



“One of the rare conductors who not only possesses a flawless technique but also inspires the orchestra, giving the individual musicians creative freedom.”

ARTHUR ARNOLD

Conductor

– BIOGRAPHY –

Dutch-born conductor Arthur Arnold leads captivating performances with prominent symphony orchestras around the world. Music Director of the Moscow Symphony Orchestra since 2012, Arnold returns to Russia to conduct the Master Series in the Grand Hall of the historic Moscow Conservatory. With unstoppable energy and a conviction that music deeply connects, Arnold inspires musicians to perform with heart and passion. Arnold is “... one of the rare conductors who not only possesses a flawless technique but also inspires the orchestra, giving the individual musicians creative freedom.”

Maestro Arnold is confounder and Artistic Director of the Pacific Region International Summer Music Academy (PRISMA) Festival on Canada’s west coast. The annual event attracts world-renowned musicians and top international music students from institutes such as Juilliard, Eastman, and Peabody, and draws over 5000 concertgoers to daily musical events. Arnold is the Music Director and conductor of the PRISMA Festival Orchestra, the premier ensemble at the festival. Select young conductors study with Arnold, both at PRISMA and in master classes with the Moscow Symphony Orchestra.

On the international stage, Maestro Arnold has worked with orchestras in Europe, North America, and Asia, and appeared at international festivals. He has conducted the Arad Philharmonic Orchestra, Arnhem Philharmonic Orchestra, Banatul Philharmonic Orchestra, Het Balletorkest, Košice Philharmonic Orchestra, Netherlands Radio Symphony Orchestra, North Netherlands Orchestra, Novaya Opera, Moscow, Nieuw Ensemble, Oradea Philharmonic Orchestra, Opera Minora, Pacific Baroque Orchestra, Pacific Opera Victoria, Podlasie Opera and Philharmonic, Raduga Ensemble, Rotterdam Philharmonic Orchestra, Royal Flemish Philharmonic Orchestra, Sibiu Philharmonic Orchestra, Targu Mures State Philharmonic Orchestra, Transylvania State Philharmonic, Vancouver Symphony Orchestra in recordings for the Canadian Broadcast Company, Victoria Symphony, and Woodstock Mozart Festival. As Assistant Conductor to Hans Vonk, he was invited to the St. Louis Symphony Orchestra, Royal Concertgebouw Orchestra, Netherlands Opera, Netherlands Philharmonic Orchestra, Netherlands Radio Philharmonic Orchestra, Orchestre Philharmonique de Radio France, The Hague Philharmonic and the WDR Symphony Orchestra Cologne. Arnold was Music Director of the Symphony Orchestra Academy of the Pacific from 2004 to 2011. In South Korea, he served as Principal Guest Conductor of the Seoul National Symphony Orchestra from 1997 to 2001.

Arnold studied conducting with Anton Kersjes and Hans Vonk and received additional training from Marcello Viotti, Jean Fournet, and Graeme Jenkins. He studied at the Accademia Chigiana in Siena, Italy with Myung-Whun Chung and Gianluigi Gelmetti, and with Jorma Panula and Diego Masson in master classes in the UK and Russia.

Arnold is actively researching and performing works of repressed Russian composers. He recently recorded rediscovered works of Alexander Mosolov for Naxos and performed the world premiere of Mosolov’s Symphony no. 5, together with his Turkmenian Music and Harp Concerto, in the Grand Hall of the Moscow Conservatory with the Moscow Symphony Orchestra.

Recent engagements included concerts with the Silesian Philharmonic in Katowice, Poland, the Spokane Symphony Orchestra in the USA, a three-week concert tour through China with the Moscow Symphony Orchestra, a new opera production with Pacific Opera Victoria and recordings for the Canadian Broadcast Company with the Vancouver Symphony Orchestra.

Arthur and his wife Kim divide their time between the rugged West-Coast of Canada and The Netherlands. In Canada they enjoy hiking, sea kayaking and paddle boarding and in Europe they enjoy the adventurous road trips to the different orchestras, camping in a roof tent on their Volkswagen van. Kim writes about their trips in her blog [“Waking up on the roof”](#).



– REPERTOIRE –

This is a selection of the extensive repertoire of Maestro Arnold. For complete list [click here](#).

- Bartok: Concerto for Orchestra
- Beethoven: Symphonies 1 – 9, Concerti
- Berlioz: Symphony Fantastique
- Brahms: All Symphonies, Concerti
- Bruckner: Symphonies 3, 4, 7, 8, 9
- Copland: Appalachian Spring
- Debussy: La Mère, Prelude
- Elgar: Enigma Variations
- Frank: Symphony in D
- Grieg: Piano Concerto
- Haydn: Select Symphonies
- Herbert: Cello Concerto No. 2
- Holst: The Planets
- Ives: The Unanswered Questions
- Janáček: Sinfonietta, Taras Bulba
- Kallinikov: Symphony No. 1
- Kodaly: Háy János Suite
- Lalo: Symphony espagnole
- Lutosławski: Symphony No. 4
- Mahler: Symphonies 1, 3, 4, 5, 6
- Mendelssohn: Symphonies 3, 4
- Messiaen: Turangalila Symphony
- Molinelli: Four Pictures from New York
- Moussorgsky: Pictures at an Exhibition
- Mozart: Select Symphonies, Concert
- Orff: Carmina Burana
- Poulenc: Les Biches
- Prokofiev: Select Symphonies, Concerti
- Pärt: Credo, Lamentate, In Principio
- Rachmaninov: Symphonies, Concerti
- Ravel: La Valse, Bolero, Piano Concerti
- Rimsky-Korsakov: Scheherazade
- Rossini: Select Operas & Overtures
- Rubinstein: Piano Concerto No. 4
- Schat: The Heaven, Arch Music for St. Louis
- Schubert: Select Symphonies
- Shostakovich: Symphonies 1, 5, 6, 7, 9, 10
- Sibelius: Symphonies: 2, 5, 7
- Strauss: Tone Poems, Suites, Elektra
- Stravinsky: Rite of Spring, Oedipus Rex
- Tchaikovsky: Symphonies, Concerti
- Verdi: Rigoletto, Falstaff, Overtures
- Wagner: Walküre (act 1), Overtures

For the full article [click here](#).

Conductors Many western orchestras are under foreign leadership

The chief is often Finnish, but not in China

Music Directors of major orchestras hardly ever originate from the country where they conduct. But the Russians and Chinese rarely hire foreign Music Directors. Why is that, and is this actually concerning?

Erik Voermans
AMSTERDAM

Alarm, ring the alarm bells: when David Robertson ends his tenure at the Saint Louis Symphony Orchestra in 2019, and steps away for French conductor Stéphane Denève, and when Leonard Slatkin leaves the Detroit Symphony in 2018, and when Michael Tilson Thomas says goodbye to the San Francisco Symphony after 25 years, there will only be one American conductor left at the helm of a top American orchestra. (And kindly, for this article, we've upped the status of the Baltimore Symphony Orchestra, with Music Director Marin Alsop.) The popular and gossipy classical music website *Slipped Disk* portrays this phenomenon as if it were a cultural disaster for the U.S., but because of an ongoing globalization in the orchestral world, it's already the rule rather than the exception. Nothing to worry about.

Only Foreigners

Now let's have a look at some different countries, starting with The Netherlands. All seven orchestras here have foreign conductors: Daniele Gatti (Italian) at the Concertgebouw Orchestra, Yannick Nézet-Séguin (Canadian) and soon Lahav Shani (Israeli) at the Rotterdam Philharmonic, Markus Stenz (German) at the Radio Philharmonic, Marc Albrecht (German) at the Netherlands Philharmonic, Antonella Manacorda (Italian) at the Arnhem Philharmonic, and Dmitri Liss (Russian) at the South Netherlands Philharmonic.

In Belgium, Norway, Denmark and Sweden they don't have any Music Directors from their own nation, while in Finland five out of eight major orchestras have Fins in charge. And the Fins have expanded their influence into Prague (Pietari Inkinen), Stockholm (Saraiki Orama), Minnesota (Osmo Vänskä), Saraki Orama (BBC Symphony), and Esa-Pekka Salonen (London Philharmonia) fill positions in London.

Two French Conductors

France has ten large orchestras with the current score of just two French conductors: Emmanuel Krivine (Polish mother, Russian father, but after all a Frenchman) with Orchestre National de France, and Jean-Claude Casadesu with Orchestre National de Lille.

In England the nationalistic sentiment is better served: although Liverpool has a Russian Music Director (Vassili Petrenko) and Birmingham a Lithuanian (Mirga Gražinytė-Tyla), the Hallé Orchestra in Manchester has Marc Elder and the top orchestra, the London Symphony, has Sir Simon Rattle. Out of eleven orchestras within London, five have British Music Directors.

The top orchestra in Germany, the Berlin Philharmonic, will have a Russian in charge, Kirill Petrenko, who will start in 2019. Only the Staatskapelle in Dresden has a German boss (Christian Thielemann), while all other positions are held by two Latvians (Maris Jansons in Munich and Andris Nelsons in Leipzig) a Russian (Valeri Gergiev, at the Munich Philharmonic) and an Israeli (Daniel Barenboim at the Staatskapelle Berlin).



From top to bottom and from left to right: Daniele Gatti and Valeri Gergiev; Esa-Pekka Salonen and Kirill Petrenko; Marin Alsop and Mirga Gražinytė-Tyla; Yu Long and Arthur Arnold. Pictures Getty Images

Brazil has one orchestra of significance, Orquestra Sinfônica do Estado de São Paulo, with Marin Alsop in charge. In Japan the three major orchestras in Tokyo are in foreign hands, while Hiroshima, Nagoya and Osaka don't have Music Directors but "first conductors", who are all Japanese. Two countries in this list are distinct exceptions. In China, main orchestras are listed as being led by Chinese conductor, Yu Long. Long is apparently the main conductor of no less than three orchestras: Beijing,

Guangzhou, and Shanghai. In Russia, at a first glance, there are no foreigners in power, with Valeri Gergiev (Marinskii Theatre), Yuri Temirkanov (St. Petersburg), Michael Pletnev (Russian National Orchestra), and Vladimir Yurovski (Moscow City Symphony) ruling. But look, a Dutchman has flown his way in: Arthur Arnold, who studied in Amsterdam and played cello in the Netherlands Philharmonic, has been, since 2012, the Music Director of the Moscow Symphony Orchestra.

Yu Long is Music Director of no less than three orchestras in China

Shalom News Moscow, November 17, 2017

Maestro Arnold and the Moscow Symphony Orchestra: "Arthur Arnold is one of the rare conductors who not only possesses a flawless technique, but also inspires the orchestra, giving the individual musicians creative freedom."

Shalom News Moscow, February 18, 2010

De Telegraaf

Maestro Arnold and the Royal Flemish Philharmonic: “In the Amsterdam Concertgebouw, Arnold conducted with authority and all of his gestures spoke of emotion [...] he immediately took listeners to higher atmospheres.

Telegraaf, April 7, 2008



HAAGSCHE COURANT

Maestro Arnold and the Moscow Symphony Orchestra: “Arnold knows undeniably how to tell a musical story...”

Haagsche Courant, November 15, 2004



de Gelderlander

Maestro Arnold and the Arnhem Philharmonic: “The music developed gloriously, like a shimmering fairytale world of reflecting gold and splendid, glowing diamonds. As one, the orchestra followed the smooth movements of conductor Arthur Arnold.”

De Gelderlander, June 4, 2004



HANDELSBLAD

“The Moscow Symphony Orchestra, once again convincingly conducted by Dutch conductor Arthur Arnold, performed Tchaikovsky’s opera Jevgeny Onjegin Tuesday night in the Amsterdam Concertgebouw. Excellent measured dynamics made the duel between Lensky and Onjegin truly exciting.”

NRC Handelsblad, July 31, 2003



HANDELSBLAD

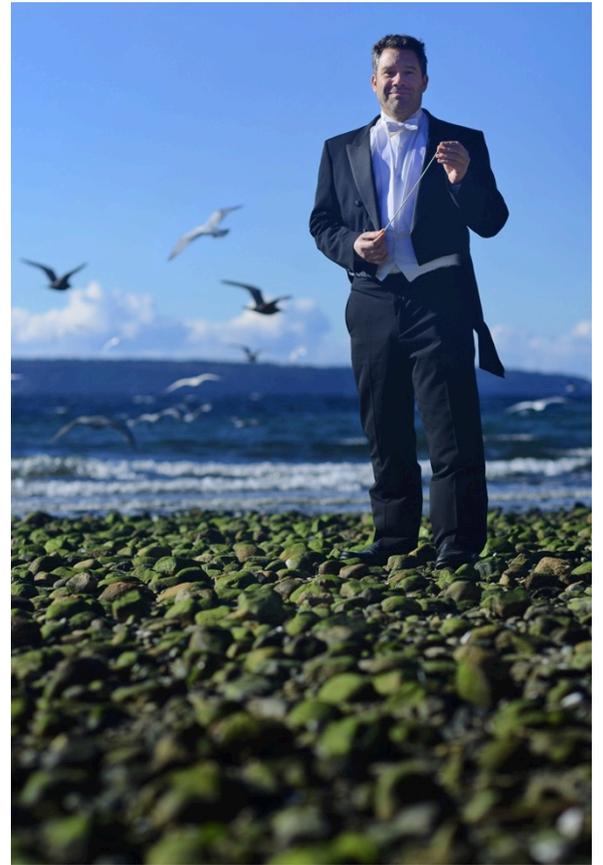
“...the strong and convincing leadership of Arthur Arnold [...] Arthur Arnold radiates serenity and natural authority. He conducted the great repertoire in grand style and in tranquil tempi that allowed the typical Russian sound of the orchestra to flourish, thanks to an excellent balance.”

NRC Handelsblad, August 8, 2001



“Arthur Arnold [...] immediately created a great musical tension and thrilling atmosphere [...] He built the work in a magisterial way. There is little one can do to ruin Tchaikovsky’s love theme, but this evening it became one of the most beautiful melodies ever written.”

Trouw, August 1, 2003





“On the podium Maestro Arnold stresses seriousness and tradition, communicates clearly, and with a great sense of style.”

*Martin Chalifour, Concertmaster
Los Angeles Philharmonic*

“Working with our complex Russian musical traditions is not something we easily entrust to foreigners. Choosing Maestro Arnold as our Music Director was the right choice.”

*Marina Levine, Managing Director
Moscow Symphony Orchestra*

“Arthur Arnold is a refined conductor of great musical devotion and integrity. His music-making is equally matched by an exceptional warmth and generosity of spirit.”

*David Halen, violin, Concertmaster
St. Louis Symphony Orchestra*

“We are most impressed with Arthur Arnold’s orchestral work and personal interaction with our community and audience members than with any other guest conductor we have engaged over the past 18 years. Not only is he highly professional in every way, but also exceptionally inspirational, first to our players and as a result to our audience. His special gift of connecting with the audience enables them to feel part of the music in contrast to listening from afar.

During his visits Arthur’s elegant and at the same time, compelling interpretations resulted in overwhelming ovations.”

*Anita Whalen, General Director
Woodstock Mozart Festival*

“As a member of a world-renowned orchestra, I work with about 30 different conductors a year. I have to say that Arthur Arnold is one of the best communicators I have seen. He is able to inspire, yet lead at the same time, and possesses a wonderfully clear and intelligent technique.”

*Katinka Klein, Cello
Chicago Symphony Orchestra*

“Maestro Arnold has a fresh and dynamic approach to engaging musicians, enchanting concert-goers and cultivating new audiences. He needs no additional fanfare; his actions prove his values.”

*Paul Schachter, PRISMA
Secretary Treasurer (Retired Litigator, NYC)*

“In a world where orchestra musicians are used to leading themselves, and are tired of conductors who ignore this reality, Arthur Arnold is the rare conductor who knows exactly when and how to conduct. This allows the musicians the freedom to boldly express themselves, yet never allowing the ensemble to suffer as a consequence. His leadership in Stravinsky’s “A Soldier’s Tale” was one of the best examples of this sensitive conducting style, resulting in a superb performance, innovative yet organized, powerful yet music-centered.”

*Alex Klein, former principal oboe
Chicago Symphony Orchestra*



“Arthur Arnold’s energy, passion, and love for music, and just for life is infectious and all of us caught the bug. It’s so easy to lose sight of why we are in this field when we are constantly competing and trying to win. What we sometimes forget is that we really do love this.”

*Maitreyi Muralidharan
Violinist*

“Working with Arthur Arnold is one of the top conducting experiences I’ve had. His comments go far beyond what you typically hear in school, and his teaching is uniquely insightful!”

*Jordan Cohen, Conductor
Florida International University*

“Maestro Arnold is a fantastic leader who is able to unite a group of students from all over the world for a common goal: to make beautiful music.”

*Nicholas Bentz
Composer and Violinist*

“Maestro Arnold brought an unbridled enthusiasm, which was matched by responsive and artistic playing by both the student and professional orchestras.”

*Oto Carrillo, Horn
Chicago Symphony Orchestra*

“Maestro Arnold combines innovative cultural content, administrative know how and the impresario role effortlessly in everything he does at PRISMA.”

*Mike Robinson, PRISMA Board Member
Member of the Order of Canada
Retired National Cultural CEO*



[Website Maestro Arnold](#)

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Arthur Arnold

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