

Tim Anderson

Conductor



“ Conductor Tim Anderson ensures persuasiveness and the best craftsmanship”
Die Presse

Anglo-German conductor, **Tim Anderson** is rapidly making a name for himself as an interpreter of 20th and 21st century repertoire. He has conducted for companies such as the Royal Opera House, Covent Garden, Teatro Real Madrid, Dutch National Opera, Opéra National de Montpellier and Stadttheater Klagenfurt. In concert, he has appeared with contemporary music ensembles such as Klangforum Wien, Birmingham Contemporary Music Group and London Sinfonietta and at venues including Vienna's Konzerthaus, London's Southbank Centre and Barbican, and Katowice's NOSPR Hall.

Recent highlights include debuts at Opera Australia with Brett Dean's *Hamlet* and at Staatsoper Hamburg with Gordon Kampe's *Die kreide im Mund des Wolfes*; the world premiere of Bernhard Lang's *Hiob* at Stadttheater Klagenfurt, where he previously conducted the world premiere of Salvatore Sciarrino's *Il canto s'attrista, perché?*; performances of Thomas Ades' *Powder Her Face* for Semperoper Dresden and multiple concerts with Klangforum Wien including at the Wien Modern festival and on tour in Asia.

Notable performances also include Philip Venables' *Denis and Katya* for Dutch National Opera, Opéra national de Montpellier, and with Music Theatre Wales; Gerald Barry's first opera *The Intelligence Park* with the London Sinfonietta, Music Theatre Wales and Royal Opera House; the critically-acclaimed 30th anniversary production of Mark-Anthony Turnage's *Greek*, as well as his *The Railway Children* in 2025 at Glyndebourne. He has also enjoyed premieres of works by Robert Reid Allan with the Birmingham Contemporary Music Group (CBSO Centre), and by George Lewis and Alex Paxton with the London Sinfonietta (Queen Elizabeth Hall, Southbank Centre).

He has cultivated expertise in Wagnerian opera while working as an assistant on *Das Rheingold* with Vladimir Jurowski (London

Philharmonic Orchestra); *Die Walküre* with Sir Donald Runnicles (Deutsche Oper Berlin); *Tristan und Isolde* with Marc Piollet (Teatro Real Madrid); and *Lohengrin* with Hartmut Haenchen (Teatro Real Madrid).

He has also worked as an assistant for Ivor Bolton on *Rusalka* (Teatro Real); Nicholas Carter on Brett Dean's *Hamlet*, (Adelaide Festival); and Giancarlo Andretta on *Le nozze di Figaro* (Glyndebourne Festival).

While working on the music staff in Madrid, he conducted several performances before joining the music teams at English National Opera and the Glyndebourne Festival.

As a guest artist, he has assisted at theatres, orchestras, and festivals, including the Royal Opera House Covent Garden; Oper Stuttgart; Bregenzer Festspiele; Trondheim Opera; Garsington Opera; Northern Ireland Opera; Opera North; Sinfonieorchester Basel; the London Philharmonic Orchestra; and the Birmingham Contemporary Music Group.

In the 2026/27 season, he makes his debut at Oper Frankfurt with Arnold Schoenberg and Frank Martin's *Warten auf Heute*, and also conducts Pyotr Illich Tchaikovsky's *Eugene Onegin* at the Royal Northern College of Music in Manchester.

Tim studied Music at New College, Oxford, where he held an instrumental scholarship (as a pianist) and the *Joan Conway Scholarship* in performance studies (for his conducting). He also studied conducting with Peter Stark, with Michael Omer at Guildhall, where he was a junior student, and at the Jorma Panula Academy in Helsinki.

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