
Tim Anderson

Selected Reviews

Arnold Schoenberg and Frank Martin: *Warten auf Heute* [September 2026]

"There is no need to be afraid of Schoenberg's music. It sounds different than Mozart or Verdi, but it is intense and expressive, and has an emotional impact too, particularly the *Begleitmusik zu einer Lichtspielszene*. A welcome side-effect of the extensive use of *Sprechgesang* is the excellent intelligibility of the text. Under guest conductor Tim Anderson, the Frankfurt Opera and Museum Orchestra plays with impulse and the finest nuances."

-Kulturfreak.de

"The members of the opera orchestra illuminated the score in detail. Conductor Tim Anderson brought out both the melodic lines of the twelve-tone music and the instrumental colours with expressiveness and impact."

-Ulrich Boller, Frankfurter Neue Presse

Mark-Anthony Turnage: *The Railway Children*, Glyndebourne [October 2025]

"if you want to see an opera with the twists and turns of a spy thriller and an orchestral score which, at its climaxes, has a white-knuckle momentum and abrasive power... expertly conducted by Tim Anderson."

- Richard Morrison, *The Times*

"conductor Tim Anderson keeps the score bubbling along"

- Richard Fairman, *The Financial Times*

"The small ensemble is always well driven by conductor Tim Anderson"

- Nicholas Kenyon, *The Telegraph*

"Turnage's energetic score, handsomely realised by conductor Tim Anderson and the Glyndebourne Sinfonia, bristles with motoric effects"

- Clive Paget, *The Guardian*

"conducted with energetic precision by Tim Anderson."

- Nick Boston, *Bachtrack*

"Tim Anderson, conducting The Glyndebourne Sinfonia and Glyndebourne Chorus, brought a tremendous sense of impetus to the score, creating moments of high drama, emotion and comic sentimentality."

- Adrian York, *London Unattached*

"the train evocations are vividly produced by the Glyndebourne Sinfonia under the energising baton of Tim Anderson."

- David Truslove, *Opera Today*

"Tim Anderson conducts the 16-strong Glyndebourne Sinfonia with a crisp alertness to the dabs of vibrant instrumental colour – celeste, harp, trombone, oboe – that Turnage spots around and between the vocal lines."

- Boyd Tonkin, *The Arts Review*

Gordon Kampe: *Die Kreide im Mund des Wolfs*, Staatsoper Hamburg (Jan 2025)

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Everything is under the careful, precise direction of Tim Anderson - *Frankfurter Allgemeine Zeitung*

The eight-member ensemble with two pianos, harp, strings, winds and percussion under the direction of Tim Anderson musically explores the often surprisingly short distances between new music, expansive opera gestures, popular dance rhythms and brute discharges. In between, the instruments fall silent, a telephone rings, a cable on the wall hisses, footsteps can be heard, it drips onto the table. The dictator's fear is ignited by the everyday - **Sören Ingwersen, *Die Deutsche Bühne***

The musical direction was in the best hands with Tim Anderson. - **Michael Pitz-Grewenig, *kreiszeitung.de***

Brett Dean: *Hamlet*, Opera Australia [July 2024]

"Conductor Tim Anderson commands the combined forces in the pit, on stage and in the auditorium superbly. His innate understanding of *Hamlet* [...] enables him to deliver arguably the finest reading of the score to date."
- **Jansson J. Antmann, *Limelight***

"Eloquent and beguiling: Operatic *Hamlet* is a triumph. Conductor Tim Anderson is the linchpin, landing sounds arriving from every direction like a sonic air traffic controller[...] The ensemble is unequivocally outstanding[...] No more words, just go and see them."
- **Harriet Cunningham, *Sydney Morning Herald***

"Tim Anderson conducts the orchestra with easy clarity through a score which is anything but easy."
- **Nicholas Routley, *Australian Stage***

"This extraordinary show [...] is admirably steered by Anglo-German conductor Tim Anderson."
- **Steve Moffatt, *The Daily Telegraph***

"The orchestra was impressively prepared and the chorus sang with aplomb and remarkable accuracy [...]"

"High accolades are due to the last but certainly not least essential member of the creative team. Tim Anderson, conducting Dean's complex score for the first time, stood assuredly in front of the large performing forces. Not only did he give precise indications for the difficult entries to all, but he kept the stream of the music elegantly, never failing to manage the intricate balances between stage and orchestra allowing the Dane prince's story to evolve and Dean's music to shine, creating a momentous occasion indeed."
- **Zoltan Szabo, *Operawire***

"Making his Australian debut, conductor Tim Anderson does a fantastic job in delivering this complex score."
- **Gina Fairley, *Artshub***

Thomas Adès: *Powder Her Face*, Semperoper Dresden [October 2023]

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"The often demanding score is full of rhythmic finesse – simply breathtaking how confidently and brilliantly conductor Tim Anderson led the excellently prepared chamber orchestra."

– Elisabeth Richter, *Deutschlandfunk*

"The [orchestra] gives expression to this unusual sound world under the dependable and considered direction of Tim Anderson. The work doesn't seek to scare off or distress the listener but to draw them into the life of [the Duchess]. Anderson gives the music shape and sets the momentum"

– Jens Daniel Schubert, *Sächsische Zeitung*

"The perfectly assembled ensemble of singers sang and played with full physical commitment and with an intensity that took one's breath away ... The enthusiastic final applause of the premiere audience was certainly not least due to the sovereign Tim Anderson and his committed project orchestra"

– Thomas Thielemann, *Der Opernfreund*

"In conductor Tim Anderson an ideal custodian for the demanding score and an inspiring leader of the young, impeccably performing orchestra was found ... a magnificently presented theatrical event"

– Andreas Schwarze, *Dresden Neuste Nachrichten*

"Tim Anderson leads his troops with a diligence and precision that compels admiration..."

– Thierry Verger, *Forum Opera*

Bernhard Lang: *Hiob*, Stadttheater Klagenfurt [February 2023]

"Tim Anderson acts with verve and power on the podium of the Carinthian Symphony Orchestra, making Bernhard Lang's orchestral sounds, enhanced with synthesizer and quarter-tone experiments, shine."

– Jörn Florian Fuchs, *BR Klassik*

"Tim Anderson on the podium of the audibly committed Carinthian Symphony Orchestra has a firm grip on the score... the Klagenfurt Stadttheater succeeded in giving a remarkable performance..."

– Reinhard Kager, *FAZ*

"It is precisely in the combination of his entirely contemporary tonal language with traditional melodic elements that Lang strikes a chord with today's audiences, as the enthusiasm at the end of the Klagenfurt premiere proved... The British-German conductor Tim Anderson, an authority in the field of contemporary music, seems to have enjoyed working with the Carinthian Symphony Orchestra as well as the choir..."

– Michael Cerha, *Der Standard*

"The Kärntner Sinfonieorchester, with a large orchestra and a jazz trio, under the commanding and pinpoint precise conducting of Tim Anderson, knows how to present the music with the utmost concentration, precision and commitment... The moderately modern, fairly tonal, very accessible and listenable work is extremely rich in contrasts. The music touches again and again..."

– Dr. Helmut Christian Mayer, *Opera Online*

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"Bernhard Lang's music is a deliberately eclectic mix of styles... Tim Anderson holds the tension at the podium of the Carinthian Symphony Orchestra."

- *Die Presse*

"On the musical side of the production, British conductor Tim Anderson has some experience of contemporary repertoire and leads the large orchestra through the work with infectious enthusiasm."

- **Valentino Hribernig-Körber, *Online Merker***

Il canto s'attrista, perché, Stadttheater Klagenfurt [February 2021]

"...soon you are caught in the pull of the music. Especially when it is implemented as ambitiously and bravely as by the Carinthian Symphony Orchestra under the knowledgeable, prudent and precise conductor Tim Anderson"

- **Dr Helmut Christian Mayer, *Opera Online***

"...the Carinthian Symphony Orchestra... was also in top form under the direction of Tim Anderson."

- **Florian Amort, *Frankfurter Allgemeine***

"Conductor Tim Anderson ensures persuasiveness and the best craftsmanship"

- **Walter Gürtelschmied, *Die Presse***

Greek, Grimeborn Opera Festival [August 2018]

"...under the visibly and audibly proficient conducting of the Kantanti Ensemble by Tim Anderson, the 18-player orchestra... was on top."

- **Roderic Dunnett, *Seen and Heard International***

"Tim Anderson conducts superbly"

- **Mark Valencia, *WhatsOnStage***