

Barnaby Kerekes

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TORONTO, AUGUST 31, 2026

Dear Ms. McGregor, Ms. Peloso, and the Search Committee,

An orchestra in a hard year does not need a new strategy first. It needs the people inside it to believe the next promise will be kept. That is what I would start on the day I arrived, and it is what I have been doing for twenty-three years. Vancouver is also where my musical life began. I took my Bachelor of Music at UBC with Douglas Sparkes, the VSO's Bass Trombonist, was mentored by Gordon Cherry, its Principal Trombonist, and played with the Orchestra by invitation in 2005. I ushered and then ran front of house at the Chan Centre. I know what this orchestra means to that city because I was one of the people it meant something to.

For twenty-three years I have run the ABC Academy of Music in Toronto. I built it from an \$8,000 first year to roughly \$250,000 a year: 4 teachers to 20, under 50 students to 200, one address to 11 locations across the region. It has never missed a year and never carried debt, and it stayed profitable through the 2008 recession and the pandemic. Retention runs 70–80% year over year. I sourced, negotiated and integrated an acquisition in 2019. Let me be straightforward about what that record is and is not. It is not a budget the size of the VSO's. It is twenty-three years of holding an organisation together across eleven sites and twenty staff, through two economic shocks, with every dollar earned rather than granted, and without a single interrupted year. That is durability and judgement under pressure, and it is what I would bring to a much larger balance sheet.

I have sat on both sides of the table. I have been an orchestral musician — the National Youth Orchestra of Canada, the Vancouver Philharmonic, the Brampton Symphony — and a musicians' union member. I worked in the unionized environment of the Chan Centre and served a term there in interim management. For two decades I have been an employer of musicians, which means earning back, every year, the trust of people whose work is their identity. The posting is candid about a contentious bargaining cycle and divisions that have not healed, with another round ahead. I would go into it early, in person, and with nothing held back. No surprises is the rule, and it only counts if it holds on the ordinary days.

The School of Music is where I differ most from the rest of your pool. Nearly 3,000 students is not a side business; it is the largest audience-development engine the VSO already owns. Building that kind of school from nothing — enrolment, retention economics, curriculum licensing, credentialed programs, turning a student household into a concert household — is the thing I have actually done. The alignment the posting asks for between the School and the orchestra is where I would want to start.

This is a transition at a hard moment for funders, for civic partners, and for audiences everywhere. My reading is that instability makes a new direction more possible, not less — but only if the people who have to fund it and play it are brought along at every step instead of handed a finished plan. Fundraising through that window is the part of this job I want most, and I would be in front of it personally rather than behind it: for twenty-three years every dollar I raised came from a person who could have said no, asked face to face, and earned again the following year. So my first hundred days would be sequenced, not vague. Weeks one to four: every section of the orchestra, every department, the union, the School's faculty, and all three boards, in person. Weeks five to eight: the major donors individually, alongside whoever holds each relationship today, so no one experiences the change as a loss — and in the same window the municipal, provincial, federal and Indigenous relationships, including the Indigenous Council and the host Nations, where the commitment is to keep showing up rather than to announce something. Weeks nine to thirteen: back to all three boards with what I heard, what I would keep,

and the two or three things I would change first, with the numbers attached. I am confident about the era that follows; I would not have written to you otherwise. But that confidence is earned by making the first hundred days unglamorous and thorough, and by everyone recognising their own words in what comes next.

I also founded and lead a software platform that runs music-education businesses end to end — scheduling, enrolment, billing, and client communication — and I have spent the last eighteen months putting emergent AI tools to work across operations, planning and marketing. That has made me genuinely fluent with operating data rather than merely comfortable with the word. My rule is simple: measure honestly, test cheaply, scale what works, and let technology carry the routine so that more of everyone's time goes to music and to people.

A Music Director search that may fall to this role, a European tour, a School with real room to grow, and a city whose musical life is larger than any one hall — those are the reasons I want this job, and I would be glad to make the case in person whenever it suits the committee.

Barnaby Kerekes



VANCOUVER SYMPHONY SOCIETY · PRESIDENT & CHIEF EXECUTIVE OFFICER

Barnaby Kerekes

A Connector of People to Music

[Click to view this application online](#)

To the Search Committee.

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Barnaby Kerekes

TRACK RECORD & EXPERIENCE

Every chair at the table.

I have led as a conductor, run a business as its CEO, taught as an educator, played as an orchestral musician, governed as a board member, and built as a founder. Each perspective sharpens the others: the conductor's ear for ensemble, the operator's discipline with money, the teacher's patience, the player's memory of what it feels like on the other side of the podium, the director's duty of care, the founder's fearlessness about the new. When a meaningful opportunity appears, I move toward it — that habit is how every one of these chairs was earned, and it is how I would lead the VSO.

CEO, 23 years

ABC ACADEMY OF MUSIC, TORONTO

Built a private music school from an \$8,000 first year to a quarter-million-dollar operation — 4 teachers to 20, under 50 students to 200, one location to 11 — through the 2008 recession and a global pandemic, without interruption and without debt. 70–80% client retention, 4.9–5.0 ratings, acquisition and integration of Maple Leaf Music Together (2019).

CEO EDUCATOR

Board Member, Performer & Substitute Conductor

TORONTO CONCERT BAND

Serving on the board while playing in and conducting the ensemble — including half of the Fall 2026 concert at Toronto's Glenn Gould Studio. A community institution's full life, seen from every seat in the room.

BOARD MEMBER CONDUCTOR

Orchestral Musician & Theatre Employee

NYO CANADA · VANCOUVER PHILHARMONIC · BRAMPTON SYMPHONY · FREELANCER

Member of the National Youth Orchestra of Canada (1999–2002), invited performer with the Vancouver Symphony Orchestra (2005), and contract work with orchestras across British Columbia and Ontario. Musicians' union member, and unionized staff — later temporary management on contract — at the Chan Centre.

ORCHESTRAL MUSICIAN UNION MEMBER MANAGEMENT: UNION ENVIRONMENT

Assistant Manager, Band & Orchestral

LONG & MCQUADE MUSICAL INSTRUMENTS

Canada's largest musical-instrument retailer. Promoted after three years for innovations in events management, merchandising, and sales; top performer in departmental sales; recruited internationally renowned artists for an in-house clinic series.

INDUSTRY MANAGEMENT

Founder — ongoing beta project

MUSIC-EDUCATION SOFTWARE PLATFORM

Founded and lead the ongoing development of a platform, now in beta, that runs music-education businesses end to end — scheduling, enrolment, billing, and client communication. Measure honestly, test cheaply, scale what works.

FOUNDER

What the position asks. What I bring.

The 2026 specification states plainly what the VSO needs next. Each of its stated priorities is answered here first with a matching, verifiable piece of my record — and then, in italics, with where I would take that work.

An orchestra that is asking hard questions about itself is an orchestra worth joining. The work is to steady it without slowing it — to keep what a century built, and still leave it more useful to Vancouver than it was when I arrived.

Rebuilding trust with musicians, with bargaining ahead

I have sat on both sides of that table: an orchestral musician and musicians' union member, unionized staff and then temporary contract management at the Chan Centre, and for two decades an employer of musicians whose trust had to be built and kept. I would come to bargaining early, transparently, and in person — no surprises is the operating rule.

The first hundred days are sequenced, not vague: weeks 1–4 in person with every section, every department, the union, the School's faculty and all three boards; weeks 5–8 with the major donors and the four levels of government; weeks 9–13 back to the boards with what I heard and the first two or three things I would change, numbers attached. Trust built in that first year is what every other ambition here is spent from.

Cultural stabilization and conduct beyond question

Twenty-three years leading the same institution, with 70–80% of clients and a core of teachers choosing to stay year after year, is the longest character reference I can offer. Culture is repaired by daily conduct and accountability that does not wait for public pressure.

Integrity as infrastructure: clear policy, visible accountability, and conduct that holds on the ordinary days — until the VSO is the sector's reference point for how an orchestra treats its people. Three legal entities with three independent boards makes that harder, not easier: one standard of conduct has to hold across all three, and the CEO is the only person sitting in every room where it is set.

Financial sustainability and revenue diversification

I grew an \$8,000 first year into a quarter-million-dollar operation through a recession and a pandemic, without debt — diversifying revenue through curriculum licensing, acquisition (Maple Leaf Music Together, 2019), and a disciplined move to cash-positive operations with reserves.

A revenue base broad enough that no single season, sponsor, or grant can destabilise it: earned income from the School, real reserves, and new lines tested small before they are scaled. Touring is part of that base, not a luxury on top of it — the European Tour and a core-orchestra circuit through the BC Interior both build the brand that raises money at home, and both are grant-eligible in ways the subscription series is not.

The School of Music as an engine for growth

Building and scaling exactly that kind of school is my life's work: enrolment growth, retention economics, credentialed and licensed programs, and making every student household a symphony household. Few candidates in any pool have run this exact business.

The School as the orchestra's second stage — nearly 3,000 students who arrive as learners and stay as audience, players, donors, and the musicians of the next generation. The alignment the posting asks for is the first job: shared calendar, shared artists, orchestra players in the School's teaching and School students in the hall, so the two stop operating as neighbours and start operating as one institution.

Donor confidence through the leadership transition

A major-gifts campaign would be new to me by that title, and I would say so rather than have a committee find it. The work underneath it is not new at all, and it is the part of this job I want most. For twenty-three years every dollar of a quarter-million-dollar operation came from a person who could have said no — no grant, no endowment, no subsidy anywhere beneath it — and 200 families renew at 70–80% a year, some for a decade or more. That is relationship revenue, asked for face to face, earned again every September. I have also been the face of the organisation for all of it: the person families, teachers, partners, and school boards actually deal with, and the one who has to be worth saying yes to.

Donors give to people and to purpose, and both of those have to be in the room. I would carry the major relationships myself, pair each one with the person who holds it today so nobody experiences the change as a loss, and tie every ask to a future the donor can picture: the School, the touring, the next Music Director era. Out in the city, not behind a desk.

Equity, diversity, and access through artistic culture

I have spent 23 years running a music school in one of the most diverse cities in the world — families across dozens of languages, faiths, incomes, and abilities, taught in 11 neighbourhoods rather than one address. Who gets taught, who gets hired, and whose music is heard are leadership decisions. I have made them deliberately for two decades, and the record is the hiring, the repertoire, and the neighbourhoods, not the statement.

A VSO whose stage, faculty, staff, and repertoire look and sound like Vancouver — pursued through the School as the widest door, and through partnerships built to last rather than announced once.

Indigenous relations and the work of reconciliation

I would come to this as a learner, and I would say so plainly rather than claim a record I do not have. What I do bring is the discipline the work actually asks for: two decades of building relationships with communities on their terms, in their spaces, and keeping them through years when there was nothing to announce. The VSO has already built the structure — an Indigenous Council with Musqueam, Squamish, and Tsleil-Waututh, and The Path Forward. My job is to protect it, resource it, and keep showing up.

Indigenous relationships held at the CEO level, not delegated — the Council consulted before decisions rather than after them, First Nations artists commissioned and programmed on a standing basis rather than a commemorative one, and Indigenous government treated as one of the four levels of government this role answers to.

A Music Director search, if it comes

I have chosen and worked with artistic leadership for twenty-three years, and I have sat on the players' side of that choice — as an orchestral musician, an assistant conductor appointed by audition, and a conductor. I know what a search does to an orchestra that is already unsettled, and how much of its value lies in how the musicians experience the process rather than in the appointment alone.

A search run with the musicians inside it, not consulted at the end: a committee with real players on it, a published process, candidates who meet the School and the city as well as the podium, and a Music Director who arrives with the local, provincial, and national context already mapped for them.

Data-informed, digitally capable leadership

I founded and lead a software platform that runs music-education businesses end to end, and have spent the last 18 months applying emergent AI tools across operations, planning, and marketing. Measure honestly, test cheaply, scale what works.

Free and community programming as the front door, honest audience data as the hallway that turns a first visit into a subscription — technology carrying the routine work so more of everyone's time goes to music, audiences, and the city.

REFERENCES

People who know my work.

Beginning with three members of the VSO itself — and a letter from the late Bramwell Tovey, the VSO's Music Director for eighteen years, written in support of my work on the podium.

VSO Vancouver Symphony Orchestra

Gordon Cherry

RETIRED PRINCIPAL TROMBONIST, VANCOUVER SYMPHONY ORCHESTRA

Andrew Poirier

SECOND TROMBONIST, VANCOUVER SYMPHONY ORCHESTRA

Natasha Boyko

CELLIST, VANCOUVER SYMPHONY ORCHESTRA

Contact details for VSO referees supplied on request.

Reference letter — Bramwell Tovey, Music Director of the VSO 2000–2018

PDF, INCLUDED WITH THIS APPLICATION

tcb Toronto Concert Band

Ken Hazlett

CO-MUSIC DIRECTOR, TORONTO CONCERT BAND

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kbhazlett {at} gmail.com

Les Dobbin, O.Ont.

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president {at} torontoconcertband.com

Artistic & Professional

Elizabeth Raum, S.O.M.

COMPOSER · RETIRED PRINCIPAL OBOIST, REGINA SYMPHONY

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Stacey Taylor

ASSISTANT PROFESSOR OF ACCOUNTING, UNIVERSITY OF OTTAWA

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uOttawa

THE NEXT STEP

Let's talk about the VSO's next chapter.

Thank you for reading this far. I would be glad to make the case to the committee in person whenever it suits you, and happy to answer anything in the meantime.

[See this application online](#)

[The résumé on its own](#)

TELEPHONE

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barnaby.kerekes@gmail.com



Ideas I would bring to the table.

Programming is the Music Director's and the artistic team's work, not the CEO's — but a CEO who cannot think in programmes cannot help build them, fund them, or sell them. A modern Music Director often arrives without deep local knowledge, and a bridge to the local, provincial, and national context is what lets their programming carry strategy as well as artistry. That bridge is something a CEO can offer — with the sensitivity the role asks for, and with the artistic priorities of the organisation, and the Music Director's authority over them, kept firmly in view. These eight are offered in exactly that spirit: collaboration starters, four adapted from programmes I drafted for a music-director search, four new for Vancouver. They lean deliberately on First Nations and Canadian music, and on streams that open the hall to audiences the subscription series will never reach on its own.

01

Dance, Dance, Dance

Dance forms drawn from across the Americas and Eurasia

CANADIAN COMMISSION

■ 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

- Built for a city of immigrants: each dance on the programme is paired with a Vancouver community that dances it, invited into the lobby before the concert and onto the stage in the pre-show.
- A commission from a senior Canadian composer anchors the evening in living Canadian repertoire rather than souvenir programming.

02

Northern Voices — Elisapie

The Inuk singer-songwriter Elisapie, in two contrasting concerts

INDIGENOUS ARTIST COLLABORATION

DOUBLE FEATURE

TOURING

- Concert 1 — familiar pop hits reimagined in Inuktitut by Elisapie, the orchestra behind her in new orchestrations, paired with a Canadian orchestral work by an Inuk composer or with an Inuk focus (possible commission)
- Concert 2 — Elisapie's own catalogue in new orchestral settings, paired with a second Canadian work rooted in Inuk voice and story
- Scored for a core-orchestra footprint so the pairing can travel across British Columbia

- Programme the reimagined-pop concert as a Sunday matinee so young audiences can attend — or run a micro version built for children, sponsored to be free. The VSO's future audience meets genuine Canadian culture early.
- A school-partnered evening edition billed as **Kids Night Out**, aimed squarely at ten-year-olds through teenagers: dinner, an orchestral set, and a late set, attended without their parents. The point is the independence — a night where they are the audience, not somebody's children — and the concert hall as the best night out in the city rather than a formal occasion to be endured.

03

4 + 4 + 4

Three works built around the number four, with the VSO's own horns out front

VSO SOLOISTS **RECORDING PROJECT**

- 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

- The Schumann asks for four virtuoso horns and is almost never programmed. The soloists are the VSO's own horn section, stepping out in front of the orchestra they play in every week.
- A programme that spends its star billing internally: the audience meets the players by name, the section gets a recording of its own, and the orchestra makes the case that its principals are soloists of the first rank.

04

Vancouver & Beyond with the Canadian Brass

A two-concert collaboration with the Canadian Brass, built to travel on a core-orchestra footprint

DOUBLE FEATURE **CORE-ORCHESTRA TOUR** **RECORDING PROJECT** **COMMISSION** **GRANT-DEPENDENT**

- **Concert 1** — Canadian Brass: a stand-alone evening (the quintet alone)
- **Concert 2** — Solo showcase: the Brass principals as featured soloists with the orchestra
- Repertoire built around brass-and-orchestra showpieces, arranged in conversation with the Brass
- Scored and staged as a core-orchestra tour: after Vancouver, the pairing goes to the Interior and to communities that may never otherwise see either ensemble
- Daytime school workshops led by the Canadian Brass in every town on the route — part of the engagement, not an add-on
- Proposed as a bi-annual event, with grant funding almost certainly required to make the touring leg viable
- The stand-alone evening opens a commissioning opportunity: a new Canadian work written for each of the five players.
- The touring leg is the real argument: a core-orchestra footprint plus a quintet that needs no infrastructure is one of the few ways the VSO can genuinely serve the province rather than only its largest city.
- Both concerts are strong recording candidates, and the education tie-in puts world-class brass players in front of School of Music students and Interior schoolchildren in the same season.

05

Cultural Festival

An annual festival built around one community at a time

PLACEHOLDER CONCEPT

AUDIENCE DEVELOPMENT

- **Every second year the focus is First Nations:** Musqueam, Squamish, and Tsleil-Waututh artists and stories first, with the programme shaped with those communities rather than about them
 - In the alternating years, a festival week devoted to the music of one of Vancouver's other communities — repertoire, guest artists, food, film, and partner organisations from that community
 - Inaugural edition: Hungarian music — Bartók, Kodály, Ligeti, Liszt, and living Hungarian-Canadian voices
 - Suggested Music Director for that first edition: Iván Fischer — the pre-eminent interpreter of this repertoire, and a conductor whose own festival work is built on exactly this kind of community programming
-
- The festival makes the orchestra a host rather than a presenter: each edition builds a permanent relationship with a community that may never have seen itself on the Orpheum stage.
 - Rotating focus keeps the format renewable and fundable; the First Nations cadence makes the commitment structural rather than occasional.

06

Ashkenaz West

Bringing Toronto's Ashkenaz Festival to Vancouver

PLACEHOLDER CONCEPT

NATIONAL PARTNERSHIP

- A test collaboration with Ashkenaz — North America's largest festival of Jewish and Yiddish culture — staged as a Vancouver edition with the VSO at its centre
 - One weekend to begin: an orchestral concert, a klezmer late night, and community programming with local partners
 - Designed as the first step of an ongoing partnership, not a one-off import
 - The economy of scale is the point: Ashkenaz carries the programming, the artist relationships, and the festival apparatus it has already built — the VSO plugs that into its hall, its orchestra, and its city
-
- A proven festival brand lowers the risk of building a new audience from nothing, and gives the VSO a national partner with an existing artist roster.
 - Because the heavy lifting sits with the festival rather than the orchestra, the barrier to profitability is far lower than launching an equivalent festival from scratch — an oversimplification, but the right one for a first look.
 - If the test weekend works, the model repeats: bring a strong Canadian festival west, host it with the orchestra, and keep the relationship.

07

MegaMax Concerts, Recordings & Community Residencies

One or two arena-scale collaborations a year, with the orchestra behind the biggest act we can book — and the artist in the community for the week

PLACEHOLDER CONCEPT

REVENUE PROJECT

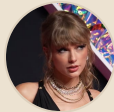
RECORDING PROJECT

EDUCATION

- One to two events per season: a stadium-or-arena-scale artist, backed by the VSO, in a concert built and recorded as an event in its own right

- Every booking carries a residency: the visiting artist and their band lead youth workshops in the days around the concert, written into the engagement rather than offered as a favour
- Three equal audiences for that residency — at-risk communities, young people across the Greater Vancouver area, and students of the VSO School of Music — with the artist appearing in each, not only at the School
- Target: at least triple the revenue and the take-home pay of a normal week for the musicians, with residuals from the recording
- Strategic goal: pull major artists and labels back toward working with orchestras — and make the VSO the first orchestra they call

ARTISTS WE WOULD GO AFTER



Taylor Swift



Rihanna



Snoop Dogg



Dr. Dre



Beyoncé



Jay-Z



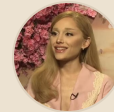
Lady Gaga



Alicia Keys



Ed Sheeran



Ariana Grande



Bruno Mars



Adele



Billie Eilish

A wish list, not a booking. Photographs via Wikimedia Commons (iHeartRadioCA · SIGMA · Diego Serrano · Riceblades · Raph_PH · Photo Courtesy of NYS Senate Media Services · Carlos M. Vazquez II · PhilipRomanoPhoto · Harald Krichel · Barbie Simons · slgckgc · Marc E. · Raph_PH), used under their Creative Commons licences.

- The economics are the point: an event of this scale funds ordinary seasons, pays musicians materially better, and reaches an audience that would never buy a subscription first.
- The residency is what makes the week matter locally: the same artist who fills an arena on Saturday is in a school gym on Thursday, and the young people in that room meet the orchestra alongside them.
- Splitting the workshops evenly across at-risk communities, the wider region, and the School keeps the outreach from collecting where it is easiest to deliver — and gives School students a peer relationship with artists at the top of the industry.
- The recording extends the reach far past the room, and the residual stream keeps paying after the tour buses leave.

08

Recording & Juno Pursuits

Commissioning and recording as a standing priority

PLACEHOLDER CONCEPT **CANADIAN MUSIC** **RECORDING PROJECT**

- A deliberate lift in commissioning new Canadian work, with each commission written toward a recording rather than a single performance
- Double albums pairing standard repertoire with the commissions — the familiar work sells the record, the new work earns the notice
- Awards and national profile treated as an outcome of the plan, not a hope: Juno and Prix Opus submissions built into the season calendar
- A standing recording and commissioning priority strengthens every grant application and special-funding request the VSO makes.
- It also gives Canadian composers a reason to bring their best work to this orchestra first.

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PROFILE

CEO and founder with 23 years of unbroken leadership in music education and the performing arts. Built the ABC Academy of Music from an \$8K first year to a ~\$250K-per-annum operation — 4 teachers to 20, under 50 students to 200, one address to 11 locations — profitable every year through the 2008 recession and the pandemic, with 70–80% annual retention and no debt carried. Sourced, negotiated and integrated an acquisition in 2019. Founder of a music-education software platform; board member of the Toronto Concert Band; orchestral musician and conductor trained at UBC and U of T. P&L ownership, acquisition and integration, curriculum and program development, government and institutional relations, and two decades of employing and keeping the trust of professional musicians.

SELECTED SKILLS & ACHIEVEMENTS

Strategic & Fiscal Leadership: 23 consecutive profitable years, through the 2008 recession and the pandemic, with no interrupted year and no debt carried; moved the business off credit to cash-positive operations with a corporate reserve.

Revenue Growth & Diversification: Grew top-line ~30x; acquired and integrated a complementary business (Maple Leaf Music Together, 2019); licensed and launched curricula that broadened market and margin.

People Development: Employer, mentor, speaker, and trainer to established and emerging musicians for two decades; codified operational and contractual standards that keep professional relationships clear.

Data-Informed & Digital Leadership: Founder of a software platform for music-education operations; marketing and retention decisions driven by measured outcomes.

Government & Institutional Relations: Held the working relationships that put programs inside publicly funded schools and care environments — public school boards, municipal and provincially regulated childcare operators, multi-location private day-cares, and law enforcement — negotiating access, agreements, and standards site by site across 11 locations.

CAREER HISTORY

2003–PRESENT

ABC Academy of Music • CEO

Built a private music school in central Toronto from an \$8K first year to near \$250K per annum, profitable in all 23 years of operation — including the 2008 recession and the pandemic — with no interruption and no debt carried:

- Growth from 4 teachers to 20, and from under 50 students to 200, from one location in Toronto to 11 in the region
- Customer retention of 70–80% in both general and pandemic conditions, with 4.9–5.0 online ratings across platforms
- Acquisition and integration of Maple Leaf Music Together business operations and locations in 2019
- Moved from credit-based operation to cash-on-hand operations with a corporate savings and investment reserve
- Acquired, developed, and marketed new curricula to diversify revenue, add margin, and broaden intake age-ranges
- Highly targeted marketing with measured outcomes across print, CPC, web, email, and phone; strong organic search performance
- A historic commitment to orchestral instruments including Oboe, Flute, Bassoon, Percussion, and Harp

2024–PRESENT

Hinna • Founder

Built and lead a software platform, now in beta, that runs the full operating cycle of a music school end to end — scheduling, enrolment, billing, and client communication. Specified and written against the operating requirements of the sector I have worked in for two decades, rather than adapted from generic business software.

2026–PRESENT

Toronto Concert Band • Board Member & Substitute Conductor

Serving on the board while performing in and conducting the ensemble, including half of the Fall 2026 concert at the Glenn Gould Studio, Toronto. Conducting workshop with Mark Shapiro, Hamilton, August 2026.

2004–2008

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

Canada's largest musical-instrument retailer. Promoted after three years for innovations in events management, merchandising, and sales; top performer in total departmental sales; recruited internationally renowned artists for an in-house clinic series; mentored and onboarded new team members and co-op students.

2001–2004

Chan Centre for the Performing Arts (UBC) • Front of House Coordinator (interim); Usher Captain

Promoted from usher to run front of house at a unionized university concert hall on an interim contract — scheduling and training the staff who met every audience, and holding the venue's working relationship with the University, theatre management, and the RCMP.

BOARD & GOVERNANCE

Board Member, Toronto Concert Band (2026–present) • Creator of the Frank Harmantas Trombone Scholarship at the University of Toronto (2004)

EDUCATION

University of Toronto, Faculty of Music — Advanced Certificate in Performance (2004)

University of British Columbia — Bachelor of Music, Orchestral Instrument Performance (2001)

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

SPECIALIZED SKILLS

Fluency in written English and French • Fluent in spoken Hungarian • Commissioned and premiered Concerto for Bass Trombone by Elizabeth Raum with the Brampton Symphony (2009)

ORCHESTRAL CURRICULUM VITAE — SELECTED

2026	Conducting half of Toronto Concert Band's Fall 2026 concert, Glenn Gould Studio, Toronto
2026	Conducting workshop with Mark Shapiro, Hamilton
2006–2012	Bass Trombonist with the Brampton Symphony; soloist in a commissioned concerto by Elizabeth Raum (2009)
2005	Invited to perform with the Vancouver Symphony Orchestra
2004–2007	Invited to perform and record with the Thunder Bay Symphony Orchestra; masterclass given at Queen's University
2001–2003	Assistant Conductor, Vancouver Philharmonic Orchestra (position won by audition)
2002	Conducted Franck Symphony in D minor in concert with the Vancouver Philharmonic; co-founder and conductor, Vancouver Orchestral Training Society
1999–2002	Member, National Youth Orchestra of Canada (position won by audition), student of Richard Erb
1997–2002	Member, Vancouver Philharmonic Orchestra; Vancouver Academy of Music Orchestra; West Coast Symphony
1998–2000	Conductor/Instructor, Royal Canadian Air Cadet 767th Squadron Band, Surrey, BC

Full orchestral CV and repertoire list available on request.

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