

Scott Ellaway
conductor



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SCOTT ELLAWAY

Conductor

Rated by BBC Music Magazine among the UK's Top Ten emerging talent, Welsh-born entrepreneurial music director Scott Ellaway is steadily carving a career as one of the twenty-first century's most innovative conductors. A scholar and graduate of the University of Oxford, Ellaway has studied with some of the world's leading pedagogues, including Claudio Abbado, Michael Tilson Thomas, Vernon Handley, and Jorma Panula, and is already taking his place as an educator of future musical generations through his pioneering educational work.

Ellaway made his professional debut at the age of twenty-one with members of the BBC National Orchestra of Wales and Welsh National Opera. He has since worked with a number of leading orchestras and ensembles, both in the UK and further afield, including the Philharmonia Orchestra, then the youngest British-born conductor to lead the orchestra since Sir Simon Rattle, the Academy of Ancient Music, Berliner Symphoniker, the London Mozart Players, the Heidelberger Frühling Festival Orchestra at the invitation of Matthias Pintscher, the London Symphony Orchestra, and performed at the Lincoln Center in New York City for the first time in 2014, conducting performances of George Balanchine's *Concerto Barocco*, *Kammermusik No. 2* and *Who Cares?* for the New York City Ballet. Ellaway has worked with a number of internationally renowned artists including the BBC Singers, Iestyn Davies, Gautier Capuçon, Alexander Melnikov, James Bowman and Nicola Benedetti whose concert from the Cheltenham Festival was broadcast on BBC Radio 3. Ellaway has featured regularly in the media, making several contributions to Classic FM's podcast series and was recently featured in a documentary by Deutsche Welle TV.

In the Summer of 2006 Ellaway, working with composer Robert Saxton and other members of the University of Oxford, founded Europa, a unique UK-based educational charity devoted to fostering an enthusiasm in classical music, with an orchestral emphasis, in young people of all ages. Using high-profile concerts with artists of repute as its focal points, Europa grew rapidly under Ellaway's leadership into a substantial organisation benefitting several hundred young people each year and working with a variety of schools, community groups and other artistic organisations. His pioneering work has been met with international acclaim in publications including BBC Music Magazine, Gramophone Magazine, Music Teacher Magazine, The Times, and The Daily Telegraph, giving Ellaway a unique profile not only as a successful conductor but also as an inspirer of generations of musicians despite his young age.

Deeply committed to music education, Ellaway continues to work closely with a number of international organisations, including Europa and local and national government groups in furthering this cause, alongside his active performance schedule. In February 2012 Ellaway launched OpusYou, a new global music education resource, working in conjunction with Pearson Education, and which is in use in schools in the UK, Europe, and North America.

Future engagements include performances with Gautier Capuçon and the Berliner Symphoniker at festivals in Besançon and Aix-les-Bains, the London Symphony Orchestra, and at Chicago's Lyric Opera, along with a continuing artistic commitment to Europa and OpusYou.



Critical Acclaim

“The orchestra swerved and swooned under Ellaway.”

“What do you expect of an orchestra of musicians in their early twenties? The aspects of youth, I’d say: hope and joy; passion, excitement; even wreckless abandon. The British-based Europa, founded four years ago to bridge the gap between the college years with concerts and further training, offers all these accoutrements and more.”

“The sound was bright, well-balanced and definitely hot-blooded.”

“The orchestra surged and swooned as if the piece was newly composed.”

Geoff Brown, *The Times*

“The young musicians of Europa certainly exceeded all expectations for their daring dazzling performance and musicianship under their dynamic conductor, Scott Ellaway.”

“This was an exemplary performance with sustained driving energy capturing the atmosphere of this [Schubert’s ‘Great’ C Major Symphony] mighty work.”

Graham Hewitt, *The Chichester Observer*

“The orchestra’s founder, Scott Ellaway, conducted clearly and with care, establishing judicious paces for the two movements of the Schubert and drawing from the 50 or so players a sonority that was well-focused, balanced and with a healthy depth to it. Lines were fluent, the articulation of style was in keeping with the music, and the symphony’s structural framework was confidently expounded. If the majority of the orchestral members still had youth on their side, the degree of polish and commitment yielded no suggestion here of inexperience.”

“Europa was joined by the BBC Singers, whose thorough dependability in the intricacies of fugue or the resonances of full-throated choral writing found counterparts in the orchestra’s sensitivity and incisiveness of attack.”

“Whenever a new orchestra is formed, it is liable to raise questions about the advisability of adding to an already well-served market. But Europa has a particular educational brief that marks it out. Moreover, on the evidence of this concert, the players are obviously learning something and relishing the process.”

Geoffrey Norris, *The Daily Telegraph*

“It is tempting to think that an orchestra consisting entirely of young musicians would be noticeably sub-standard, but Friday’s concert soon dispelled that myth. The first piece, Mendelssohn’s Hebrides Overture, instantly established their credentials; as that famous opening melody wafted irresistibly through the Sheldonian, it was clear that this was going to be a classy performance. Energetically conducted by Scott Ellaway, this was a thoughtful and sensitive interpretation, which fully explored the composer’s textural depth and colour.”

Nicola Lisle, *The Oxford Times*

“The success of the evening was helped by the fact that conductor Scott Ellaway (pictured) has charm and enthusiasm by the bucketful. Only a few years older than the players he is so committed to helping, Ellaway is already a veteran of the conducting circuit, and his maturity is readily apparent in his calm but decisive conducting style, which leaves nobody in any doubt as to his intentions. Haydn’s Symphony No.82, The Bear, was a bright and joyous opener, with the orchestra giving the music just the right lightness of touch; graceful and elegant in the courtly minuet, and bubbling delightfully in the final, dance-like movement.”

Nicola Lisle, *The Oxford Times*

“The opening piece, Haydn’s Symphony No. 83 - The Hen - was a joyous appreciation of the composer’s wit, especially in the famous ‘hen’ theme, here recreated vividly and immaculately with a wonderful delicacy and lightness of touch. But there was confident handling, too, of Haydn’s textural layering and rhythmic inventiveness, and the somewhat fragmentary nature of the final movement.”

Nicola Lisle, *The Oxford Times*



Active Repertoire

ADAMS	The Chairman Dances Tromba Lontana	MASSENET	Thaïs
BACH, J. S.	Brandenburg Concerto no.3 Mass in B minor Widerstehe doch der Sünde	MENDELSSOHN	Hebrides Overture Midsummer Night's Dream (Overture)
BEETHOVEN	Egmont (Overture) Piano Concerto no.3 Prometheus (Overture) Symphony no.1 Symphony no. 3 Symphony no. 6 Symphony no. 7	MOZART	Clarinet Concerto Così fan tutte Die Zauberflöte Don Giovanni Eine Kleine Nachtmusik Marriage of Figaro Mitridate Requiem Symphony no. 40 in G minor Symphony no. 41 ("Jupiter")
BERLIOZ	Le Corsaire Overture		
BRAHMS	Academic Festival Overture Symphony no. 2 Symphony no. 4 Tragic Overture	PATTERSON	Little Red Riding Hood
		PROKOFIEV	Romeo and Juliet, op. 64
BRITTEN	Albert Herring Peter Grimes Simple Symphony, op. 4	RACHMANINOV	Paganini Variations
		SAXTON	Canzona Chamber Symphony Elijah's Violin In the Beginning The Wandering Jew
DEBUSSY	Pelléas et Mélisande Prélude à l'après-midi		
DURUFLE	Requiem	SCHUBERT	Symphony no. 5 Symphony no. 8 Symphony no. 9 "The Great"
DVORAK	Serenade		
ELGAR	Chanson de Matin Chanson de Nuit	SHOSTAKOVIC	Festival Overture
		SMETANA	Bartered Bride (Overture)
FAURE	Requiem		
GLIERE	Horn Concerto	TCHAIKOVSKY	Piano Concerto no. 1 Violin Concerto Romeo & Juliet Overture Serenade
GRIEG	Peer Gynt Suite		
HAYDN	Symphony no. 82 Symphony no. 83 Symphony no. 103 Symphony no. 104	VAUGHAN WILLIAMS	Five Mystical Songs The Wasps
		WARLOCK	Capriol Suite
HUMPERDINK	Hansel and Gretel	WEILL	Der Silbersee
HASSE	Artaserse	WIREN	Serenade

Forthcoming Repertoire

BACH. J. S.	Double Violin Concerto
BARTOCK	Music for Strings Percussion and Celeste
BEETHOVEN	Symphony no. 2 Symphony no. 5
BEFFA	La Nef Des Fous
BRAHMS	The Hungarian Dances no. 5
BRITTEN	The Young Person's Guide to the Orchestra
COPLAND	Rodeo
DVORAK	Cello Concerto Symphony no. 9
GLUCK	Orphée et Eurydice
HINDEMITH	Kammermusik no.2
HOLST	The Planets Suite
MOZART	Marriage of Figaro (Overture)
RACHMANINOF	Isle of the Dead
SCHUBERT	Unfinished Symphony
STRAVINSKY	The Firebird
TCHAIKOVSKY	Symphony no. 4
WAGNER	Siegfried Idyll

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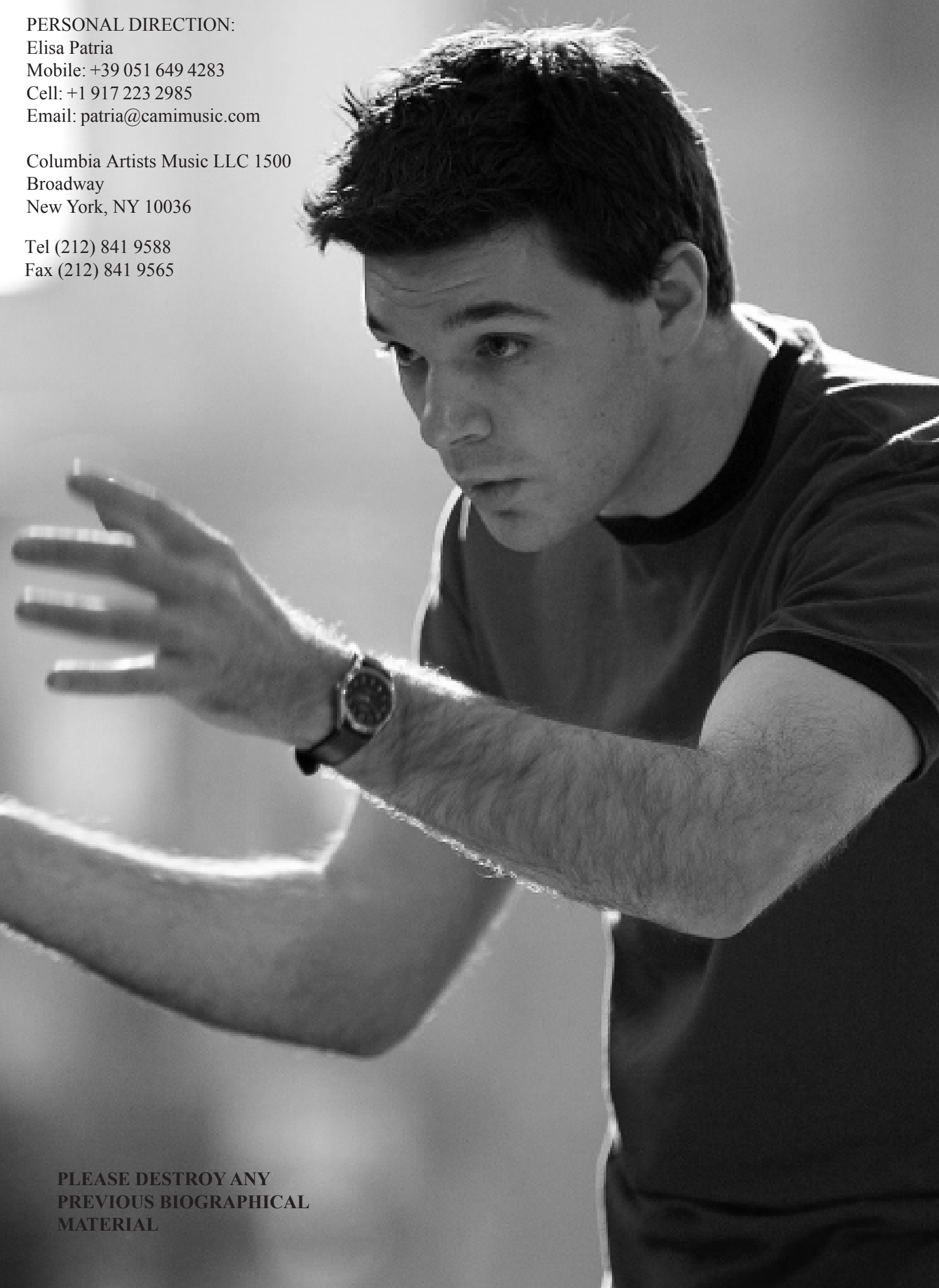
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