most popular historical parks in Leipzig. Augustus the Strong, who ruled Saxony from 1694, wanted to have a pleasure palace built on this site, but this was trickily prevented by Leipzig's city fathers. From the Great Meadow, six sightlines can still be seen today, which were created for the palace.

With the careful transformation of the Baroque grounds into a landscape park in the English style according to a design by the later council gardener Rudolph Siebeck, it was possible to preserve parts of the Rose Valley as an original floodplain forest with a great variety of animal and plant species. ...

In 1777, the owner of the Gohliser Schlässchen (Gohlis castle), Hofrat Böhme, initiated the construction of a walkway from the Rosentalgasse (alley) through the Rosentaltor (gate), past the later cafés to the Gohliser Schlässchen. In the spring of 1782, the council authorized the coffee shop owner Exter to set up a small confectionery shop at the beginning of this path, which was also called "Eisbude" (ice cream shack) or jokingly "Kalte Madame" (cold madam). In 1824, another confectionery was established not far from the first one, the "Schweizerhäuschen" (Little Swiss House). Built by Georg Kintschy, a native of Davos, it stands today within the zoological garden across from the tiger enclosure. The cake garden of the Swiss confectioner soon developed into a cultural centre: poets, painters, musicians and publishers such as Karl Herloßsohn, Ludwig Bechstein, Heinrich Marschner, Heinrich Laube, Albert Lortzing, Friedrich Nietzsche and others often frequented the place.

"Kintschy's garden inn is indisputably the friendliest place in Leipzig and is therefore seldom empty of visitors. Three times a week there is a mediocre concert. A good concert must be paid extra. Hence the extra concerts. With these extra concerts, Kintschy almost always comes into sad conflict with God, who usually arrives with thunder, lightning and rain as soon as the first such concert is announced in the daily newspaper. It is always ten against one to bet, every concert day announced by Kintschy in the daily paper is a rainy day and we do not advise anyone to schedule a country party on this day". So warned the Leipzig city chronicler Stolle in an article more than 150 years ago. If one believes the traditions, Kintschy, when it once again started to rain out of the blue shortly before the beginning of the concert, looked up to the sky with a reproachful and angry look and with the exclamation: 'There, eat it!' threw a cake upwards.

Source: [Rosental - Stadt Leipzig](#)

The Richard Wagner Monument and pedestal by Klinger



The new monument is located at the Leipziger Promenadenring, close to Richard Wagner's former birth place at the Brühl ([s. Notenrad station 16](#)). The composer's 200th anniversary on May 22nd, 2013 was marked with the inauguration of Stephan Balkenhol's work of art, a Wagner statue crowning the historic pedestal by Leipzig's sculptor Max Klinger.

The entire ensemble of the staircase, the pedestal and the monument is the evidence of the decades of efforts made in order to raise Richard Wagner's monument in his hometown. As early as 1883 a committee was set up to achieve this purpose. In 1904 the committee managed to put Max Klinger in charge of the implementation of this project (Leipzig's famous sculptor gained recognition for his music-related works, especially for his famous Beethoven Sculpture ([s. Notenspur station 14](#))).

The location chosen for the monument was an outside staircase that connected Matthäikirchhof with the public park of the Promenadenring. At half height of the staircase Klinger planned to establish the 3 meters high pedestal that would carry the over 5 meters high Wagner statue. The foundation stone ceremony took place on May 22nd, 1913, marking Richard Wagner's 100th anniversary. World War I as well as financial difficulties impeded the completion of the monument. By the time of Klinger's death in 1920 only the marble pedestal with relief figures from Wagner's opera tetralogy "Der Ring des Nibelungen" (The Ring of the Nibelung) had been completed. It stood in the Klingerhain (Klinger Grove) at the Elster embankment between 1924 and 2009. The reconstructed staircase and the pedestal have been reunited in the public park at the Goerdelerring since 2010. The composer's statue by Stephan Balkenhol (b.1957) established in the year 2013 became the last episode in the over a century-long history of Wagner's Monument in Leipzig.

(Wagner Memorial behind Leipzig Opera [s. Notenspur station 9](#))

Max-Klinger-Treppe/Wagner-Denkmal at Goerdelerring, near Matthäikirchhof
Photo: Werner Schneider