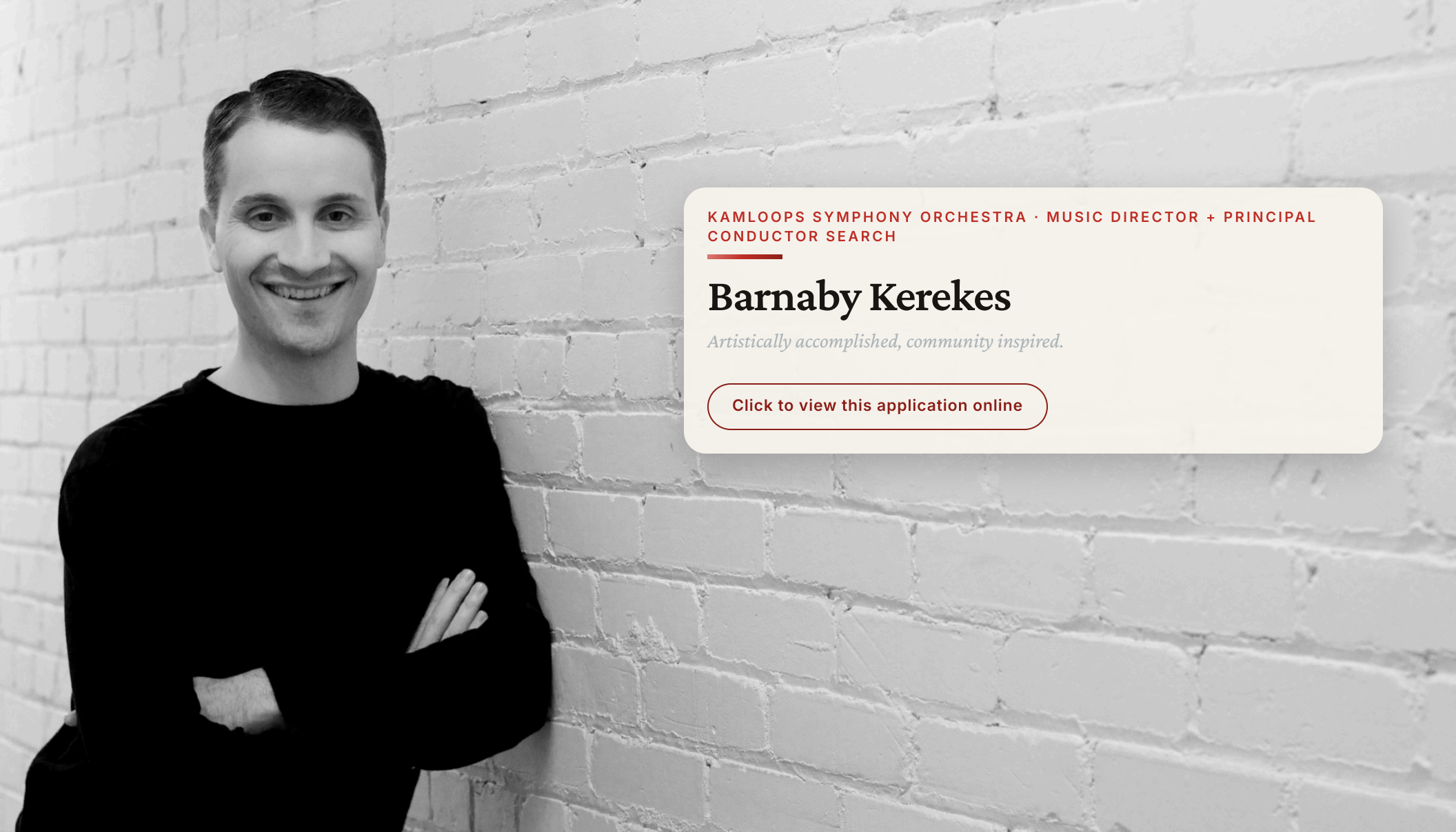




KAMLOOPS SYMPHONY ORCHESTRA · MUSIC DIRECTOR + PRINCIPAL
CONDUCTOR SEARCH

Barnaby Kerekes

Artistically accomplished, community inspired.

[Click to view this application online](#)

Built for the breadth this job asks.

A Music Director is asked to be artistically serious, organisationally sharp, educationally invested, and operationally fluent — all at the same time. The four seats below each taught me one of those at depth: rehearsing inside a full orchestra; building a training ensemble from nothing; running a community group from inside and outside the board; keeping the lights on at a music school. Each prepared me for a part of this role. Together, they prepare me for the whole of it.

01

Assistant Conductor

VANCOUVER PHILHARMONIC ORCHESTRA

Working inside a full symphony orchestra on the core symphonic repertoire — the rehearsal craft, the section-to-section listening, and the partnership with the board on the organisation behind the music.

02

Co-Founder & Music Director

VANCOUVER ORCHESTRAL TRAINING SOCIETY

Initiated and collaborated to build a professional-simulation orchestra from nothing, with masterclasses led by Vancouver Symphony players. The point was to develop local and regional talent for the next step up — the exact pipeline a regional orchestra depends on.

03

Performer, Substitute Conductor & Former Board Member

TORONTO CONCERT BAND

Played in the ensemble, stepped onto the podium as substitute, invited to perform in concert, and served on the board. Operational empathy: a community ensemble's lifecycle from every seat in the room, which carries directly into the KSO's relationship with its Chorus and Music School community.

04

Owner & Operator

ABC ACADEMY OF MUSIC

Twenty-three years owning and running an independent music academy. The day-to-day reach is broad on purpose: programming, scheduling, hiring and managing teachers, parent and student communications, finance, governance, marketing, facility, and the steady administrative rhythm that keeps a music institution healthy year after year.

Beyond the podium

Most of what a Music Director does never reaches the audience — fundraising, governance, public and media relations, hiring conversations, production logistics, and the thousand quiet decisions that turn a season on paper into a season on stage. From each of the seats above I have done that work in earnest. Bringing the technical, administrative, and operational skills to bear in the background is what lets a vibrant, living performance reach the community out front.



An enthusiastic creator and collaborator, in equal measure.

I come to this application with a personal connection: I have played with the Kamloops Symphony Orchestra (KSO), under Bruce Dunn. The experience left me with a lasting respect for the musicianship in the room and for what the KSO asks of, and gives to, its players and community. I am not arriving from outside the relationship — I have been on the other side of the stand, and I remember what that side asks of a conductor.

The KSO's posting names what any artistically serious orchestra needs from its Music Director: deep listening, hands-on commitment, and the drive to pursue new opportunities. Those are not abstractions for me. They are how I have come to work with orchestras, with boards, and with the musicians I sit beside and stand in front of.

The podium is the hub where the Music Director and Conductor meets every stakeholder — the Executive Director, the musicians, the Board — and where decisions are made. Seasons shaped from conversations, not handed down from a desk. Rehearsals respect the time of every player in the room. Programming balances the core repertoire that earns trust, the new work that earns attention, and the local and Canadian voices that earn the KSO its high standing in the BC Interior.

The opportunity to establish a living connection to Indigenous communities, voices, and artistic practices is one of the most exciting pieces of the opportunity with the KSO; I have not yet built sustained collaborations with Indigenous artists or communities, and growing my own awareness and education of these, is of deep interest. Concretely: *listen first* — to the people already doing this work in the BC Interior; *learn* the context, the protocols, and the artists; and *incorporate* what I learn into real programming and real partnerships over time, as a sustained part of how a modern Canadian orchestra should habitually act, not a one-off gesture.

On availability: I am self-employed and run my existing projects remotely, which lets me give Kamloops what a Music Director actually needs — multi-week residency blocks across the season for rehearsal weeks, planning, the Music School, board and donor work, and time in the community — with flexible travel for the working sessions in between. I would come to this role as a willing participant in the KSO's strategic priorities, working with the Executive Director and Board to advance the organisation's stated objectives, not only the artistic ones.

I am devoted to our shared craft, and would love to return to Kamloops on this new shared journey with you.



A Music Director with education at heart.

The KSO posting champions lifelong learning and explicitly names support of the KSO Music School as part of the Music Director's work. This is a core value to me.

A peer and advocate, not a visitor.

I own and run [ABC Academy of Music](#). I would love to add my experience and shared vocabulary, and learn from yours — the instincts a fellow operator develops over twenty-three years of keeping a music institution healthy. That makes it easier to collaborate, to ask the right questions, and to back the school's leadership as a knowledgeable peer rather than as an uninformed outsider.

Education is one of my performance-improvement tools.

For decades I have taught privately, taught at summer camps and masterclasses, and helped co-found the Vancouver Orchestral Training Society (VOTS) — with Christie Goodwin, Stefan Hintersteiner, Joanna Schulz, and Stacey Taylor — a professional-simulation orchestra for young musicians coached by Vancouver Symphony players. Most recently I am building SimOrch, a nascent project in the spirit of VOTS, where scholarship-funded performances will put student musicians on stage with mentors and pay forward the next generation. Every one of those settings — the lesson, the camp, the masterclass, the training-orchestra rehearsal — feeds back into my conducting practice: how I hear sections, how I structure rehearsals, how I communicate with players, and how I bring the music to life for every musician in the room, in the age- or situationally-appropriate way.

Contributing where the KSO sees opportunity and need.

I would welcome the chance to contribute wherever the KSO sees room for the Music Director — on the podium, at the school, around a planning table, out in the community — in whatever shape proves most useful. Concretely: the work I already do at ABC Academy of Music — recital production, student-to-public performance pipelines, teacher mentorship, parent engagement, community outreach — is exactly the work I find most energising, and I would bring the same comfort and excitement to KSO Music School integrations like Pro-Am Jam, Discovery Matinees, KSO InSchool, and side-by-side concerts with KSO principals. Lifelong learning isn't a project I would bring with me. It is already how I work.

Nine illustrative programmes designed for the KSO.

Each programme is built around a single organising idea — an image, a region, a form, a number, a meeting of voices. They are written to show a way of thinking about a season, not to fix one; specifics would be worked out with the orchestra, the executive director, and the board. A Programming Reflection follows the Program Samples.

01

Images

Music as picture: orchestral colour and the impressionist eye

EMILY CARR UNIVERSITY TIE-IN

MULTIMEDIA

MASTERWORKS

- Pierre Mercure — Kaléidoscope
- Claude Debussy — La Mer
- Modest Mussorgsky — Pictures at an Exhibition (orch. Ravel)

FURTHER CONCEPT IDEAS & DETAILS

- Collaborate with Emily Carr University and the Kamloops Art Gallery on a competition for new images — one to accompany each picture and promenade of the Mussorgsky. Every student makes images for all movements; the strongest individual images enter the final collection.
- The final collection lives at the Kamloops Art Gallery.
- Winning images are shown on large projected screens at the concert, and in the lobby, alongside images of the original artworks that survive.
- Winners are invited up for a pre-concert chat about the idea, the process, and the circular nature of the project: an image becomes music, and the music becomes an image again.

02

Slavic

A tour through Eastern and Central European voices

MASTERWORKS

- Pyotr Ilyich Tchaikovsky — Marche Slave, Op. 31
- Aram Khachaturian — Gayane Suite
- Antonín Dvořák — Symphony No. 7 in D minor, Op. 70

03

Dance, Dance, Dance

Dance forms drawn from across the Americas and Eurasia

MASTERWORKS

-  Commission: Immigrant Dances — Elizabeth Raum (proposed)
- Arturo Márquez — Danzón No. 2
- Alexander Borodin — Polovtsian Dances (from Prince Igor)
- Camille Saint-Saëns — Introduction and Rondo Capriccioso, Op. 28

04

Pops: Northern Voices — Elisapie

The Inuk singer-songwriter Elisapie, in two contrasting concerts

TOURING PROGRAMME

DOUBLE FEATURE

POPS SERIES · EDUCATION SERIES

-  Concert 1 — familiar, catchy pop hits reimagined in Inuktitut by Elisapie, the orchestra behind her in original orchestrations, paired with a Canadian orchestral work by an Inuk composer or with an Inuk focus (Possible Commission)
-  Concert 2 — Elisapie's originals: her own catalogue in new orchestral settings, again with the orchestra behind her, paired with a second Canadian orchestral work rooted in Inuk voice or story
- Designed for a core-orchestra footprint so the pairing can travel as a KSO touring item

FURTHER CONCEPT IDEAS & DETAILS

- Programme the reimagined-pop concert as a Sunday matinee so youth and children can attend — or run a micro version of the show built just for kids, sponsored to be free if possible. Either route puts the KSO's future audience in front of the orchestra and in front of genuine Canadian culture, early.
- Possible high school / Thompson Rivers semi-formal dinner and dance party one evening. Run as a 'dry' event. No parents allowed! Early set with orchestra overlapping catered dinner, DJ set for stage reset for Elisapie's 'late' set.

WATCH ON YOUTUBE

Uummati Attanarsimat (Heart of Glass)
Blondie

WATCH ON YOUTUBE

Quviasukkuvit (If It Makes You Happy)
Sheryl Crow

WATCH ON YOUTUBE

Taimangalimaaq (Time After Time)
Cyndi Lauper

Pops: *The Snowman*, with Gillian Hunter

The beloved film, two concerts: full live-to-picture (evening) + family sing-along (matinee)

HOLIDAY CONCERT

TWO-CONCERT FORMAT

FAMILY PROGRAMMING

MUSIC SCHOOL TIE-IN

ACCESS INITIATIVE

POPS SERIES · TWO CONCERTS

- Howard Blake — *The Snowman* (1982), complete score performed live to picture
- "Walking in the Air" — featured boy/girl treble soloist
- Pre- and post-film selections drawing from a broad cultural palette: Anderson *Sleigh Ride*, Tchaikovsky *Nutcracker* excerpts, Leroy Anderson *A Christmas Festival*, Vaughan Williams *Fantasia on Greensleeves*; Hanukkah selections (Klezmer-flavoured arrangements, "Ocho Kandelikas"); a Kwanzaa-celebrating contemporary work; one or two contemporary Indigenous winter / seasonal pieces commissioned or arranged with local Secwépemc / BC Interior artists
- **Concert A — evening "Kids Night Out":** full live-to-picture for the 8-through-teen audience. Very limited sing-along (one short moment only) so the film remains the centre. Catered dinner in the lobby, parents drop off, supervised social hour around the film — a real night-out for the kids and a holiday evening for the parents.
- **Concert B — matinee family sing-along:** pre-K through grade-two with parents. Audience joins in on "Walking in the Air" and a wide set of singable holiday and seasonal pieces drawn from the English carol tradition, Hanukkah, Kwanzaa, Indigenous winter / seasonal songs, and contemporary family staples (lyric sheets in the programme; Gillian leads). Lighter, simpler hosting; craft table, hot chocolate, Snowman character meet, instrument petting zoo with KSO musicians in the lobby beforehand.
- **Matinee access initiative:** subsidised tickets — targeted through sponsorship — for low-income families, at-risk youth, Tk'emlúps te Secwépemc and other Indigenous community partners, and geographically proximal communities (Merritt, Logan Lake, Clinton, Chase) that may not otherwise travel into Kamloops for live orchestral programming. The matinee becomes the year's widest front door into the KSO.
- Gillian Hunter as host — narration, framing, audience welcome (tone calibrated per concert)

FURTHER CONCEPT IDEAS & DETAILS

- Live-to-picture: orchestra plays Howard Blake's 26-minute score in sync with the projected 1982 Channel 4 / Raymond Briggs film. UK holiday staple; fresh for Kamloops.
- Featured boy/girl treble soloist for "Walking in the Air" drawn from a Kamloops school or church choir — a Music School tie-in that gives the moment its meaning and a local family their concert of the year.
- Gillian Hunter hosts. She runs children's orchestral programming and reads a room of small humans the way a conductor reads a section — frames the film for the youngest, gives parents permission to relax.
- Gillian is also Executive Director of the Vancouver Bach Choir — a relationship worth cultivating. A win here opens the door to larger KSO-VBC projects: Messiah, War Requiem, Bach Christmas Oratorio, Sea Symphony — works that need a serious choir KSO doesn't have to build in-house.
- Possible pairing: VBC children's choir travels to Kamloops for a short opening set before the film — a first taste of a deeper VBC partnership.



The Snowman (1982) — Raymond Briggs / Channel 4



Gillian Hunter — host; Exec. Director, Vancouver Bach Choir

06

Themes and Variation

The variation form, in varied styles

MASTERWORKS · EDUCATION SERIES

- Ralph Vaughan Williams — Fantasia on Greensleeves
- Charles Ives — Variations on "America"
- Johannes Brahms — Variations on a Theme by Haydn, Op. 56a
- Pyotr Ilyich Tchaikovsky — Symphony No. 5 in E minor, Op. 64

FURTHER CONCEPT IDEAS & DETAILS

- A Sunday youth matinee variant: drop the Tchaikovsky symphony and walk the audience through the Brahms variation by variation — a guided exploration of how a single theme is transformed.
- That matinee could also fold in Britten's The Young Person's Guide to the Orchestra and Prokofiev's Peter and the Wolf — the latter especially well suited to a core-sized orchestra.

07

4 + 4 + 4

Three works built around the number four

TOURING PROGRAMME

RECORDING PROJECT

MASTERWORKS

- Robert Schumann — Konzertstück for Four Horns and Orchestra, Op. 86
- Wolfgang Amadeus Mozart — Horn Concerto No. 4 in E-flat, K. 495
- Johannes Brahms — Symphony No. 4 in E minor, Op. 98

FURTHER CONCEPT IDEAS & DETAILS

- Invite the horn section of the Vancouver Symphony Orchestra to join for the rarely performed Schumann Konzertstück — a showpiece that asks for four virtuoso horns and is seldom programmed.

08

Ridout, Gershwin, Saint-Saëns

A Canadian opener, an American voice, and the great Organ Symphony

MASTERWORKS

-  Godfrey Ridout — Fall Fair
- George Gershwin — Rhapsody in Blue
- Camille Saint-Saëns — Symphony No. 3 in C minor, Op. 78, "Organ"

FURTHER CONCEPT IDEAS & DETAILS

- Invite emerging Canadian artist Talisa Blackman as featured soloist and organist — at the keyboard for Rhapsody in Blue and at the organ for the Saint-Saëns.

09

Pops: Canadian Brass in Kamloops

A two-concert collaboration with the Canadian Brass, conceived as a touring item

TOURING PROGRAMME

DOUBLE FEATURE

RECORDING PROJECT

POPS SERIES · EDUCATION SERIES

-  Concert 1 — Canadian Brass: a stand-alone evening (the quintet only)
-  Concert 2 — Solo Showcase: Canadian Brass principals as featured soloists with the orchestra
- Repertoire built around brass-and-orchestra showpieces, with arrangements developed in conversation with the Brass
- Designed for a core-orchestra footprint so the pairing can travel to other BC Interior venues as a KSO touring item

FURTHER CONCEPT IDEAS & DETAILS

- The stand-alone Canadian Brass evening can hold standard quintet repertoire — and also opens a commissioning opportunity: a new Canadian work written for each of the five instrumentalists.
- Soloist & Commission programme extremely well suited to recording and strongly recommended.

How I think about a season.

I look at programming as a collaborative job, built around not only my own interests, but also the context of the ensemble, audience, and strategic priorities in equal measure. It is a challenging, but critical balance that I take care not to do alone. Every example aspect below is viewed as a collaborative process with the orchestra, the Executive Director, and the Board.

Illustrative ideas

I am drawn to programming built around a single organising idea — an image, a region, a form, a number, a meeting of voices. The above programmes are written that way: each should read as a concert a subscriber can describe to a friend *in one sentence*, not as a sequence of accidentally adjacent works. That said, I have considered some aspects of the KSO (with my outdated personal experience) to help temper these.

Beyond single concerts, the kinds of structures I find compelling and would be interested in exploring with the KSO include:

- **Multi-season arcs** that thread a composer, theme, or community through three or four years — a partial symphonic cycle, a "Voices of the BC Interior" thread, a sustained Canadian commissioning line. People love sequels!
- **Festivals and short residencies** that concentrate energy around a composer or idea over a short time-frame. Events that create a regional (or greater) pull to our artistic hub in Kamloops.
- **Curated juxtapositions** that recontextualise the canon — a Brahms symphony next to a contemporary Canadian work whose materials echo or answer it.

Exactly where the KSO goes on any of this is precisely the kind of decision the planning process should make, not a single voice. I arrive with appetite and ideas, not finished plans.

Balancing core repertoire, innovation, and community

My habit — like so many raised in a Western European tradition — is to anchor each season with pillars from the core symphonic repertoire — the works a traditional audience trusts the orchestra to deliver — and to structure the rest of the season around them. That default needs to be tested and evolve against organisational priorities, an honest analysis of recent seasons' programming, changing audiences and tastes, and stakeholder discussion before it becomes a commitment.

Innovation, in this context, comes first through commissions and the underexplored canon: women composers, BIPOC composers, Canadian voices, and the artists rooted in Tk'emlúps te Secwépemc territory and the wider Interior. Curatorial innovation and format experiments — a non-traditional venue, an immersive concert, an unexpected pairing — are meaningful but trickier to land, and easier to land well once the orchestra and its audience have a shared trust.

Community relevance, for me, is not a programming category. It is an input to every programming category. I treat audience signal, community co-creation, and education-aligned programming as three concurrent inputs to a single decision, and I am keen to leverage modern tools to analyze those inputs so that strategic planning is incrementally manageable with measurable outcomes.

This is one place I genuinely lean on the tools we now have. Audience analytics (who comes, why, what they renew); repertoire-to-attendance correlation drawn from KSO history and from comparable orchestras; predictive modelling for ticket and donor patterns; and AI as a creative collaborator for discovery and season pressure-testing — these are all in my working practice, and I would advocate for them at the service of the KSO. Arts organizations have never had more powerful tools available to drive success.

The regional-orchestra role

A regional orchestra in the BC Interior isn't a smaller version of a city orchestra. It's its own kind of organisation, with its own job to do. What gives the KSO its place is everything specific to it: Kamloops, its musicians, the music school it shares a name with, and more than fifty years of work in the BC Interior. Programming is where that relationship gets renewed, in public, every season.

To me, a Music Director's job is to keep those connections strong: ambitious enough artistically to make the orchestra proud, close enough to the community to keep earning its place, and careful enough with money that every future season stays possible. It comes from listening and adapting, with the orchestra, the Board, the audience, the school, and the wider community, and then making the artistic call. I would consider it a privilege to do that work with you.

WATCH & LISTEN

In rehearsal and in performance.

A short walk through the work, from the rehearsal room to the concert stage. Use the buttons to jump to any clip.

ORCHESTRA

WATCH ON YOUTUBE

Symphony No. 88

Joseph Haydn

WITH MEMBERS OF THE UNIVERSITY OF
TORONTO SYMPHONY ORCHESTRA

FEBRUARY 2026

Workshopping the first movement
with the ensemble.

WATCH ON YOUTUBE

Appalachian Spring

Aaron Copland

WITH MEMBERS OF THE UNIVERSITY OF
TORONTO SYMPHONY ORCHESTRA

FEBRUARY 2026

Excerpts of playing and coaching
from rehearsal.

WATCH ON YOUTUBE

Finlandia, selections

Jean Sibelius

VANCOUVER ORCHESTRAL TRAINING
SOCIETY, CONCERT

Concert performance conducting the
training orchestra he founded.

WATCH ON YOUTUBE

Symphony in D minor, selections

César Franck

VANCOUVER PHILHARMONIC
ORCHESTRA, CONCERT

Concert performance with the
Vancouver Philharmonic Orchestra.

WIND ENSEMBLE

WATCH ON YOUTUBE

Medelpadia, opening

Jan van der Roost

TORONTO CONCERT BAND, REHEARSAL

2025

The opening passage after
workshopping with the band: the
rehearsal result.

WATCH ON YOUTUBE

Medelpadia, workshopping

Jan van der Roost

TORONTO CONCERT BAND, REHEARSAL

2025

Workshopping excerpts: the
developmental rehearsal process
itself, up close.

LISTEN ONLINE

Symphonic Overture

Samuel Carter

TORONTO CONCERT BAND

DECEMBER 2023

A streaming recording of the Toronto
Concert Band performance.

BONUS: FAMILY MUSIC CLASSES

WATCH ON YOUTUBE

Babies & Toddlers Family Music Class

COMMUNITY MUSIC EDUCATION

A bonus: teaching range and warmth
with the youngest learners.

REFERENCES

People who would speak for me.

These referees would be glad to speak to my work, including the late Bramwell Tovey, whose conducting reference letter is linked below.

Ken Hazlett

CO-MUSIC DIRECTOR, TORONTO CONCERT BAND

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Les Dobbin, O.Ont.

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Tony Field

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president {at} torontoconcertband.com

Elizabeth Raum, S.O.M.

COMPOSER · RETIRED PRINCIPAL OBOIST, REGINA SYMPHONY

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Stacey Taylor

ASSISTANT PROFESSOR OF ACCOUNTING, UNIVERSITY OF OTTAWA

902-293-4959

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Conducting reference letter — Bramwell Tovey

CONDUCTOR · PDF

THE NEXT STEP

I'd love to meet you all!

Thank you for your time and kind consideration. It would be my pleasure to meet with your selection committee at your convenience. If you have any further questions in the meantime, please do not hesitate to reach out to me at any time. I look forward to hearing from you.

[See this application online](#)

[The CV on its own](#)

TELEPHONE

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Sample Orchestral Repertoire

A cross-section of orchestral works I have conducted — from student readings and training-orchestra rehearsals to concert performances. Not exhaustive: the pieces below are the ones I would point to first when asked what I have stood in front of an ensemble for.

CLASSICAL ERA

Beethoven — Ruins of Athens Overture
Haydn — Symphony No. 88
Mozart — Requiem
Weber — Euryanthe Overture

20TH CENTURY

Copland — Appalachian Spring
Sibelius — Finlandia
Shostakovich — Festive Overture
van der Roost — Medelpadia
Carter — Symphonic Overture

ROMANTIC ERA

Berlioz — Beatrice and Benedict Overture
Brahms — Variations on a Theme by Haydn
Bruckner — Symphony No. 4, Scherzo
Dvořák — Symphony No. 6
Dvořák — Slavonic Dance No. 5 in B $\flat$ minor
Fauré — Masques et Bergamasques
Franck — Symphony in D minor
Johann Strauss Jr. — Die Fledermaus Overture
Tchaikovsky — Symphony No. 5, mvt. 2
Verdi — Luisa Miller Overture
Verdi — La forza del destino Overture

CANADIAN COMMISSIONS

Nicholas Francis — Fantasy on "The Skye Boat Song" for Trombone & Piano
Christopher Tyler Nickel — Poème for Bass Trombone
Christopher Tyler Nickel — Horizons for Orchestra
Elizabeth Raum — Concerto for Bass Trombone and Orchestra

Barnaby Kerekes

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PROFILE

I am a highly motivated and energetic leader driven by creativity, strategic planning and goals, and execution with 20+ years of professional experience in Arts Education, Arts Management, Music Retail, Administration, and Client Satisfaction. Areas of expertise include educational program development and implementation (including maintenance and improvement), strategic and fiscal planning/management, complex schedule planning/management/execution, and the building/nurturing/preserving of vital professional relationships. I am driven by connecting individuals through common purpose through collaboration, empowerment, and building solutions and new opportunities within an organization.

SELECTED SKILLS & ACHIEVEMENTS

- **Vision:** I have a history of surfacing progressive ideas and have brought many of those to fruition working with colleagues, advisors, and external experts.
- **Strategic Leadership:** As an experienced leader, I am actively focused on advancing organizational goals to the benefit of stakeholders through collaborative and solutions-oriented approaches, and view challenges or problems as opportunities in disguise.
- **People Development:** Throughout my career I have been able to be in contact with both established and emerging talent as a speaker, mentor, and employer. I have shared this cumulative experience casually and professionally, as a colleague, speaker, and trainer. As trainer I have codified operational and contractual standards to prioritize clarity in professional relationships to keep organizational goals at the fore.
- **Stakeholder Management:** I have a strong track record in retail and as a business owner leveraging needs and feedback of clients to develop standard, yet flexible approaches to success, while also using feedback and dissatisfied clients to model, test, and implement better operational practices.
- **Self-Awareness & Collaboration:** I am aware of my limitations, and I know how to augment those shortcomings through internal expertise and external augmentation when needed through short- or long-term strategic planning.

CAREER HISTORY

2023-2024

Toronto Concert Band • Board Member

As post-pandemic board member, my focus has been to refresh energy and direction of this community and volunteer-driven organization as it passes its first decade to 'level up' for the next decade and beyond through strategic thinking, marketing, and internal management. Some areas include:

- Developing a strategy for long-term independence, including building ownership, endowment building, and public-private fundraising initiatives
- Initiating a data-driven and strategic approach to both ticket sales, and organic audience growth online
- Encouraging approaches to internal musician retention and specialized marketing to fill positions within the band for long-term stability and quality

2022-Present

Toronto Concert Band • Substitute Conductor

As a substitute conductor the primary function is to advance the music directors' performance goals in their absence. As a different person visually and personally, approaches to achieving this function with excellence include taking different approaches to draw out results from the ensemble including focus on tuning, rhythm, dynamics, and musicality.

2003-Present

ABC Academy of Music • CEO

ABC Academy has been a consistently growing private music school in central Toronto, which has operated uninterrupted for over two decades, and grossing near \$250K per annum, a substantial increase from its first year of \$8K. The role has been responsible for developing systems for training, advertising, sales, and increasing incremental and new client growth/sales while increasing fiscal efficiency, responsibility and strong P&L/Balance Sheet performance. Specifics include:

- Growth from 4 teachers to 20, and from under 50 students to 200, from one location in Toronto to 11 in the region
- A historic commitment to Orchestral Instruments including, but not limited to Oboe, Flute, Bassoon, Percussion, and Harp
- Maintaining a healthy balance sheet, including a corporate savings and investment strategy
- Driving impeccable customer satisfaction with online ratings of 4.9-5.0 across a variety of platforms
- Customer retention 70-80% in both normal and pandemic conditions, utilizing strategic focus and governmental supports
- Highly targeted marketing initiatives and spending with specific outcomes, across print, CPC, web, email, and phone efforts
- Acquiring, Developing, marketing, and implementing new curricula to diversify top-line items, and add greater margins while broadening market appeal, intake age-ranges, and boost a holistic lifelong experience model for clients
- Acquisition and Integration of Maple Leaf Music Together business operations and locations in 2019

2010-2004

Long & McQuade Musical Instruments • Assistant Manager, Sales Consultant, Band and Orchestral Instruments

Long & McQuade is Canada's largest Musical instrument retailer, with 50+ locations nationwide. I was promoted after 3 years of regular sales service, while demonstrating my skills and expertise as an active musician, taking advantage of my connection to the national classical music community in a sales/service role with specialization in Brass Instruments. I was involved with innovations in events management, merchandising, and sales, with a focus on strengthening relationships (client/manufacturer), departmental sales, and community outreach to build the brand of Long & McQuade.

Specifics included:

- Expanded focus on augmenting merchandise diversity, availability, and inventory management including print music and accessories
- Deepened interaction with purchasing department, including automation of common ordering processes, mentoring and onboarding new team members including co-op student placements
- Creating the 'Secret Sale', an invitation-only event that had record single-day sales totals, management of the 'Heart of the Horn' clinic series
- Consistently a top salesperson, exceeding \$500,000 in sales one year
- Recruiting specialist and renowned artists to present in an in-house clinic series, including remuneration negotiations

2004-2001

Chan Centre for the Arts, University of British Columbia • Front of House Coordinator - Interim, Usher Captain and Usher

Coverage of a short-term parental leave, requiring management of schedules, meeting with staff, submitting official reports in a Unionized environment at the University of British Columbia. During regular employment as usher captain and usher, responsibilities included supervision of ushers (co-workers) and front-facing client interactions. Specifics included:

- Maintaining accountability to training and union standards
- Collaborating with Bar and Back-of-House staff
- Small/Large equipment management
- Handling large sums of cash
- Liaising with University administration and the RCMP as needed
- Client and Artist liaison and conflict/problem resolution

EDUCATION

University of Toronto, Faculty of Music (2004–2003) • Advanced Certificate in Performance conferred.

University of British Columbia (2001) • Bachelor of Music Degree conferred, with a concentration in Orchestral Instrument Performance.

National Youth Orchestra of Canada (1999–2002) • Bass Trombonist, student of Richard Erb.

SPECIALIZED SKILLS & ACHIEVEMENTS

- Fluent in English and French
- Fluent in spoken Hungarian and conversationally capable in Spanish
- Proficient across common workplace software platforms including ERP and individual applications
- Creator of the Frank Harmantas Trombone Scholarship at the University of Toronto in 2004, the first fully endowed Trombone scholarship in Canada
- Commissioner of Canadian Music including, Concerto for Bass Trombone by Elizabeth Raum, premiered by me with the Brampton Symphony in 2009
- An avid traveller with a keen, ongoing interest in exploring world culture, cuisine, with a particular love of cooking Indian food. #DosaAnyone?
- Absolutely nailed the execution of a 6-layer, vanilla rainbow Unicorn cake for niece's 5th birthday in April 2022 (photos available upon request)

ORCHESTRAL CURRICULUM VITAE

Experience

2012-2006	•Bass Trombonist with the Brampton Symphony
2011	•Invited to play with North Bay Symphony
2009	•Soloist for commissioned concerto by Elizabeth Raum with the Brampton Symphony
2009-2006	•Faculty at Lawrence Park Collegiate Fall Training Camp
2009-2005	•Faculty at Etobicoke Youth Band Fall Training Camp
2007	•Masterclass given at Queen's University
2007, 2005-04	•Invited to perform and record with the Thunder Bay Symphony Orchestra
2007-2006	•Invited to perform with Etobicoke Philharmonic Orchestra
2005	•Invited to perform with the Vancouver Symphony Orchestra
2005	•Principal organizer for the Frank Harmantas endowed scholarship for Trombonists at U of T.
2004	•Organized and conducted brass orchestral reading sessions with students from U of T and the Glenn Gould School.
2004-2002	•Invited to perform with the Kamloops Symphony
2003-2001	•Assistant Conductor of Vancouver Philharmonic Orchestra(position won by audition – 2 year position)
2003	•Invited to perform Rite of Spring with Glenn Gould Professional School Orchestra in Toronto
	•Accepted into the National Youth Orchestra of Canada (position won by audition)
	•Trombonist for production of Sound of Music at Gateway theatre, Richmond, BC
	•Invited to perform with the Burnaby Symphony Orchestra
	•Invited to perform with the Okanagan Symphony
2002	•Conducted Franck Symphony in D minor, in concert with Vancouver Philharmonic Orchestra
	•Co-founder and Conductor of Vancouver Orchestral Training Society
	•Conductor for recitals at University of British Columbia
	•Trombonist for production of OLIVER! at Gateway theatre, Richmond, BC
2002-01, 2000-99	•Member of Vancouver Academy of Music Orchestra (position won by audition)
	•Member of West Coast Symphony
2002-1999	•Member of National Youth Orchestra of Canada (position won by audition)
2002-1997	•Member of Vancouver Philharmonic Orchestra (position won by audition)
2002, 2001	•Invited to play with Vancouver Island Symphony Orchestra
2000	•Invited to perform in the Toronto Symphonic Brass
	•Invited to participate in the Marrowstone Music Festival, in Port Townsend, WA, USA
	•Tour of Southern Alberta with 'I Tromboni' Trombone quintet
	•Solo recital in Toronto with University of Toronto Trombone choir members
	•Solo Recital at University of British Columbia
2000-1998	•Conductor/Instructor of Royal Canadian Air Cadet 767th Squadron Marching/Concert Band, in Surrey, BC
1999	•Sessions with Vancouver Academy of Music Brass Choir
	•Solo Recital in Vancouver at University of British Columbia
	•Conductor in Recitals at University of British Columbia

Education

2004-2003	•Student of Jeffrey Hall, Bass Trombonist of Toronto Symphony Orchestra, at University of Toronto
2002-1994	•Student of Douglas Sparkes, Bass Trombonist of Toronto Symphony Orchestra, Vancouver Symphony Orchestra, CBC Vancouver Orchestra
2002-1996	•Practical instruction at University of British Columbia from Gordon Cherry, Principal Trombonist of Vancouver Symphony Orchestra and CBC Vancouver Orchestra
2002-1999	•Student of Richard Erb, Bass Trombonist of Louisiana Philharmonic Orchestra, instructor at National Youth Orchestra of Canada
2001	•Bachelor of Music degree conferred by University of British Columbia
1999	•Masterclass with Peter Ellefson, Second Trombonist of Seattle Symphony
1998	•Masterclass with Gene Watts of Canadian Brass
1996-1995	•Student of Jeffrey Hall, Bass Trombonist of Toronto Symphony Orchestra
1995-1994	•Student of Herb Poole, Bass Trombonist of Canadian Opera Company and Hannaford Street Silver Band

To Whom It May Concern:

April 10th 2002

I have reviewed a videotape of a performance of Franck's *Symphony in D minor* given by the Vancouver Philharmonic Orchestra conducted by BARNABY KEREEKES. Mr. Kerekes assumed the responsibility for this performance at very short notice after the untimely death of the orchestra's music director, Wallace Yeung.

Mr Kerekes acquitted himself admirably with clear, unfussy direction. Unlike many young and inexperienced conductors, Mr. Kerekes emphasized the lyrical aspects of the work and did not make the mistake of doing so at the expense of the more superficially exciting moments.

His beat is clear and lyrical and although his gestures are understandably limited at this stage of his development, he has an obvious understanding of the basic requirements of conducting technique. He possesses a natural ability to convey his ideas through body language to the musicians.

I urge anyone able to support him in his endeavors to pursue training as a conductor, to treat his requests with due seriousness. The road to professional conducting is long and hard and needs to begin with the kind of application and natural ability that Barnaby Kerekes has clearly displayed.

Yours truly



Bramwell Tovey
Music Director