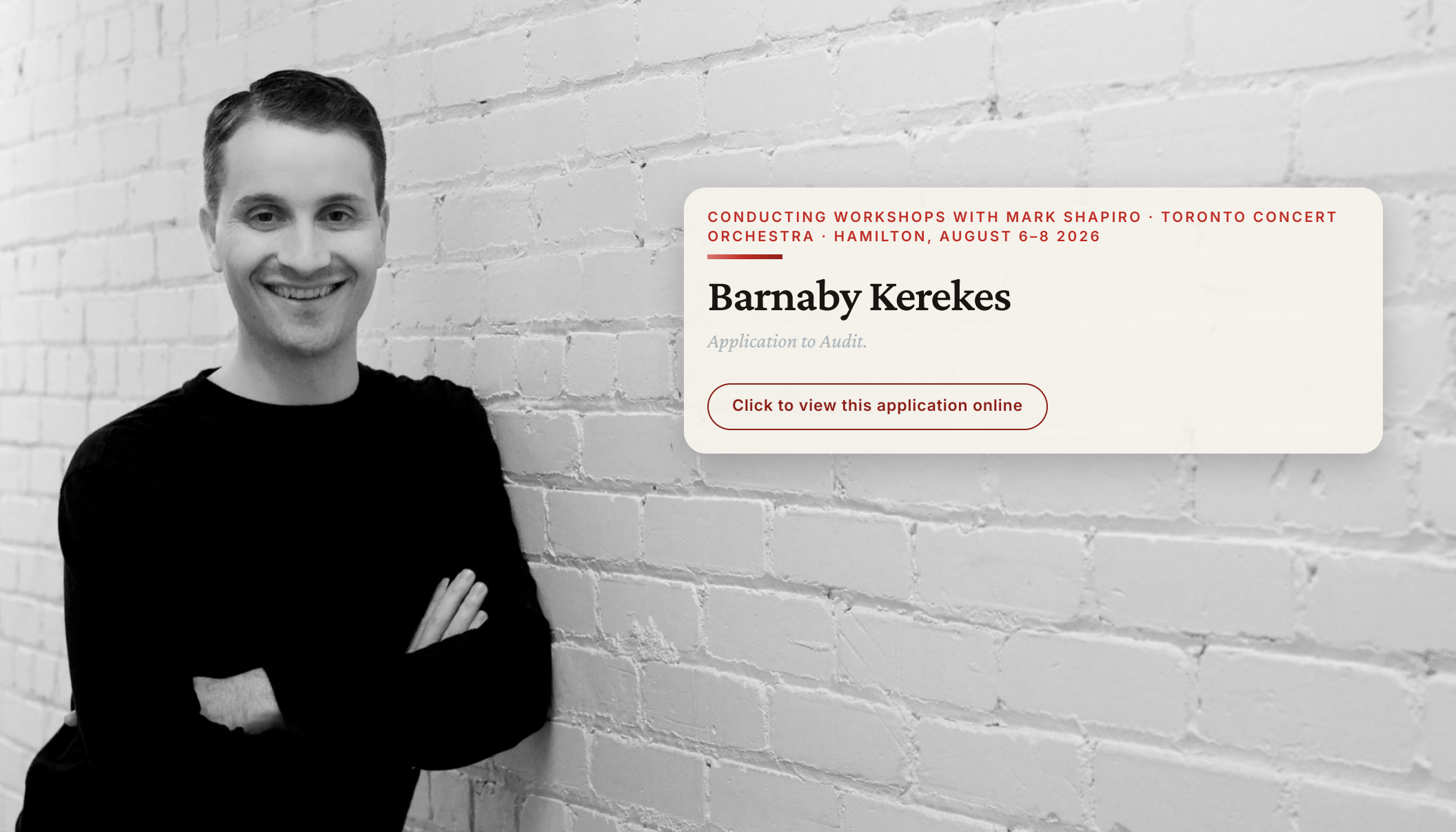




CONDUCTING WORKSHOPS WITH MARK SHAPIRO · TORONTO CONCERT
ORCHESTRA · HAMILTON, AUGUST 6-8 2026

Barnaby Kerekes

Application to Audit.

[Click to view this application online](#)

Years on and around the podium.

I come to this workshop as a student conductor and lifelong musician, not a beginner. The four seats below each taught me a different part of the craft: rehearsing inside a full orchestra; building a training ensemble from nothing; conducting and playing in a community group; and decades keeping a music school alive. Together they are the foundation I want to sharpen in three concentrated days with Mark Shapiro.

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 score study the classical and romantic works at the heart of this workshop demand.

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 — time on the podium developing players, and developing my own ear and gesture in front of them.

03

Performer, Substitute Conductor & Former Board Member

TORONTO CONCERT BAND

Played in the ensemble, stepped onto the podium as substitute, was invited to perform in concert, and served on the board — a community ensemble's full life seen from every seat in the room.

04

Owner & Operator

ABC ACADEMY OF MUSIC

Twenty-three years owning and running an independent music academy — teaching, programming, hiring, and the daily work of keeping musicians making music. The studio discipline that keeps the baton honest.

Why I'll make the most of it

A short, intensive workshop rewards the participant who arrives prepared, listens hard, and turns feedback into change between one session and the next. That is how I have worked my whole career — as a player taking direction, as a conductor giving it, and as a teacher every working day. I will come with the scores in my hands and my ears open, ready to use the recordings and the critique long after the three days are over.



WHY THIS WORKSHOP

Three days that will have immediate impact.

I am applying to audit. I have spent years in and in front of orchestras, and I learn a lot just by watching a good teacher work with other conductors and hearing him diagnose, coach, and correct. Three days of that with Mark Shapiro would be time well spent, and I would put what I pick up straight to use back on the podium.



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.

Repertoire I've conducted.

A cross-section of orchestral works I have stood in front of an ensemble for — from student readings and training-orchestra rehearsals to concert performances. The classical and romantic core of the workshop sits squarely in this territory: Haydn, Brahms, Tchaikovsky and their company are music I have already lived with from the podium, and music I want to be pushed further on.

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

REFERENCE LETTER

A conducting reference.

A conducting reference letter from the late Bramwell Tovey, written in support of my work on the podium.



Conducting reference letter — Bramwell Tovey

DOWNLOAD · PDF

THE NEXT STEP

I'd be glad to be in the room.

Thank you for your time and kind consideration. I would welcome a place as an auditor in the workshop, and I am happy to answer any questions in the meantime.

[See this application online](#)

[The CV on its own](#)

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Prepared for Conducting Workshops with Mark Shapiro · Toronto Concert Orchestra · Hamilton, August 6–8 2026

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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/manufacture), 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 KEREKES. 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