

# Wendelin Bitzan

## Biography

**Musician · Researcher · Digital Content Creator**  
[www.wendelinbitzan.de](http://www.wendelinbitzan.de)



**Wendelin Bitzan**, PhD, born 1982 in Geseke (North-Rhine Westphalia, Germany), is a musician, researcher in music, and digital content creator. Academic studies in music at the Detmold University of Music (from 2003) and Berlin University of the Arts (from 2005). Exchange semester at the Vienna University of Music and Performing Arts (2009). Graduation from the Berlin University of the Arts, College of Music, with degrees in music education, majoring in piano performance (2009), sound engineering (2010), and music theory (2010). Subsequent teaching assignments and lecturerhips in ear training, harmony, counterpoint, analysis, and music and media at the Berlin University of the Arts, Rostock University of Music and Drama, Detmold University of Music, Hanns Eisler School of Music, Humboldt University of Berlin, and visiting professorship at TU Dortmund University, Department of Music and Musicology. Tenured lecturer in music theory at Robert Schumann Hochschule Düsseldorf, Institute of Musicology (from 2018). PhD in musicology at the Vienna University of Music and Performing Arts (2019) with a dissertation on the piano sonatas of Russian composer Nikolai Medtner, supervised by Christoph Flamm and Martin Eybl. Appearances as a soloist, collaborative pianist, vocal accompanist, and performer of his own compositions.

Initial musical inspiration through playing the glockenspiel, recorder, and accordion. **Piano lessons** since the age of 10 with composer and music educator Lajos Papp (Oldenburg), from 1996 with concert pianist Almut Preuß-Niemeyer (Hannover). Master classes with Beatrice Berthold (Hannover) and Hans Leygraf (Salzburg). Participation in competitions *Jugend musiziert*, *Jugend komponiert*, and other national music competitions; numerous awards on state and federal level (piano solo, chamber music, art song). Piano studies during university with professors Matitjahu Kellig, Wilhelm von Grunelius, and Thomas Menrath. **Voice** lessons as a second subject; active participation in a-cappella and choral-symphonic choirs, as well as vocal ensembles. Essential stimuli in **music theory**, analysis, and aural skills from Hartmut Fladt and Stefan Prey. Scholarship holder of the Richard Wagner Association, Minden, and the Keller Budenberg Foundation, Berlin. Internships at music schools, at the Berlin-Brandenburg public radio station, at classical music label Genuin recording group (Leipzig), and microphone manufacturer Georg Neumann Ltd. (Berlin).

Activity as a **composer** since 1999, intermittent production of electronic dance music. Compositions in the genres of chamber music (duos for wind and stringed instruments with piano, two string quartets, a piano trio, a woodwind trio and quintet), piano music (four sonatas, two fantasies, 24 preludes, several other cycles) and vocal music (a chamber opera after Oscar Wilde; songs on texts by Stefan George, J. R. R. Tolkien, Kurt Tucholsky, as well as numerous choral works). Performances in Germany, Austria, France, Italy, Switzerland, the Netherlands, Slovenia, South Korea, New Zealand, Mexico, Canada, and the United States. Commissioned works for performers and institutions, audio recordings of own compositions.

**Research** currently focusing on genre history and analysis of East-European music of the 19<sup>th</sup> and 20<sup>th</sup> centuries, historical theories of musical form (the sonata in particular), and music by women composers. Author of several papers related to music theory, music education, and cultural politics, which were published in books, conference proceedings, print and online journals, and other periodicals. Edited volume *Nikolai Medtner: Music, Aesthetics, and Contexts* (Hildesheim, 2021); study *Learning and playing by heart. On memorizing in music* (Frankfurt am Main, 2010). Conference papers for the German, Italian, and Russian music theory societies (GMTH, GATM, OTM), the Gesellschaft für Musikforschung (GfM), the European Piano Teachers Association (ETPA), and the European Music Analysis Conference (EuroMAC). Freelance work as an author, editor, composer, and arranger for various clients in publishing and music business. Numerous record and concert reviews; author of music notes and work introductions, editor and presenter for concerts, live-streams, and panels; editor-in-chief for the *PRO MUSIK Magazine*; music notation and score writing jobs. Voluntary work on the board of the German Society for Music Theory (GMTH) and in the Deutscher Tonkünstlerverband Berlin (DTKV).