

THE ECHO SOCIETY





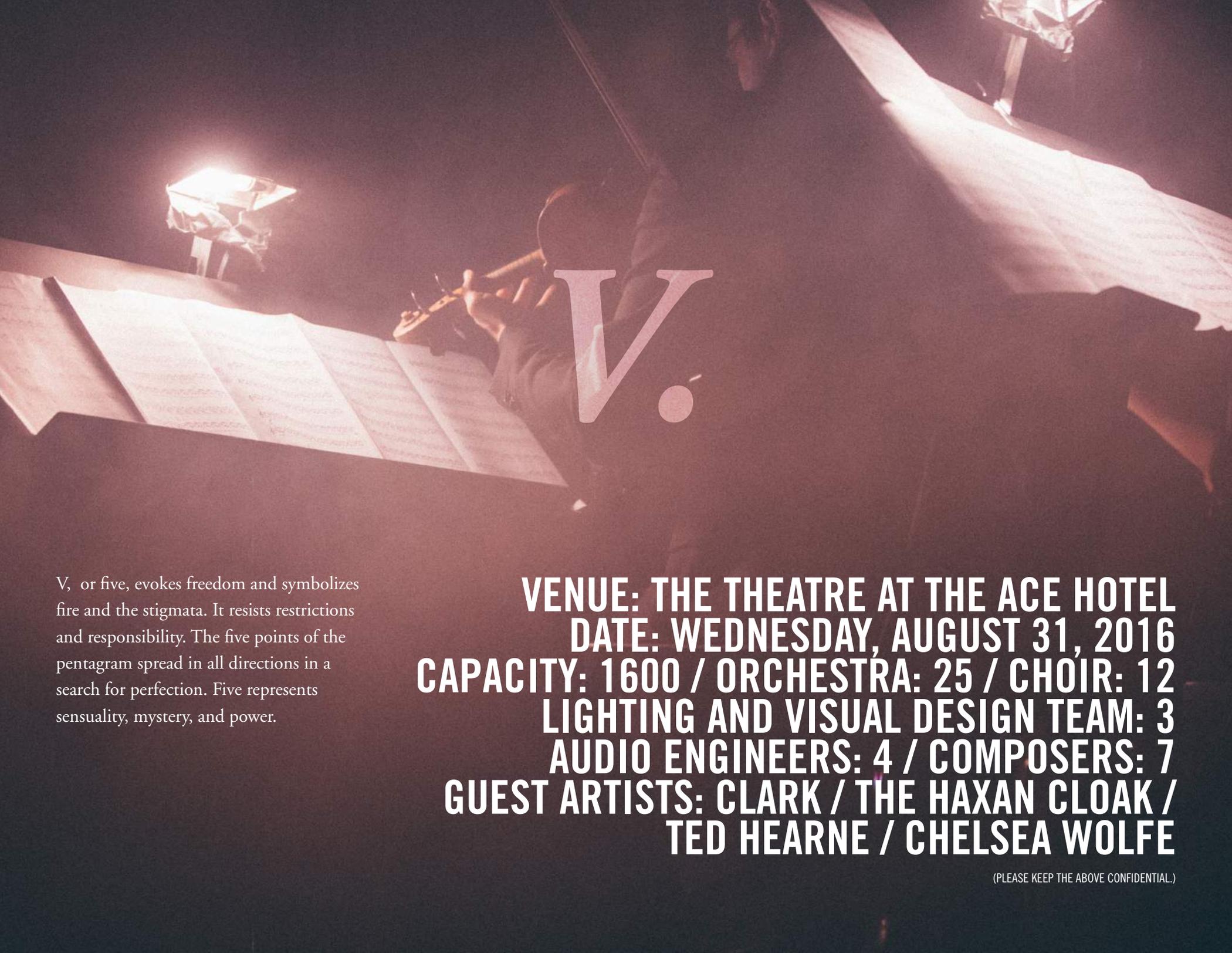
**COMMISSIONING NEW
WORK FROM LOCAL ARTISTS
& SPECIAL GUESTS FROM
AROUND THE WORLD,
AND PRESENTING ART IN
UNPREDICTABLE FORMATS**

The Echo Society is a Los Angeles-based non-profit artist collective led by seven composers. It gathers to inspire, challenge, and enrich the community through the creation and performance of new sonic and visual art presented during singular, one-night-only experiences.

By highlighting new work commissioned from a diverse community of artists, featuring special guests from around the world, and presenting art in unpredictable formats, The Echo Society seeks to create connections within the Los Angeles arts community, while bringing both orchestral and electronic music to new audiences.

Our performances have taken place in non-traditional venues such as Mack Sennett Studios, the storied Vibiana Cathedral, and, most recently, the 10,000 square-foot warehouse behind the MAMA Gallery in Downtown LA for an audience of 750 people. Our performances to date have all sold out through word-of-mouth alone, and attract a coveted audience of young, creative professionals from a wide variety of disciplines—classical music, electronic music, film, television, dance, advertising, and so on.

Presented on Wednesday, August 31, 2016, at the Theatre at the Ace Hotel in downtown Los Angeles, "V" will be our biggest, boldest, and most ambitious show to date, featuring new works by composers from the collective as well as original compositions by guests Clark, Ted Hearne, Chelsea Wolfe, and The Haxan Cloak, all performed by our largest ensemble of musicians yet. In addition to the evocative video projections by our frequent collaborator EFFIXX (creator of our "Bloom" and "Veils" aesthetic), the show's lighting will be created by the ground-breaking visual designer Tobias Rylander of Seven Design.



V.

V, or five, evokes freedom and symbolizes fire and the stigmata. It resists restrictions and responsibility. The five points of the pentagram spread in all directions in a search for perfection. Five represents sensuality, mystery, and power.

VENUE: THE THEATRE AT THE ACE HOTEL
DATE: WEDNESDAY, AUGUST 31, 2016
CAPACITY: 1600 / ORCHESTRA: 25 / CHOIR: 12
LIGHTING AND VISUAL DESIGN TEAM: 3
AUDIO ENGINEERS: 4 / COMPOSERS: 7
GUEST ARTISTS: CLARK / THE HAXAN CLOAK /
TED HEARNE / CHELSEA WOLFE

(PLEASE KEEP THE ABOVE CONFIDENTIAL.)

GUESTS

CLARK



Chris Clark has worked with music and sound for sixteen years. Signed at an early age to the British indie label Warp Records, he has to date, released nine albums as well as a multitude of EPs and singles. His last studio album, the eponymously titled CLARK as rated as Best New Music by Pitchfork. It was followed by an intense and extensive seventy date worldwide tour of his blistering live show, with appearances at festivals including Pitchfork Chicago, Movement Detroit, Melt Berlin, Field Day London, Taico Japan, Red Park Moscow, MoMA New York and Mutek Mexico.

2015 also saw Clark's debut TV score, for the BAFTA nominated miniseries THE LAST PANTHERS. This year, eschewing the standard OST format, Clark released a meticulously crafted album also called *The Last Panthers*, built from reworked themes and fresh material from *Panthers* sessions.

Chris has collaborated with choreographer Melanie Lane on four contemporary dance projects, including the performance of her solo project *Tilted Fawn* at the Sydney Opera House. Late in 2015 he composed the score for the theatre production *Macbeth*, directed by Carrie Cracknell and Lucy Guerin at The Young Vic Theatre, London. His most recent dance work was composing an original score for renowned Australian choreographer Antony Hamilton's new work *Sentinel* for Skånes Dansteater in Malmö, Sweden.

Chris' extensive inventory of remixes for the likes of Massive Attack, Depeche Mode, Max Richter, Battles and Nils Frahm were released in 2013 on the 'Feast / Beast' double album.

"What's always set Clark apart is his eclecticism, dynamism, and flair for the dramatic... His tracks don't drop as much as they slip or swerve... He'll end a techno album with eight minutes of beatless, sky-cracking ecstasy and it will make sense. He's allergic to the idea of standard sounds and presets. And unlike many of his more insular peers, Clark can be open to sentimentality — not schmaltz — as much as a belief in humanness and all its inexact wonder. In electronic music's never-ending battle between man and machine, he's seeking a third way."

- PITCHFORK

CHELSEA WOLFE



Chelsea Wolfe's material has always felt intensely private, from the almost voyeuristic bedroom-production aesthetic of her debut album *The Grime and the Glow* to the stark themes and atmospheres of 2013's *Pain Is Beauty*. "Abyss is meant to have the feeling of when you're dreaming, and you briefly wake up, but then fall back asleep into the same dream, diving quickly into your own subconscious," says Wolfe. To conjure this in-between world, Wolfe continued her ongoing collaboration with multi-instrumentalist and co-writer Ben Chisholm and drummer Dylan Fujioka, with Ezra Buchla brought on board to play viola and Mike Sullivan (Russian Circles) enlisted to contribute guitar. The ensemble traveled to Dallas, TX to record with producer John Congleton (Swans, St. Vincent). In the back of her mind burned the words of designer Yohji Yamamoto: "Perfection is ugly. Somewhere in the things humans make, I want to see scars, failure, disorder, distortion." The resulting eleven songs reflect that philosophy as they smolder with human frailty, intimacy, quiet passion, anxiety, and deep longing.

GUESTS

TED HEARNE



Composer, singer and bandleader Ted Hearne draws on a wide breadth of influences ranging across music's full terrain to create intense, personal and multi-dimensional works. The New York Times has praised Mr. Hearne for his "tough edge and wildness of spirit," and "topical, politically sharp-edged works." Pitchfork called Hearne's work "some of the most expressive socially engaged music in recent memory—from any genre."

Hearne's newest theatrical work, *The Source*, sets text from the Iraq and Afghanistan War Logs, along with words by Chelsea Manning (the U.S. Army private who leaked those classified documents to WikiLeaks). It premiered to rave reviews last October at the BAM Next Wave Festival in Brooklyn. The New York Times included *The Source* on its list of the best classical vocal performances of 2014 and best albums of 2015, noting that the work "offers a fresh model of how opera and musical theater can tackle contemporary issues: not with documentary realism, but with ambiguity, obliquity, and even sheer confusion."

Hearne's piece *Katrina Ballads*, another modern-day oratorio with a primary source libretto, was awarded the 2009 Gaudeamus Prize in composition and was named one of the best classical albums of 2010 by Time Out Chicago and The Washington Post. Hearne wrote an evening-length work for legendary musician, Erykah Badu, combining new music with arrangements of songs from her 2008 album *New Amerykah: Part One. Law of Mosaics*, Hearne's 30-minute piece for string orchestra, will see performances this year by the Chicago Symphony Orchestra and San Francisco Symphony. His album of the same name, with Andrew Norman and *A Far Cry*, was named one of The New Yorker's notable albums of 2014 by Alex Ross. A charismatic vocalist, Hearne performs with Philip White as the vocal-electronics duo R WE WHO R WE, whose debut album (New Focus Recordings) was called "eminently, if weirdly, danceable and utterly gripping" by Time Out Chicago. Hearne recently released two albums of vocal music, *The Source* and *Outlanders*, on New Amsterdam Records in 2015.

Ted Hearne was awarded the 2014 New Voices Residency from Boosey and Hawkes, and recently joined the composition faculty at the University of Southern California. Recent and upcoming commissions include orchestral works for the San Francisco Symphony, Los Angeles Philharmonic, New World Symphony, Los Angeles Chamber Orchestra and *A Far Cry*, chamber works for eighth blackbird, Yarn/Wire and Alarm Will Sound, and vocal works for Volti, *The Crossing* and *Roomful of Teeth*.

THE HAXAN CLOAK



In a relatively short span of time, Bobby Krlic has established himself as one of the premiere sound composers of today. Born and raised in Wakefield, Yorkshire, and now based in Los Angeles, Krlic creates work ranging from his critically-acclaimed output under The Haxan Cloak, to his production and collaborations with Björk and HEALTH, to his upcoming Hollywood feature film scores alongside Atticus Ross.

His signature dark tone and world class sound-design have taken him far in a short timespan, and with a full slate of high-profile scores, commercial work and productions on the horizon for 2016, Bobby Krlic is a force to be reckoned with.



THE COLLECTIVE

Judson Crane
Deru (BENJAMIN WYNN)
ESKMO (BRENDAN ANGELIDES)
Nathan Johnson

Rob Simonsen
Joseph Trapanese
Jeremy Zuckerman

THE TEAM

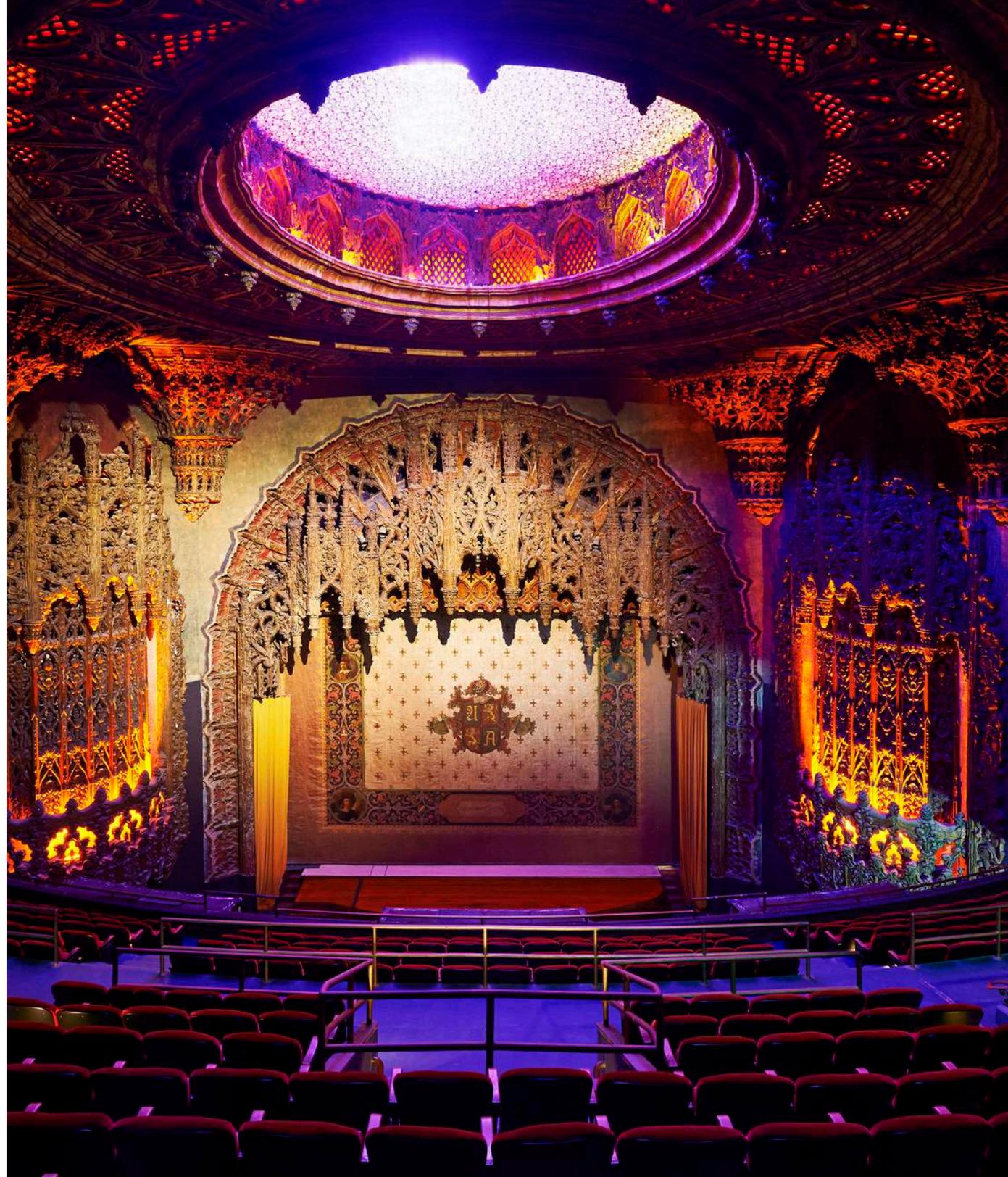
Satoshi Noguchi (SOUND)
EFFIXX (VISUALS)
Tobias Rylander
OF SEVEN DESIGN (LIGHTING DESIGN)

Melissa Woods (OPERATIONS)
Anna Bulbrook (OPERATIONS)

AN ICONIC VENUE FOR A LANDMARK EVENT

Built in 1927 in a Spanish Gothic style by Charlie Chaplin, Mary Pickford, Douglas Fairbanks, and D.W. Griffith, the historic United Artists Theater in the Theater District of Downtown LA is one of Los Angeles' most iconic and special venues. Part of the revival of downtown Los Angeles, the venue's reputation and history bring visibility to The Echo Society's unique brand of creative collaboration as we formally step onto the public stage for our most ambitious performance to date, and our first performance inhabiting a traditional venue space.

The Echo Society will be taking full advantage of the architectural features of this storied venue, using visual projection-mapping and the surprising use of acoustic and amplified sound within the space for a 90-minute audio-visual experience created collaboratively by a team of composers, artists, and visual designers.





THE PITCH

We invite you to help us accomplish our goals for this upcoming show, and to participate in the next exciting stage of our growth. Throughout our 2016 – 17 season, we will continue to create challenging, cutting-edge art and music experiences, inviting both established and up-and-coming artists from around the world to collaborate with our team. By bringing these intriguing creative minds

together to explore what is possible, The Echo Society provides a forum for the creation of experimental, powerful and moving new work, fomenting a vital artistic community that reaches from Los Angeles outward.

At the request of the Western Arts Alliance (WAA), an organization that brings arts presenters together with artists and performing arts organizations from all over the world, “V” will be part of this year's annual WAA Conference. The Echo

Society is being recognized as a valued contributor within the burgeoning arts scene of Los Angeles, and one to watch.

Over the next three years, it is our intention to expand our commitment to a larger scope: helping to open doors of artistic possibility to young people who might not experience it on their own. Your contribution will support us in this endeavor, as well as our mission to continue stretching creatively, as we develop this new programming.

SPONSORSHIP OPPORTUNITIES



level VII.

\$30,000 – \$50,000 (PRESENTING SPONSOR)

- Signage projected onstage before and after the performance
- Signage placed in lobby and around the venue, as permitted by the Ace Hotel
- Name recognition on Theatre at the Ace Hotel marquis (subject to venue approval)
- Presenting sponsorship language and logo included in social media, Web advertising, event signage, and event program book, including media buys on KCRW, Facebook, KPCC, etc.
- Exclusive access to videography and photography assets from the event provided by The Echo Society for use in brand social media, marketing, or advertising
- VIP, reserved tickets for ten guests
- Drink tickets for ten guests
- Premium valet parking passes for five vehicles
- Pre-show meet and greet for ten of your VIP guests with The Echo Society members
- Branded cups with sponsor logos handed to concert attendees at the bar (subject to bar approval)
- Opportunities to gift branded materials to VIPs at our pre-show meet and greet

level VI.

\$20,000 (VISUAL DESIGN SPONSOR)

- Signage placed around the venue and in lobby, contingent upon Presenting Sponsor's agreement
- Logo included in social media, website, event signage and event program
- VIP, reserved tickets for six guests
- Drink tickets for six guests
- Premium valet parking passes for three vehicles
- Pre-show meet and greet for six of your VIP guests with The Echo Society members

level V.

\$15,000 (ORCHESTRA SPONSOR)

- Signage placed around the venue and in lobby, contingent upon Presenting Sponsor's agreement
- Logo included in social media, website, event signage and event program
- VIP, reserved tickets for four guests
- Drink tickets for four guests
- Premium valet parking passes for two vehicles
- Pre-show meet and greet for four of your VIP guests with The Echo Society members

SPONSORSHIP OPPORTUNITIES



level IV.

\$10,000 (CHOIR SPONSOR)

- Recognition and logo included on The Echo Society's event signage, website and event program, as well as social media, and on pre-show meet-and-greet invitations for industry VIPs and donors
- VIP, reserved tickets for two guests
- Drink tickets for two guests
- Premium valet parking passes for one vehicle
- Pre-show meet and greet for two of your VIP guests with The Echo Society members

level III

\$5,000 (SOUND DESIGN SPONSOR)

- Acknowledgement in the event program (if desired)
- Reserved tickets for two guests
- Drink tickets for two guests
- Premium valet parking pass for one vehicle
- Pre-show meet and greet for two with The Echo Society members

level II

\$2,500 (SPONSOR OUR KCRW UNDERWRITING)

- Acknowledgement in the event program (if desired)
- Reserved tickets for two guests
- Drink tickets for two guests

level I.

\$1,000 (PATRON)

- Acknowledgement in the event program (if desired)
- Reserved tickets for two guests
- Drink tickets for two guests in-kind sponsorship

We welcome in-kind sponsorship or product donations in exchange for partnership benefits. Recognition will be commensurate with the value of the donation, per the scale above.

We ask for:

- Airfare or hotels for guest artists
- Donated media buys or advertising space
- Donated rentals for audio or lighting equipment
- In-kind food or beverages to serve 100 pre-show guests and 600 post-show guests
- Backstage catering for 100
- Donated printing services
- Gifted products for VIPs (branded totes, etc.)

All donations are tax-deductible.

THE COLLECTIVE: COMPOSERS

Judson Crane

Multi-instrumentalist, composer, producer, and arranger Judson Crane is making his mark on the Los Angeles scoring scene. While enjoying continued success in the highly competitive world of advertising music (clients include Apple, Nike, Google, Audi, and Sony) Judson is bringing his award-winning talents to film through his rich textures, arrangements and performances. His work can be heard in such notable projects as DON JON (written and directed by Joseph Gordon Levitt, music by Nathan Johnson), WISH I WAS HERE (music by Rob Simonsen), and ALLEGIANT (music by Joseph Trapanese). Other recent projects include original music for a Mount Everest-themed documentary, LADDERS TO PARADISE, and the launching of Founder Music, a boutique music licensing company.

Deru [BENJAMIN WYNN]

Benjamin Wynn a.k.a. Deru is an Emmy Award-winning composer, sound designer and producer. As Deru, Wynn has released four albums on various labels, including Friends of

Friends, Mush Records, and Merck Records, as well as remixes and tracks for compilations on labels like Hometapes, Ghostly International, and Mille Plateaux. He also co-composed a ballet score for Wayne McGregor and the Paris Opera Ballet. In 2014, Deru released his most extraordinary album to date: 1979, a concept album and sculptural object, featuring nine songs by Deru accompanied by nine short films by tvideo artist Anthony Ciannamea (EFFIXX), that are housed in a customized handheld video projector created in partnership with Friends of Friends. The subject matter is nostalgic and emotive, focusing on common origins and shared human experiences. A limited run of the projectors were produced, and the videos were made publicly available through an interactive website featuring a gallery of user-submitted “memories.”

Eskmo

Eskmo (Brendan Angelides) is a Los Angeles-based music producer and composer. His multi-genre works have been featured on influential electronic labels like Ninja Tune, Warp Records, Planet Mu and Apollo (the side-arm of R&S). He is the lead composer for the Showtime TV series BILLIONS, starring Emmy- and Golden Globe-winners Paul Giamatti and Damian Lewis. In 2015, he launched a social outreach program entitled "FeelHarmonic," which engages kids to create and explore using some of the latest technologies available. The Deaf

and Hard of Hearing community at Lafayette Elementary in San Diego, young and old alike, were the first to participate in the series.

Nathan Johnson

As a composer, director, and producer, Nathan Johnson's innovative music (acclaimed scores for BRICK and LOOPER, among others), hybrid media performances (The Cinematic Underground), and short films consistently blur the lines between stage, screen, and audio-visual narrative. He lives in Los Angeles with the help of his friends.

Rob Simonsen

Film composer, musician, and music producer Rob Simonsen has established a reputation amongst a new wave of composers as a keen musical storyteller. He cut his teeth alongside mentor Mychael Danna, with whom he scored Marc Webb's indie hit (500) DAYS OF SUMMER. Simonsen provided additional music for other films including Bennett Miller's MONEYBALL and Ang Lee's LIFE OF PI, which won four Academy Awards including Best Original Score.

Independently, Simonsen has garnered two 2013 World Soundtrack Award nominations for two Sundance hits: James Ponsoldt's THE SPECTACULAR NOW and Nat Faxon and Jim Rash's THE WAY, WAY BACK. That same year, he scored the global ad launch for Apple's iPhone 5 and

provided the iconic piano music for their “Everyday” campaign. He has also provided scores for FOXCATCHER, THE AGE OF ADALINE, WISH I WAS HERE, and upcoming films NERVE, GOING IN STYLE, and GIFTED.

Joseph Trapanese

Joseph Trapanese's love of classical music and electronic sound began at a young age and continued through his formal conservatory training in New York, where he juxtaposed performances at Carnegie Hall with the creation of experimental and interactive music. Upon settling in Los Angeles's vibrant arts landscape, these diverse paths converged, leading to collaborations with artists for several of the most anticipated soundtracks of recent memory: from Daft Punk (TRON: LEGACY) to Mike Shinoda (THE RAID: REDEMPTION), as well as M83 (OBLIVION and *Hurry Up, We're Dreaming*), Dr. Dre (*Compton*), and Moby (*Extreme Ways* from THE BOURNE LEGACY).

A versatile composer in his own right, he has lent his unique hybrid sound to the NWA biopic STRAIGHT OUTTA COMPTON (the highest grossing music biopic in history), the YA phenomenon THE DIVERGENT SERIES (“Insurgent” and “Allegiant”), the critically-acclaimed THE RAID 2, and the family sci-fi adventure film EARTH TO ECHO. Joseph has also contributed as an arranger for Kelly Clarkson (“Piece by

Piece,” “Wrapped in Red”), Kendrick Lamar (live with the National Symphony Orchestra), Zedd (multiple live performances), and many more. He has conducted for The Hollywood Bowl, Central Park's Summerstage, the Motion Picture Academy of Arts and Sciences, and the MTV Movie Awards.

Jeremy Zuckerman

Jeremy Zuckerman is an Emmy Award-winning composer and musician whose diverse body of work includes music for film and TV, music for dance, traditional Chinese music, sonic art and concert music. He is the musical voice behind the hit series THE LEGEND OF KORRA, AVATAR: THE LAST AIRBENDER, and most recently, MTV's SCREAM. He has also worked on nature and conservationist documentaries. Jeremy's unique scores have earned him diverse accolades including two Emmy awards with several nominations, 4 million plays on his SoundCloud page, invitations to speak as a guest panelist to packed rooms at ComicCon, and the distinction of being a featured composer at the Playfest music festival in Malaga, Spain. When Sony Legacy released his LEGEND OF KORRA soundtrack, it immediately hit #1 on Amazon, and quickly landed in the top 10 on both the iTunes and the Billboard soundtrack charts.

Inspired by the ever-changing forms of nature, Jeremy's concert music features highly specific and

controlled masses of sound created with a combination of home-grown, semi-algorithmic processes and intuition. Performed on traditional orchestral instruments, these works explore complexity and transformation of sound and form rather than the traditional melody/harmony paradigm. He has composed several chamber pieces for the Echo Society, and was awarded a grant by the American Composer's Forum to record a solo flute piece performed by Amy Tatum. He has also collaborated with modern dance choreographer Benjamin Levy on two projects: *Everyone Intimate Alone Visibly*, and *Khaos*, which was commissioned by the Scottish Dance Theatre. The score soundtrack is currently available.

Jeremy holds a BA from Berklee College of Music, where he studied computer music with Richard Boulanger, and jazz, and an MFA in composition from California Institute of the Arts, where he studied privately with electronic music pioneer Morton Subotnick. He is currently based in Los Angeles where he lives with his wife, two kids, a fierce cat and a neurotic dog.

THE COLLECTIVE: TEAM

Satoshi Mark Noguchi (Sound)

Satoshi Mark Noguchi specializes in recording and mixing music for film and media. After a decade in Los Angeles, the Seattle native has worked on a wide array of projects from blockbusters to independent features, occasionally punctuated by both mainstream and indie albums. He is experienced in studio recording as well as live sound, and seeks to bring an immersive musical experience to The Echo Society productions.

Noguchi earned degrees in music and molecular biology at the University of Washington in Seattle, working in a biology research lab by day, and playing saxophone, bass, or flute in local bands by night. He soon began to learn about the “dark arts” of music production in recording studios, which prompted him to leave the research lab for good and move to Los Angeles to pursue a career in music. In 2009 he was hired as an assistant studio engineer at Remote Control Productions, where he spent several years learning the specialized world of film music and orchestral recording. He eventu-

ally transitioned out of assisting to recording and mixing in his own studio.

In 2013, Noguchi was nominated for a CAS mixing award for Explosions in the Sky's score to the film LONE SURVIVOR. Some of his recent clients include David Wingo, Chris Willis, Chad Seiter, Nathan Whitehead, Ryan Lott, Joseph Trapanese, Dustin O'Halloran, and M83. Studios he has worked for include Universal, Warner Brothers, Disney, Fox, and Sony. The Echo Society has been a creative outlet for him that provides an opportunity to showcase some of the best new music emerging from Los Angeles.

Tobias Rylander (Seven Design)

Swedish-born, Los Angeles based lighting designer Tobias G. Rylander has created an explosive impact within the industry through his ingenious vision of visual expression. After realizing his interest in lighting and visual design, he worked his way through the technical side of the industry for several years as a lighting tech at local lighting companies and at the Swedish Royal Opera, learning all the technical aspects of the industry.

In the early 2000s, he started doing lights for local acts at rock clubs in his native Stockholm, Sweden, always bringing more than what was expected. In 2007 he was recruited to utilize his diverse imagination to design for and tour with European acts

such as Lykke Li, Fever Ray, and Miiike Snow. Within just a few years, he gained worldwide recognition as a highly innovative, daring, and accomplished lighting and live show conceptual designer, granting him assignments for acts such as The XX, Tegan and Sara, Mark Ronson and Phoenix. Tobias has recently branched out into the fashion world, designing runway shows and events for clients like Balenciaga and Calvin Klein. He continues to create stage and lighting designs most recently for acts such as 1975, Savages, FKA Twigs, Of Monsters and Men, and Explosions in the Sky.

Being a musician himself, Tobias is tremendously on cue with the main focus of the performances, the music. He creates visual experiences that enhance and translate the music viscerally, instead of just complementing it.

Anthony Ciannamea (Effixx)

Anthony Ciannamea is an American creative director working at the intersection of design, motion, and technology. He spent his early career as an interactive art director at advertising agencies in Chicago, where he was involved in the design and development of award-winning branded content for clients including Gatorade, DOW, and Burton Snowboards. As an outlet to create music-related works, Anthony founded the artist collective Scenic Studio. There, he directed and produced film projects for musicians like Son Lux, and indie

labels like Alpha Pup and Ghostly International, soon expanding into live tour projection and lighting with Deru, Shigeto, Prefuse 73, and a residency at Low End Theory (SF).

In 2011, during the production of a feature-length travel documentary (Outliers, Vol. I: Iceland), Anthony met and began working regularly with composer Benjamin Wynn (a.k.a. Deru). Together, they led a team of artists and engineers to build the first album released on a handheld LED video projector crafted from walnut: a modern-day time capsule. Titled *1979*, the project explored themes of nostalgia and featured nine audiovisual collaborations between the two artists. Now based in California, Anthony continues to work with The Echo Society, and is launching a VR album series and physical music artifacts with 79Ancestors, a newly-formed interdisciplinary record label with partner Ben Wynn and acclaimed Adobe experience designer Yaniv De Ridder.

Melissa Woods (Operations)

Melissa Woods comes from a classical music background, working for her father's label Telarc, International and then at Concord Music Group when the label was acquired in 2005. She worked in the licensing department with artists such as Paul McCartney, James Taylor, Isaac Hayes, Creedence Clearwater Revival, Paul Simon and Sia. She sang in the Los Angeles area with the Angeles Chorale

and performed alongside artists such as Barbra Streisand, Julie Andrews and the LA Philharmonic under the direction of Gustavo Dudamel.

Currently, Woods is the Director of Artist & Manager Relations at ZYNC Music Group, a third party licensing company specializing in film, TV, and advertising. There, she has signed artists such as BANKS, Lizzo, Jarell Perry and Marian Hill. She has been a private showcase booker for the Silver Lake venue Tenants of The Trees and is currently curating a music festival in Ojai, CA.

Anna Bulbrook (Operations)

Anna Bulbrook's experience spans the classical music, non-profit, and rock worlds. A classically-trained violinist, she has spent the last ten years as a member of alternative rock band the Airborne Toxic Event, best known for RIAA-certified Gold single, "Sometime Around Midnight." With Airborne, she has performed on GOSSIP GIRL; on late night TV shows hosted by David Letterman, Conan O'Brian, Jimmy Kimmel, and Jay Leno over fifteen times; and in venues and major music festivals around the world, including Red Rocks with the Colorado Symphony. She has also recorded and performed on violin and viola with artists including Edward Sharpe and the Magnetic Zeros, Kanye West, Vampire Weekend, and most recently, Beyoncé's LEMONADE. She currently fronts and composes music and lyrics

for dream-gaze band, the Bulls. Before joining Airborne, she worked in classical artist management at ICM Artists with conductors and soloists, and in non-profit and fine arts public relations at Rogers & Cowan.

In January 2016, Anna founded and launched a new women-focused music festival and arts collective called GIRLSCHOOL. GIRLSCHOOL has already been featured in *The Los Angeles Times*, *Dazed & Confused*, and *Lenny*, and recently launched an ongoing partnership with Amy Poehler's Smart Girls that celebrates women achieving throughout the field of music.

Yael Greenberg

Yael Greenberg is an Israeli-born, LA-based creative director and producer with wide experience in marketing and events, most recently as the cultural engineer at Ace Hotel Downtown LA. Since finishing her role there, Yael has been consulting on projects in virtual reality, branding, and festival curation.



THANK YOU
WWW.THEECHOSOCIETY.COM