

Judith Weir
A Bibliography

Compiled by
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Introduction

Judith Weir, born 1954, is a British composer of Scottish roots, known for her accessible music and eclectic style that has found favor in audiences worldwide. She composes across a variety of genres, from chamber music to opera and everything in between. She draws inspiration from numerous sources; this is perhaps one of her best-known features. She has used folk elements from cultures all over the world, revitalized ideas from mythology and history, and drawn inspiration from philosophies including Taoism. In this way, nearly everyone can find a personal connection to her music.

While research is beginning to surface studying Weir's works and compositional style, most of the knowledge available is brief sections in small periodicals and newspapers. I have compiled selections of these smaller resources, as I saw them illustrate an important aspect of Weir's career and compositions. A compilation of these smaller sources will, hopefully, be a useful resource for further research into Weir's work.

Of the resources available, many are biographical in nature. Weir is known as a shy, private person, and so biographical information through her childhood and early collegiate years is limited. More information is available after she began studies with John Tavener and expanded her compositional outreach. Weir's fame grew quickly after her first few premiered works. Thus, the most biographical information is available in her more recent years as a popularly celebrated composer.

As Weir draws so many sources of inspiration from cultural and ethnic sources, significant research is devoted to finding the origins of these sources and studying the process from their original state to their ultimate realization in Weir's work. Many researchers have studied the effectiveness of these folk elements in highlighting a particular aspect of culture, and

the findings are generally favorable in Weir's regard. The most-often studied of her works is *A Night at the Chinese Opera*, in which she combines numerous Chinese folk elements and even includes a much-shortened version of a traditional Chinese opera within the storyline of her own opera. She has proven to be a conscious, careful artist in her use of cultural snippets, and is most often found to be showing that part of the culture in a respectful and enlightening way.

Along a similar vein, Weir draws many storylines from history and mythology. Researchers have often interviewed Weir to discover more of her creative process in selecting and modifying traditional tales to suit her compositional flair and the feeling she wishes to convey. Weir often indicates that she feels "called" to the stories and isn't sure of any particular reason why. Once she decides on a particular story, it often undergoes significant changes before it is revealed in her final piece. Researchers who question Weir on the reasons behind her art are often gently turned away, as Weir prefers her audiences to make their own decisions about the purpose of her works.

Weir has had numerous collaborations with notable musicians from around the world. These collaborations can offer great insight into her creative process, as her collaborators may be more inclined to share details of the project. In a commissioned work, the person(s) requesting the work may have specific ideas in mind for the project, whether that be a theme, source material, or some aspect of the final presentation. Weir typically seems amiable in accommodating these requests. Because of this, researchers have used the request to form a sort of starting point for following the creation of a piece and can then determine which aspects were entirely Weir's own.

Critics often place Weir's music in a category of contemporary experimental works, rightly fitting as she wanders through so many different compositional techniques and rarely fits

to any single pattern. Her music is typically atonal, but is known to have the “appearance” of tonality that helps it feel so accessible to her audiences. Some studies follow the form of her works, which is most easily done in her operatic pieces. In some cases, Weir does give background for the pieces to help the audience better understand a theme or source material for the work, but Weir usually leaves the work up for interpretation. Even the works more clearly influenced by a particular composer or culture are still hazy connections at best, often described as having the “feeling of Sibelius” rather than identifying any specific musical ideas or patterns tying the work to that composer.

While much of Weir’s creative output remains open for further research, this compilation of the sources available should be useful in piecing together the details and process of a composer who leads such a quiet, private life. Each article holds vital fragments of information that can lead to a larger whole of research and understanding.

Bibliography

Ashley, Tim. "Songs of the Spirit: This Year's Most Intriguing Prom Unites Composer Judith Weir with the Great Soprano Jessye Norman and the Writer Maya Angelou." *The Guardian*, 1 August 2000, [2.14].

Ashley's article anticipates the premiere of Weir's *woman.life.song* and highlights its collaborative nature. Commissioned by Jessye Norman, the song cycle features text from Maya Angelou, Toni Morrison, and Clarissa Pinkola Estes, all strung together in Weir's compositional style. Ashley delves into each individual text and then connects the broader view of the heroic journey of growth, analyzing each writer's distinct influence in each stage of the journey and using Weir's own words to connect themes within the cycle.

Ashman, Mike. "Soundbites: Interview - A Conversation with Judith Weir." *Gramophone* 85 (February 2008): [pages unverified].

Unavailable for verification.

Barker, Jennifer M. "Opera and the Female Composer: A Study of the Operatic Works of British Composer Judith Weir." Paper presented at the Fourth Festival of Women Composers, Indiana, Pennsylvania, March 1996.

Unavailable for verification.

Beard, David. "From 'Heroische Bogenstriche' to 'Waldeinsamkeit': Gender and Genre in Judith Weir's 'Heroic Strokes of the Bow' and 'Blond Eckbert'." In *Dichotomies: Gender and Music*, edited by Beate Neumeier, 77-95. Heidelberg: Universitätsverlag Winter, 2009.

Beard studies the treatment of gender and conventional gender roles in Weir's various works. Beard identifies several roles in Weir's works where roles more conventionally given to a man are pointedly given to a woman, including several parts of narration. Beard spends much of the chapter contrasting Weir's *Heroic Strokes of the Bow* to Beethoven's "Eroica" symphony, analyzing Weir's treatment of themes and musical ideas to contrast with the "strident and striving masculinity" of Beethoven's third symphony.

_____. "'Batter the Doom Drum': The Music for Peter Hall's *Oresteia* and Other Productions of Greek Tragedy by Harrison Birtwistle and Judith Weir." In *Ancient Drama in Music for the Modern Stage*, edited by Peter Brown and Suzana Ograjensek, 369-97. Oxford, New York: Oxford University Press: 2010.

Beard explores "incidental music" in the context of its origins and current views. Beard cites numerous operatic works, including Weir's *Oedipus* storylines, and their use of instrumental background music to establish the setting, heighten emotion, and prepare for important climaxes. Beard also explores Weir's use of motif to promote psychological associations within the work.

Bowen, Meiron. "Opera People: Composer Judith Weir." *Opera Monthly* 1 (July 1989): 31-33.

Unavailable for verification.

Brand, Neil and Mike Nicholson. "Judith Weir." Chapter in *Dramatic Notes: Foregrounding Music in the Dramatic Experience*, 35-46. Luton: University of Luton Press, 1998.

Brand and colleague Mike Nicholson interview Weir on her operatic works. They discuss her narrative base within her works, the process of composition, the process of collaboration, working in the contemporary scene of music, and her work in television. They focus on relationships with the audience, musicians, and other artistic collaborators.

Canning, Hugh. "A Dazzling Case of Blond Ambition." *The Times*, 23 January 1994, [pages unverified].

Canning investigates Weir's popular success in opera, a medium that does not always draw many new audiences. He discusses her nature as a "natural" theatre composer and her path through her many "micro-operas" leading into her larger compositions. He also discusses the nature of her topics for story sources, often myths and legends, that draw in a reliable crowd.

Cantrell, Scott. "An Opera that Mixes the Comic and the Serious." *New York Times*, 25 June 1989, H25.

Cantrell discusses Weir's *A Night at the Chinese Opera*, including its political significance in the time of its premiere. Cantrell also discusses the favorable reception of Weir's works in the United States. Cantrell also interviews Weir regarding her views of comedy in opera, particularly in works with dark and complex themes.

Cawlfeld, Heather Drummond. "Study and Analysis of 'woman.life.song' by Judith Weir." DMA diss., University of Northern Colorado, 2015.

Cawlfeld provides a detailed background on Weir's song cycle *woman.life.song*, including the background of each text used in the cycle. Cawlfeld analyzes the song cycle in regards to the compositional elements unique to each song and the elements Weir uses to bring the cycle together. Cawlfeld also assesses the reasons for the limited performances of the work, and expresses her purpose in the dissertation as "to bring more public awareness of this song cycle and to encourage more performances".

Clark, Andrew. "Clear, Uncluttered Voice of Music Today: Andrew Clark Finds Composer Judith Weir Light in Her Touch but Not Lightweight: London Edition." *Financial Times*, 10 March 2000, 20.

Clark discusses Weir's prominence as a composer and notes her many successful collaborations, though she tends to downplay her influence. Clark also discusses the "light, but not lightweight" nature of her works. While Weir's music certainly addresses many complex (and sometimes dark) themes, audiences still grasp her concepts and find her music accessible to the general public.

Clements, Andrew. "Going Round the Houses: After the Experiments of Her First Two Operas, Judith Weir Takes a German Short Story as the Starting Point for Her New Work." *The Guardian*, 15 April 1994, [pages unverified].

Unavailable for verification.

Colton, Lisa. "The Female Exotic: Tradition, Innovation and Authenticity in the Reception of Music by Judith Weir." *Contemporary Music Review* 29 (June 2010): 277-89.

Colton explores audience reception to Weir's diverse compositional style and her more exotic, non-Western works. This fluctuation between various cultures and influences may be hindering the general audience's acceptance of the works, and Colton explores the ramifications of that divide. Weir's distinct voice and talent for incorporating ideas from numerous cultures and historical influences makes her music unique and effective, if audiences will allow themselves to listen.

Conway, Paul. "Channel 4: Judith Weir's 'Armida'." *Tempo: A Quarterly Review of Modern Music* 60 (July 2006): 88-89.

Conway reviews the political nature and influences of Weir's *Armida*, composed during the Iraq war. He discusses the origin story of the piece, Tasso's tale of forbidden love during the Crusades, and Weir's alterations, moving the story to the Middle East in the middle of a military occupation. He explores the "problematic context", the unusual filming style, and its instrumentation with both a jazz ensemble and a classical chamber group.

. "Judith Weir's Piano Concerto." *Tempo: A Quarterly Review of Modern Music*, (October 1997): 57.

Conway discusses Weir's piano concerto within the context of her other chamber works, comparing length, instrumentation, and spirit. Conway also discusses its reception in its premiere (generally positive) and ends with a comparison of the work to other piano concertos: "a frisky colt amidst tired old warhorses!"

. "London, Barbican: Judith Weir Weekend." *Tempo: A Quarterly Review of Modern Music* 62 (July 2008): 59.

Conway discusses the eclectic output of Judith Weir, and discusses in depth the premieres of *Winter Song* and *CONCRETE*. Conway discusses the relationship of elements of *Winter Song* to Sibelius and other Finnish roots. He also discusses the experiential nature of the *CONCRETE* premiere, including the architecture and the commitment of each performer.

. "London, Royal Opera House: Judith Weir's 'Miss Fortune'." *Tempo: A Quarterly Review of Modern Music* 66 (October 2012): 50-51.

Unavailable for verification.

. "London, Sinfonietta and Spitalfields: New Works by Judith Weir." *Tempo: A Quarterly Review of Modern Music* 58 (October 2004): 56.

Conway discusses the energy of the premieres of two of Weir's works: *Tiger under the Table* and *Piano Trio Two*. He notes the extension of *Tiger under the Table* away from Weir's usual style, opening in dark tones and unusual instrumental treatment (even for Weir). Conway contrasts this to *Piano Trio Two*, which he regards as more characteristic of Weir as a composer, highlighting the piece's minimalism and transformatory alterations of simple chords and rhythms.

Crockett, Donald. "Stucky, Hartke, Crockett : Conversations in Los Angeles." *Contemporary Music Review* 10, no. 1 (1994): 51-73

Three composers, Steven Stucky, Stephen Hartke, and Donald Crockett, discuss composition in the late 20th century with conversations about numerous works. They discuss Weir's use of tonality and the imaginative nature of her pieces, and consider her musical influences as well as their own.

Dreyer, Martin. "Judith Weir, Composer: A Talent to Amuse." *The Musical Times* 122 (September 1981): 593, 595-96.

Dreyer, in an early account of Weir as a composer, introduces her musical childhood and education. Dreyer follows her studies with John Tavener and his influence, particularly in introducing her to Stravinsky's *Oedipus Rex*. Dreyer also identifies her awards and merits.

Duchen, Jessica. "Weir and Wonderful Opera." *Classical Music*, 29 September 1990, [pages unverified].

Unavailable for verification.

Dwinell, Samuel. "Blackness in British Opera." PhD diss., Cornell University, 2017.

Dwinell studies racial themes in British opera after 1945, identifying them as a significant factor in understanding the role of race in post-war Britain. He uses Weir's *A Night at the Chinese Opera* to show a convergence of British and foreign cultures in a way that respects each group. He also explores Weir's comical take on state-promoted multiculturalism, specifically noting the political context as understood with British audiences.

Dyer, Richard. "Judith Weir Experiments on Upshaw and the BSO." *Boston Globe*, 10 January 1999, M2.

Dyer discusses the origins of Weir's orchestral song-cycle *Natural History* and her collaboration with Sir Simon Rattle and the Boston Symphony Orchestra. He discusses their history of collaborations and Weir's posts with Rattle that encouraged further opportunities. Dyer also discusses Weir's background in music, her relationship with the singer Dawn Upshaw, her understanding of Taoism, and how these experiences led to a truly experimental sound for her latest work.

Ellison, Cori. "She Learned Her Noble Song from Oboe and - Bagpipes?" *New York Times*, 10 July 1994, H23.

Ellison and Weir discuss Weir's fondness for live music (rather than recorded music), her studies with John Tavener and Robin Holloway, and her fascination with the cultures that provide so much inspiration for her music. They discuss many of Weir's operatic works and provide a small background for the cultural references of each piece.

Everett-Green, Robert. "An Appreciation for Amateurs." *The Globe and Mail*, 16 May 1995, C3.

They discuss Weir's work with amateur musicians, and her faith in their creativity and understanding of music. They also discuss Weir's sources for her opera texts and her process of distilling each work down to what is truly needed, referencing *A Night at the Chinese Opera* and her work describing King Harald of Norway.

Ford, Andrew. "Seeing Both Sides: Judith Weir." Chapter in *Composer to Composer: Conversations about Contemporary Music*, 108-13. St Leonards: Allen & Unwin Pty Ltd, 1993.

Ford's interview with Weir explores her process of creating a piece and the origins of her works, particularly her operas. They discuss the accessible nature of her works and the generally favorable audience receptions. They also discuss her role as a female composer in a male-dominated profession.

Fuller, Sophie. "Judith Weir: b. 1954." Chapter in *The Pandora Guide to Women Composers: Britain and the United States 1629-Present*, 326-29. London: Pandora, 1994.

Fuller navigates Weir's early life and education in music, leading up to her public attention and current musical and political connections. Fuller includes small biographical details surrounding Weir's life in music, particularly from her childhood and educational background, including teachers and friends who were influential in her musical upbringing.

Galloway, Melanie Kathryn. "*The Vanishing Bridegroom* by Judith Weir: A Production Guide." DMA diss., University of Illinois at Urbana-Champaign, 1994.

Unavailable for verification.

Gartmann, Thomas. "Phantasievolle Poesie: *Blond Eckbert* von Judith Weir in London." *Das Orchester* 42 (June-July 1994): 39-40.

Gartmann discusses the text and story of *Blond Eckbert*, with an eye for highlighting the dark aspects of the opera (such as the complete rejection of a "happy ending"). Gartmann does not belabor the plot, focusing on small elements. Gartmann also notes the sparse instrumental use and connects this to the characterization within the work.

[Gilmore, Bob.] "Profile: Judith Weir." *Tempo: A Quarterly Review of Modern Music* 69 (January 2015): 103-4.

Judith Weir discusses in interview-format her musical influences and compositional style, citing Cage and Messiaen as some of her first influences. She discusses the evolution of her

compositional process and its relaxed nature, including some discussion of her studies in composition and the influence of her teachers.

Grant, Julian. "A Compulsive Narrator." *Opera* 57 (June 2006): 650-54.

Grant explores Weir's operatic works. He discusses the cultural allusions, both to Weir's Scottish heritage and various other ethnic groups. He also discusses the instrumental use and scale of each work, including Weir's own observations on each work.

Griffiths, Paul. "Framed: On the Eve of the U.S. Premiere of Judith Weir's *The Vanishing Bridegroom*, Paul Griffiths Puts the Composer's oeuvre into Perspective." *Opera News* 56 (May 1992): 50-51.

Griffiths discusses Weir's operatic works and their place in the realm of contemporary music, including their reception by audiences and critics. Griffiths notes her role in comedic aspects, placing Weir in "the Monty Python tradition of British humor", and discusses the possible future of her work in this vein as she composes larger scale pieces.

Hayes, Malcolm. "Judith Weir's 'A Night at the Chinese Opera'." *The Listener*, 9 July 1987, [pages unverified].

Unavailable for verification.

Hewett, Ivan. "New Tunes for Old Tales: A Groundbreaking Collaboration Between Indian Storyteller Vayu Naidu and British Composer Judith Weir Blends Ancient Wisdom and Modern Music." *The Daily Telegraph*, 28 April 2005, 20.

Hewett's article explores the extraordinary collaboration between Weir and storyteller Vayu Naidu, combining their mediums into workshop and touring performances. Weir's music forms a "musical commentary" to pair with the renditions of ancient stories, as told by Naidu. Hewett also discusses the origination of this idea, as Weir and Naidu tell their story of meeting and discussing the possibilities for such a collaboration. They discuss the stories they chose to illuminate and explain some of the musical context included.

_____. "The Light Touch: Judith Weir." *BBC Music Magazine* 12 (May 2004): 35.

Hewett's article celebrates Weir's fiftieth birthday by exploring her "light touch". He quotes Weir as saying, "I think lightness is something art desperately needs - particularly when it's serious art about serious topics." He explores her compositions through her life in regards to their "lightness", and notes the more serious emotional range in her later years.

Holland, Bernard. "A Judith Weir Opera in Which Truth is Harmful to Health." *New York Times*, 16 August 1994, [C15, C18].

Holland discusses the origins of Weir's opera *Blond Eckbert* and its roots in an 18th century fable by Ludwig Tieck. Holland is very critical of Weir's use of "short bursts" of melody, which Holland believes are not substantial enough to be significant. Holland also contrasts

Weir's compositional style with Beethoven, which Holland argues has a more lasting effect due to his longer phrasing.

Hughes, Bernard. "Judith Weir in Conversation." *Tempo: A Quarterly Review of Modern Music* 59 (October 2005): 20-27.

Hughes interviews Weir about her early musical career and influences, including composers she admires. They discuss features prevalent in her music, including her strong openings and unique titling. They also discuss her compositional process in the creation of her pieces, starting from the ideas and beginning to plan them on paper. Hughes and Weir also discuss more broad elements of music, including virtuosity and accessibility.

Jaffé, Daniel. "Music Stand: Interview - Judith Weir: 'We Should Be Writing for as Many People as Possible'." *BBC Music Magazine* 16 (December 2007): 19.

Jaffé interviews Weir regarding the reception of contemporary music and its future with audiences. They discuss the culture of the musical audience and the importance of folk music. They also discuss the importance of composers remembering both their musicians and their audiences and taking these relationships into account as they compose.

Johnson, Steven. "Where Have All the Arias Gone?" *Opera* 45 (April 1994): 418-21. Johnson and Weir discuss her opera *Blond Eckbert*, its background, and the vocal writing contained in the piece. They discuss the current state of arias in contemporary opera and their waning presence, and discuss Weir's choices in the arias included in the opera. Weir emphasizes the vocal melody even in a declamatory style, and succeeds in emphasizing the voice above the orchestra.

Jones, Rick. "A Lady of Letters." *New Statesman*, 14 January 2008, 42-43.

Jones explores Weir's compositional influences, with particular emphasis on the influence of *CONCRETE*, a piece featuring choir and orchestra, commissioned by the BBC Symphony Orchestra. Weir discusses her preparation for choral composition and the ideals she wished to see in her piece. Jones also highlights Weir's educational background to give context to the text and eclectic influences of various cultures and philosophies in Weir's compositional style.

Koay, Kheng K. "Judith Weir's Instrumental Music as Description." *Per Musi*, no. 33 (2016): 59-78.

Koay explores Weir's descriptive aspects of composition, whether through folk elements or more abstract methods. Koay focuses on Weir's *Distance and Enchantment* and *Musicians Wrestle Everywhere* for examples. Koay evaluates the effectiveness of the music in producing the images and ideas of the works.

_____. *The Kaleidoscope of Women's Sounds in Music of the Late 20th and Early 21st Centuries*. Newcastle-upon-Tyne: Cambridge Scholars Publishing, 2015.

Unavailable for verification.

Mateos-Moreno, Daniel. "Is It Possible to Teach Music Composition Today? A Search for the Challenges of Teaching Music Composition to Student Composers in a Tertiary Context." *Music Education Research* 13 (December 2011): 407-29.

Unavailable for verification.

May, William. "The Siren Alps: Text-setting and Gender." *Contemporary Music Review* 29 (April 2010): 201-13.

May explores the roles and depictions of women in modern text-settings, including Judith Weir's song cycles *The Voice of Desire* and *woman.life.song*. May acknowledges Weir's rebuttal of a gendered view of her works, but still explores their reception in this gendered view. May gives special attention to the background of each text, its cultural and social significance, and the reasons for Weir's selection of the text.

_____. "Blond Eckbert." *Tempo: A Quarterly Review of Modern Music*, no. 189 (June 1994): 26-27.

Miller explores the reception of the first performance of Weir's opera *Blond Eckbert*. Discusses the structure of the opera, key plot points, and the overall effect of the music, story, and staging on the audience. Also discusses Weir's use of musical idioms and clichés within the psychoanalytic context of the work.

Miller, Malcolm. "BBC Proms 2014: Weir, Zhou and Rands." *Tempo: A Quarterly Review of Modern Music* 69 [month, year unverified]: [pages unverified].

Unavailable for verification.

Morgan, Tom. "Judith Weir." In *New Music* 88, edited by Michael Finnissy, Malcolm Hayes, and Roger Wright, 22-50. Oxford: Oxford University Press, 1988.

Unavailable for verification.

Norquet, Matthias. "Von Wahn, Schuld und Sühne - Siegfried Wagner und Judith Weir: Ur- und Erstaufführungen bei den Rudolstädter Festspielen." *Opernwelt* 35 (August 1994): 36-37.

Norquet discusses the premieres of Wagner's and Weir's pieces. Weir's *Die Schwarze Spinne* follows a folk legend background, but characteristic of Weir, encounters many twists and turns. Norquet also discusses the benefits of the small ensembles associated with the pieces, creating an intimate experience with high-caliber musicians.

Northcott, Bayan. "The 'Found Sounds' of Judith Weir." In *The Way We Listen Now and Other Writings on Music*, edited by Christopher Wintle, 141-43. London: Plumbago Books, 2009.

Northcott discusses the brief, lighthearted nature of Weir's music that is so full of "found sounds" and snippets of musical ideas that she teases out to their fullest. Northcott cites

audience receptions to various pieces and the diversity of reactions. Northcott also spends some time exploring Weir's use of folk elements within her works.

Palmer, Andrew. "Judith Weir." Chapter in *Encounters with British Composers*, 453-54. Suffolk: Boydell & Brewer, Incorporated, 2015.

Palmer discusses his experience with Judith Weir, noting her tendencies of speech (soft, earnest, and clear) as well as her general nature of interaction. They discuss her appointment as Master of the Queen's Music and her current role in the spotlight of the musical scene. They discuss her motivations for composition, the act of "communicating" with the audience, and the process of creating musical ideas and transforming them into a musical work, with the score as "just a blueprint".

Palmer, Judith. "Judith Weir." Chapter in *Private Views: Artists Working Today*, 183-88. London: Serpent's Tail Publishers, 2004.

Palmer relays an edit of an interview with Judith Weir, in which they discuss the time it takes for her to compose her works, the energy required, and the projects she is most interested in. They discuss some of her home life, relative to the inspiration for her work. They also talk about the importance of commission work in the life of a composer.

Park, Sang Hee. "A Performance Guide to the Dramatic, Vocal, and Musical Challenges of Judith Weir's Opera, 'King Harald's Saga'." DMA diss., University of North Texas, 2014.

Park identifies performance challenges in *King Harald's Saga* in three main points: delineation of multiple characters, wide leaps and other vocal challenges, and the complexity of the rhythm and style of the piece. Park poses possible solutions for these challenges, so as to make the work more accessible for performance.

Rigby-Barrett, Sandra. "The Sacred Choral Works (1983-1995) of Judith Weir: An Analytical Approach." PhD diss., University of Reading, 2004, 344-68.

Appendix of the work includes the compositions of Weir (up until 2004) divided by instrumentation. Each entry includes the approximate length of the piece, orchestration of the piece, commission and premiere information, applicable program notes, and the publisher.

_____. "The Sacred Choral Works (1983-1995) of Judith Weir: An Analytical Approach." PhD diss., University of Reading, 2004.

Rigby-Barrett analyzes selections of Weir's sacred choral music through a variety of methods, including harmonic and formal analyses when appropriate. Rigby-Barrett pays special attention to Weir's text-setting, use of the octatonic scale, functions of hexachords, and application of Allen Forte's generic theory and Chris Kennett's maximum possible square calculations.

Roldán Herencia, Gonzalo. "Judith Weir." *Ritmo* 79 (December 2007): 94-95.

Roldán Herencia discusses Weir's position in the recognized musical output of Britain in the modern day. He discusses the avant-garde aspects of her music, including her individuality of texture and tone color. He also addresses the alternative folk elements of her music, which creates a sense of commitment to many different traditions. This use of folk elements brings together multiple cultures in a single artistic realm.

Scher, Steven P. "Judith Weirs *Heaven Ablaze in His Breast*: E.T.A. Hoffmanns *Der Sandmann* als postmoderne Tanzoper." In *Literatur und Demokratie: Festschrift für Hartmut Steinecke zum 60. Geburtstag*, edited by Alo Allkemper and Norbert Otto Eke, 49-60. Berlin: Erich Schmidt Verlag, 2000.

Scher analyzes Weir's *Heaven Ablaze in His Breast* as an adaptation of Hoffman's *The Sandman*. Scher compares Weir's work to other musical adaptations and studies her interpretation of each character. Though the work is heavily dance-oriented, Scher finds Weir's music to be the most effective aspect of the work, and the truest to the feeling of the original story.

Service, Tom. "Judith Weir Prepares to be a Radical Master of the Queen's Music." *The Guardian*, 21 July 2014, [pages unverified].

Unavailable for verification.

Tilden, Imogen. "Judith Weir: After 400 Years, the Female Music Master with Royal Seal of Approval." *The Guardian*, 4 July 2014, 14.

Tilden briefly analyzes the roadmap of Weir's career leading to her appointment as Master of the Queen's Music and then discusses the cultural and social significance of the appointment, including the meaning for social causes (feminist movements and music education) that are identified with Weir. Tilden also gives background to the position itself, noting Weir's significance as the first woman with this title.

Tumelty, Michael. "Composing Weir's Way: Revered Musician Judith Weir Tells Michael Tumelty Why She's Joining Forces with the *SCO* for her Latest Work." *The Herald*, 6 December 2007, [16].

Tumelty discusses the Scottish nature of Weir's works and her relationship with the Scottish Symphony Orchestra, including her Scottish heritage through her parents. Tumelty explores the background of her piece *Winter Song*, premiered by the SSO, including the additional Finnish connection of the piece. He also discusses the requirement given to Weir to use the full orchestra, as many of these modern compositions leave out multiple sections of the typical orchestra instrumentation.

Weeks, James. "Unique Detachment." *Choir & Organ* 12 (March/April 2004): 34-37.

Weeks explores Weir's detached, multi-faceted style through numerous choral works. Though she includes hints of various influences (ranging from Messiaen to choral liturgy to humanist philosophers), she does not settle in to any of them for long, as part of a "self-protecting

refusal to identify.” Weeks cites musical examples from her compositions, and pertinent score samples are included.

Weesner, Anna Theresa. “‘Ordinary Mysteries’, an Adaptation of Kate Chopin's ‘The Story of an Hour’ for Soprano and Ensemble; Tonality in Nontonal Music: A Study of Judith Weir's ‘The Consolations of Scholarship’.” DMA diss., Cornell University, 1995.

Weesner divides her dissertation between two analyses. In her analysis of Weir's *The Consolations of Scholarship*, Weesner studies the tonality (or lack thereof) within the piece. Weesner uses various methods of analysis, including formal analysis, harmonic analysis, and study of pitch centers to provide a broader view of the function of tonality within the work.

Weir, Judith. “Composer in View.” *The Singer* [volume unverified] (February/March 1994): 31.

Unavailable for verification.

_____. “Memoirs of an Accidental Film Artist.” In *A Night at the Opera*, edited by Jeremy Tambling, 53-59. London: John Libbey & Company Ltd, 1994.

Weir speaks to the difficulties and unique challenges of adapting operatic works for television. She discusses the process of transforming Mozart's *Il Sogno di Scipione* into the television version, *Scipio's Dream*. She also discusses many of her own original works and the process of modifying the score and libretto to suit the fast pacing of television.

_____. “A Note on a Chinese Opera.” *The Musical Times* 128 (July 1987), 373-75.

Weir follows her creation of her work *A Night at the Chinese Opera* through its cultural roots into her own interpretation. She discusses the origins of the play within the opera, *The Chao Family Orphan*, and its context within Chinese culture. She also discusses a comparison of her work to Shakespeare's *Hamlet*, which has its own “play within a play” to further the plot, including a comparison of their formal structure.

_____. “Whither Opera? The Composers Speak Out.” *Opera* 51 (February 2000): 172-73.

In a compilation of the opinions of various opera composers on the future of the genre, Weir discusses the success of experimental opera in places other than opera houses. She discusses her own draw to the genre, and the methods she uses to make her operas accessible for the public.

_____. “The Vanishing Bridegroom.” *Contemporary Music Review* 11, no. 1-2, (1994). [pages unverified].

Unavailable for verification.

Wheeler, Scott. “The Consolations of Scholarship: Music-Drama in the Form of a Yüan Opera.” *Notes, Quarterly Journal of the Music Library Association* 50 (December 1993): 772-73.

Wheeler discusses Weir's *The Consolations of Scholarship* in regards to its origins in the play *The Orphan of Chao* and Yüan opera. Wheeler also contrasts Weir's compositional style with her contemporaries, noting her ability to work in a variety of mediums and to make the music accessible to large audiences.

White, Barbara. "Difference or Silence? Women Composers between Scylla and Charybdis." *Indiana Theory Review* 17 (Spring 1996): 77-85.

Unavailable for verification.

_____. "Music Drama on the Concert Stage: A Study of Judith Weir's '*The Consolations of Scholarship*'" PhD diss., University of Pittsburgh, 1997.

White's analysis of Weir's opera *The Consolations of Scholarship* is made to fill a void in the musical analysis of contemporary opera. White uses traditional methods of analysis (harmonic and formal) along with broader studies of musical semiotics and an ethnomusicological outlook. White also considers the accessibility of the piece and the functions of cultural details in creating the story.

_____. "Music Drama on the Concert Stage: Voice, Character and Performance in Judith Weir's *The Consolations of Scholarship*." *Cambridge Opera Journal* 12 (March 2000): 55-79.

White discusses Weir's opera *The Consolations of Scholarship* both as a functional operatic work telling a story and as a way to look at the genre of opera in a new light. She discusses the unusual aspects of the work including its length, instrumentation and treatment of the characters, and its generalized restraint.

White, Harry. "Her Master's Voice." *Classical Music*, no. 1016 (January 2016): 63, 65.

White discusses the history of the post of Master of the Queen's Music, including its role from 1626 when it was first created. He also discusses Weir's role in education, particularly in her role in composition workshops for students. He ties this in with her sphere of influence as the new Master of the Queen's Music, and the potential opportunities to further her goals for music education.

_____. "High Places." *Music Teacher* 95 (January 2016): 19-20.

White discusses Weir's historical appointment as Master of the Queen's Music and the potential impact on music education. He discusses the current state of music education funding, and talks with Weir about what changes could be implemented to increase funding and access to quality music education. They also discuss the opportunity to improve composition assessments in educational settings.

Whittall, Arnold. "Problems of Reference: Celebrating 2004." *Musical Times* 145 (Autumn 2004): 25-39.

Whittall discusses various composers and their use of reference material from other sources. In regards to Weir, Whittall discusses her personal style of using “found” material from across different cultures and eras, which can often only be tied to source material in a very hazy sense. Whittall also discusses the sense of simplicity in Weir’s works, almost in juxtaposition to her numerous references across the musical spectrum. Whittall compares and contrasts Weir’s style to other notable composers, including Stravinsky and Haydn.

Wiegandt, Matthias. “‘Waldeinsamkeit - I feel all right’. Judith Weirs Oper *Blond Eckbert*.” In *Frauenstimmen, Frauenrollen in der Oper und Frauen-Selbstzeugnisse*, edited by Gabriele Busch-Salmen, 318-46. *Beiträge zur Kultur- und Sozialgeschichte der Musik*, edited by Eva Rieger.1 Herbolzheim: Centaurus Verlag, 2000.

Wiegandt studies Weir’s opera *Blond Eckbert* from a textual basis, with limited comments on the music itself. Wiegandt explains that detailed study of the music can only be properly done after a study of the text itself. Wiegandt discusses the journey of the text from fairy-tale backgrounds to a dark, complex opera, identifying pieces of past fables while following the overall form of the text through its climax.

Wierzbicki, James. “Judith Weir: On Opera Fast Track...Composer of ‘*The Vanishing Bridegroom*’ Says She Mixes Comic, Serious.” *St. Louis Post - Dispatch*, 31 May 1992, [D4].

Wierzbicki follows Weir’s fast-paced ascension into the realm of opera composition. He discusses audience receptions to her current operatic works and explores the historical and cultural content of each opera. Wierzbicki includes a conversation with Weir, in which she discusses the meaning behind *The Vanishing Bridegroom* and explores the moral and aesthetic foundations of her operas.

Wilkins, Sara Ayse. “Exploring the Intersection of Cello and Poetry.” DMA diss., Boston University, 2016, 52-68.

Wilkins studies Weir’s piece *Unlocked*, a suite for solo cello based on five songs (mainly sung by black prisoners in the southern United States) from an anthology by Ruth Crawford Seeger. Wilkins identifies the text used in these five songs and studies Weir’s transformation of each text and the emotions within. Wilkins identifies the unique aspects of each movement, including the effectiveness of the instrumental technique in presenting the emotion of each song accurately.

Wright, David. “Weir to Now?: David Wright Explores the Fastidious Musical World of Judith Weir.” *The Musical Times* 134 (August 1993): 432-37.

Unavailable for verification.

Wohlfahrt, Hans-Theodor. “Cabaret und Volksmusik...die britische Komponistin Judith Weir.” *Neue Zeitschrift für Musik* 159 (September-October 1998): 48-50.

Unavailable for verification.