

## EDUCATION

|   |              |
|---|--------------|
| King's College London (London, UK)  | January 2018 |
| Master of Music: Composition, <i>Distinction</i>                              |              |
| Tufts University (Massachusetts, USA)   | May 2014     |
| Bachelor of Arts: Economics, International Relations, Music, <i>cum laude</i> |              |
| Dean's List   |              |
| Outstanding Achievement Award in the Department of Music                      |              |
| Elizabeth Verveer Tishler Prize in Music Performance                          |              |

## RELEVANT WORK EXPERIENCE

|   |                 |
|---|-----------------|
| Fantastically Great Women Who Changed the World (Kenny Wax Productions/UK Tour)   | October         |
| Keys 2/Percussion   | 2021 to present |
| • Perform with the UK tour company and devise percussion parts.   |                 |
| Old Vic 12 (Old Vic Theatre, The Cut, London)   | June 2020       |
| Composer/Sound Designer   | to              |
| • Compose music and design sound for 3 shows across the Old Vic 12 season (postponed due to COVID)                      | June 2021       |
| Six the Musical (Arts Theatre, West End, London)  | April           |
| Cover MD/Standby Joan   | 2019 to Present |
| • Perform with the West End cast in the London West End theatre.  |                 |
| STOMP World Tour (Worldwide)  | April to        |
| Performer/Cast-member   | Oct 2018        |
| • Perform with the World Tour company on performance tours.   |                 |
| STOMP West End (Ambassador's Theatre, West End, London)   | Oct 2016        |
| Performer/Cast-member   | to              |
| • Perform weekly in the London West End theatre.  | Jan 2018        |
| British Youth Music Theatre UK  | Aug 2016        |
| Musical Director/Composer   | to Present      |
| • Deliver musical theatre summer programmes to young people every summer along with a team of fellow theatre creatives. |                 |

## AWARDS AND NOMINATIONS

|                            |   |           |
|----------------------------|---|-----------|
| Music & Sound Design       | BroadwayWorld UK/West End Awards – Best Sound Design: <i>Skeleton Crew</i> (nominee)                  | 2024      |
|                            | WhatsOnStage Awards – Best Sound Design: <i>Minority Report</i> (nominee)                             | 2024      |
|                            | BroadwayWorld UK/West End Awards – Musical Director: <i>The Ministry of Lesbian Affairs</i> (nominee) | 2022      |
|                            | British Podcast Awards – Best Fiction Podcast: <i>Fully Amplified</i> (silver)                        | 2022      |
|                            | Evening Standard Future Theatre Fund – Audio Design (co-winner)                                       | 2021      |
|                            | Off West-End Awards – Sound Design: <i>Garden of Words</i> (nominee)                                  | 2022/2023 |
|                            | Off West-End Awards – Sound Design: <i>Little Baby Jesus</i> (nominee)                                | 2019/2020 |
|                            | Off West-End Awards – Sound Design: <i>Finishing the Picture</i> (nominee)                            | 2018/2019 |
|                            | Off West-End Awards – Sound Design: <i>Nine Foot Nine</i> (nominee)                                   | 2018/2019 |
|                            | ABRSM Percussion Grade 8 (Distinction)  | 2007      |
| Performance & Musicianship | ABRSM Piano Grade 8 (Distinction)   | 2011      |
|                            | Hong Kong Percussion Centre Trophy  | 2010      |
|                            | Marimba and Xylophone Solo (First Place), <i>Hong Kong Schools Music Festival</i>                     | 2010      |
|                            | Elizabeth Verveer Tishler Prize in Music Performance, <i>Tufts University</i>                         | 2012      |
|                            | The Outstanding Achievement Award in the Department of Music, <i>Tufts University</i>                 | 2014      |
| Academic                   | Subject Prize in Music, <i>Chinese International School</i>   | 2011      |

## SKILLS

|                            |   |
|----------------------------|---|
| Music (General)            | Percussion, Keys/Piano, Music Production, Sound Engineering and Recording |
| Music Production & Theatre | QLab, Logic Pro, Sibelius   |
| Languages                  | Cantonese Chinese (Native), Mandarin Chinese (Fluent)                     |

## PRESS

“12 theatre faces to look out for in 2020” in **WhatsOnStage**, 27 December 2019

[https://www.whatsonstage.com/london-theatre/news/12-stage-stars-2020-important\\_50618.html?utm\\_source=twitter&utm\\_medium=social&utm\\_campaign=27december2019&fbclid=IwAR1GegbqBE6Y\\_OKqzyv1oqpGkeHRLTHfRgmLz482AuW9Semr5cNSMXnvvdA](https://www.whatsonstage.com/london-theatre/news/12-stage-stars-2020-important_50618.html?utm_source=twitter&utm_medium=social&utm_campaign=27december2019&fbclid=IwAR1GegbqBE6Y_OKqzyv1oqpGkeHRLTHfRgmLz482AuW9Semr5cNSMXnvvdA)

Full feature in **The Stage**, 4 September, 2018

<https://www.thestage.co.uk/features/interviews/2018/sound-designer-nicola-chang-i-want-to-create-theatrical-experiences-for-people-who-wouldnt-usually-experience-them/>

“...accompanied by an evocative soundtrack by Nicola Chang, time seems almost suspended. It’s a tremendous production, balancing beauty and brutality, and bringing fresh poignancy to Strindberg’s masterpiece.”

★★★★★ **The Stage** on *Miss Julie*

<https://www.thestage.co.uk/reviews/2020/miss-julie-review-at-storyhouse-chester-vital-timely-adaptation-of-strindbergs-play/>

“Sound is another important factor in *For Black Boys...* with an inspired use of music interspersing the action. [As] a play where sound and music are a key part, sound designer and composer Nicola T. Chang brings these together remarkably, with sound also working well with the movement to bring characters back into reality.”

★★★★★ **All That Dazzles** on *For Black Boys Who Have Considered Suicide When the Hue Gets Too Heavy*

<https://www.allthattazzles.co.uk/post/review-for-black-boys-who-have-considered-suicide-when-the-hue-gets-too-heavy-apollo-theatre>

“Almost like a seventh character, the significance of music in this choreopoem, really deserves a separate review”

★★★★★ **Afridiziak News** on *For Black Boys Who Have Considered Suicide When the Hue Gets Too Heavy*

<http://www.afridiziak.com/reviews/for-black-boys-who-have-considered-suicide-when-the-hue-gets-too-heavy-by-ryan-calais-cameron-review/>

“Flawless soundtrack.”

★★★★★ **The Spy in the Stalls** on *For Black Boys Who Have Considered Suicide When the Hue Gets Too Heavy*

<https://thespyinthestalls.com/2022/04/for-black-boys/>

“Nicola T Chang’s sound design is frequently spot-on.”

★★★★★ **The Upcoming** on *For Black Boys Who Have Considered Suicide When the Hue Gets Too Heavy*

<https://www.theupcoming.co.uk/2024/03/08/for-black-boys-who-have-considered-suicide-when-the-hue-gets-too-heavy-at-garrick-theatre-theatre-review/>

“Nicola T. Chang’s sound design and music is woven into the show well”

★★★★½ **Mark Aspen** on *For Black Boys Who Have Considered Suicide When the Hue Gets Too Heavy*

<https://markaspens.com/2023/04/02/black-boys/#more-14225>

“A beautifully poetic and bold piece of theatre. FBB is a stunningly slick show directed by the writer Ryan Calais Cameron, with music and sound by Nicola T. Chang.”

★★★★★ **The Spy in the Stalls** on *For Black Boys Who Have Considered Suicide When the Hue Gets Too Heavy*

<https://thespyinthestalls.com/2024/03/for-black-boys-who/>

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"For Black Boys Who Have Considered Suicide When The Hue Gets Too Heavy comes full of beans, the sound design and composition (Nicola T Chang) a mix of several genres, jazzy, mellow, hiphop and more."

**British Theatre Guide** on *For Black Boys Who Have Considered Suicide When the Hue Gets Too Heavy*  
<https://www.britishtheatreguide.info/reviews/for-black-boys-garrick-theatre-23064>

"This production of The Importance Of Being Earnest shares its faultless values across all elements with Jon Clark's fantastic lighting, great use of sound design from Nicola T. Chang and Carrie-Anne Ingrouille's movement all blending together to create a world of chaos and farce that, while busy, is always enjoyable."

**★★★★★ All That Dazzles** on *The Importance of Being Earnest*  
<https://www.allthattdazzles.co.uk/post/review-the-importance-of-being-earnest-lyttelton-theatre>

"Nicola T Chang's use of sound throughout is subtle but vital to the play's success; the use of breath to create tension matches the breaths that we did not realise we were holding."

**★★★★★ Lost in Theatreland** on *The Swell*  
<https://lostinthatreland.co.uk/the-swell-review-orange-tree-theatre/>

"A tantalising vocal score (sound design by the prolific Nicola T. Chang) characterised by rich, haunting harmonies that, well, swell, conjuring the gently acknowledged ocean-side location of the play's world. The score is not just melodic though. A sigh or gasp on stage is sometimes echoed by the other hidden voices, creating an unsettling surround-sound effect. You'll find yourself glancing over your shoulder to see where it came from, and wondering how it sounded like it was right in your ear."

**★★★★★ Evening Standard** on *The Swell*  
<https://www.standard.co.uk/culture/theatre/the-swell-orange-tree-theatre-review-isley-lynn-b1091239.html>

"Ghostly live music composed by Nicola T Chang links scenes"

**★★★★★ The Guardian** on *The Swell*  
<https://www.theguardian.com/stage/2023/jun/30/the-swell-review-orange-tree-theatre-london>

"[A] soothing musical sound enhanced the onstage performance and moved the action along in a rather ethereal way"

**★★★★★ Mark Aspen** on *The Swell*  
<https://markaspen.com/2023/06/30/swell/#more-15049>

"[The] swift transitions [are] set to really beautiful Imogen Heap-esque choral creations by Nicola T Chang."

**★★★★★ The Stage** on *The Swell*  
<https://www.thestage.co.uk/reviews/the-swell-review-at-orange-tree-theatre-richmond-from-isley-lynn>

"Great credit too, to composer Nicola T. Chang for a quite extraordinary, beautiful, haunting sound design incorporating taped music with live harmonies from the cast. A weird, otherworldly sound that gives context to the strangeness of the story."

**★★★★★ The Reviews Hub** on *The Swell*  
<https://www.thereviewshub.com/the-swell-orange-tree-theatre-london/>

"A thoroughly convincing cast perform in an ambience greatly enhanced by composer Nicola T Chang's music."

**★★★★★ The Arts Desk** on *The Swell*  
<https://theartsdesk.com/theatre/swell-orange-tree-theatre-review-mind-bending-romantic-drama>

"The piece is accompanied by a beautiful vocal score. Again, lively at the beginning, accompanying a fun night out scene, but increasingly more haunting. Characters offstage echo the action on stage with gasps or repeated words and the music becomes more and more melancholy... wonderful performances and an enchanting vocal score, creating a wonderful exploration of the human condition of love."

**★★★★★ All That Dazzles** on *The Swell*  
<https://www.allthattdazzles.co.uk/post/review-the-swell-orange-tree-theatre>

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"Composer and co-musical director Nicola T. Chang has created, with Sinéad Rodger, a singular score of songs and motifs that haunt the edges and skies of this work. Joyous dance and recorded voices of the actors themselves (their stage selves echoing on occasion) underscore optimism, envisioning a utopia where women will legally marry."

**Fringe Review on *The Swell***

<https://fringereview.co.uk/review/fringereview-uk/2023/the-swell/>

"Lighting and sound [are] extraordinarily well integrated [...] to an extent not always apparent in many productions. Chang, in particular, works wonders with an eerie and evocative soundscape some of which is hauntingly contributed to by the cast."

**2ndfrombottom on *The Swell***

<https://2ndfrombottom.wordpress.com/2023/07/22/the-swell-theatre-review/>

"Scenes chop in and out of the past and the present with Nicola T Chang's specially composed music in between."

**TheatreVibe on *The Swell***

<https://theatrevibe.co.uk/2023/07/02/review-the-swell-orange-tree-2023/>

"An increasingly complex sound (Nicola T. Chang) moves the plot through the years."

**★★★★★ Broadway World on *The Unbelievers***

<https://www.broadwayworld.com/westend/article/Review-THE-UNBELIEVERS-Starring-Nicola-Walker-20251022>

"Nicola T Chang's musical score flashes, shimmers and booms."

**★★★★★ WhatsOnStage on *A Midsummer Night's Dream*, Shakespeare's Globe**

[https://www.whatsonstage.com/news/a-midsummer-nights-dream-at-shakespeares-globe-and-on-tour-review\\_1704672/](https://www.whatsonstage.com/news/a-midsummer-nights-dream-at-shakespeares-globe-and-on-tour-review_1704672/)

"The live-performed score, brilliantly composed by Nicola T. Chang, plays a crucial role here, putting a frosty spin on the sounds of the mystical woods."

**★★★★★ The Recs on *A Midsummer Night's Dream*, Shakespeare's Globe**

<https://therecs.co.uk/a-midsummer-nights-dream-shakespeares-globe/>

"The scene transitions are like music: clanking, dehumanising, galvanising, but music nonetheless: it's exciting but vaguely terrifying."

**★★★★★ AJHlovestheatre on *Skeleton Crew***

<https://ajhlovestheatre.org/2024/07/08/skeleton-crew->

[https://ajhlovestheatre.org/2024/07/08/skeleton-crew-%e2%ad%90%ef%b8%8f%e2%ad%90%ef%b8%8f%e2%ad%90%ef%b8%8f%e2%ad%90%ef%b8%8f-a-modern-american-masterpiece-crashes-into-the-donmar-now-lets-see-the-rest-of-th/](https://ajhlovestheatre.org/2024/07/08/skeleton-crew-%e2%ad%90%ef%b8%8f%e2%ad%90%ef%b8%8f%e2%ad%90%ef%b8%8f%e2%ad%90%ef%b8%8f%e2%ad%90%ef%b8%8f-a-modern-american-masterpiece-crashes-into-the-donmar-now-lets-see-the-rest-of-th/)

"Nicola T Chang's sound design and Ciarán Cunningham's lighting interlock seamlessly, with thumping industrial rhythms of pounding machinery synced to pulsing light and plunging, sudden moments of darkness. Orange warning lights pulse as tensions between the employees rise, while the shadows of whirring fans and slamming presses rush across the walls."

**★★★★★ The Stage on *Skeleton Crew***

<https://www.thestage.co.uk/reviews/skeleton-crew-review-at-the-donmar-warehouse-london-by-dominique-morisseau-and-matthew-xia>

"Nicola T Chang's carefully crafted sound design gives each character a soundtrack, quietly signalling whose story will be the focus of each scene. From Aretha to J Dilla, to the sound of the fridge whirring, this attention to detail makes the world, and the characters, feel more vibrant."

**★★★★★ The Spy in the Stalls on *Skeleton Crew***

<https://thespyinthestalls.com/2024/07/skeleton-crew/>

"Nicola T. Chang provides hip-hop influenced beats which blend with the machinery, bringing to life Shanita's insistence that the sounds of the factory are a form of music, and expressing the J Dilla influence explicit in the play's text. Chang's sound design also impressively shifts the placement of sound on some occasions, as a song played out-loud through the auditorium seems at once to be coming only from the small portable stereo in the front corner, particularly effective when a suspiciously-early Faye has a joyous time preparing for her day to the sounds of "I Say a Little Prayer."

**★★★★ All That Dazzles on *Skeleton Crew***

<https://www.allthadtazzles.co.uk/post/review-skeleton-crew-donmar-warehouse>

"Yet a more striking play stirs underneath, heard in the soundscape specified by Morrisseau and realised by Nicola T Chang. A roll of industrial boomings, crashes, humming wires control the environment, enter the bloodstream. In a fine moment the pregnant woman listens, hand on stomach, to the quietness away from the factory floor. The sound of a fridge is like birdsong."

**The Guardian on *Skeleton Crew***

<https://www.theguardian.com/stage/article/2024/jul/14/slave-play-jeremy-o-harris-noel-coward-west-end-transfer-review-skeleton-crew-dominique-morrisseau-donmar-warehouse-alma-mater-kendall-feaver-almeida-justine-mitchell>

"Other stars of the show [include] sound by Nicola T. Chang. Sound by Chang is so subtle that you can tell that the noise in between scenes is pressing of metal rather than general fabrication. Chang is also a composer and has subtly introduced the sounds of riveting into the music."

**Plays International and Europe on *Skeleton Crew***

<https://playsinternational.org.uk/skeleton-crew-donmar-warehouse/>

"Combined with Nicola T Chang's evocative score, Director Max Webster and his creative team adeptly transform the source material for the stage and convey a vision of the not-too-distant future."

**★★★★★ Theatre&Tonic on *Minority Report***

<https://theatrandtonic.co.uk/blog/minority-report-uk-tour-review>

"Nicola T. Chang's score is excellent at defining the more dramatic moments of action."

**West End Best Friend on *Minority Report***

<https://www.westendbestfriend.co.uk/news/review-minority-report-lyric-hammersmith-theatre>

"Lighting and sound design by Natasha Chivers and Nicola Chang [...] play a huge role in creating the almost sterile nature of this "fun-loving" office."

**★★★★★ Within Her Words on *White Pearl***

<https://www.withinherwords.co.uk/home/white-pearl-by-anchuli-felicia-king>

"Nicola Chang's electropop interludes match the too-bright office beat for beat."

**Exeunt Magazine on *White Pearl***

<http://exeuntmagazine.com/reviews/review-white-pearl-royal-court-theatre/>

"The technical team also satisfies the strictest spectators when it comes to lightning, music, costumes, stage management.... helping to build up the urgency of the story."

**Alt A Review on *White Pearl***

<https://alt-africa.com/2019/05/20/review-white-pearl-at-royal-court-theatre/>

"Further interweaving the two pieces, sound/composition and lighting design by Nicola T. Chang and Bethany Gupwell respectively add unique visual and sonic layers which resonate through each play."

**★★★★★ Stagey Reviews on *Escaped Alone and What If If Only***

<https://stageyreviews.co.uk/2025/02/13/escaped-alone-what-if-if-only-royal-exchange-manchester/>

"Both plays are accompanied by subtle yet effective sound design by Nicola T. Chang to add the finishing touches to both stories."

**★★★★★ West End Best Friend on *Escaped Alone and What If If Only***

<https://www.westendbestfriend.co.uk/news/review-escaped-alone-and-what-if-if-only-royal-exchange-theatre>

"Greatly enhanced by Nicola T Chang's thrumming soundscape"

**★★★★★ The Stage on *Escaped Alone and What If If Only***

<https://www.thestage.co.uk/reviews/escaped-alone-and-what-if-if-only-review-royal-exchange-manchester-annette-badland-maureen-beattie-danielle-henry-caryl-churchill-sarah-frankcom>

On Escaped Alone: The sound design was really eerie, drawing you in, and creating uncertainty in what was being perceived.

On What If Only: an understated yet evocative soundscape helped define the transitions between time, memory, and alternate realities without overshadowing the performances.

**I Love Manchester** on *Escaped Alone and What If Only*

<https://ilovemanchester.com/escaped-alone-and-what-if-if-only-royal-exchange-theatre-review>

"The musical elements are beautifully integrated, thanks to the work of Nicola T Chang (composer, co-sound designer, and co-musical director), Tingting Dong (co-sound designer), and Viki Calver (co-musical director). The choir's sound is rich and full of heart."

**★★★★★ Unmissable Theatre** on *The Ministry of Lesbian Affairs*

<https://www.unmissabletheatre.co.uk/reviews/review-the-ministry-of-lesbian-affairs-at-kiln-theatre>

"Nicola T Chang and Viki Calver's arrangements are a total joy, and while the choir sees some progress throughout, they are a pleasure to listen to from the start. A highlight has to be "Carmina Burana", no small feat for a choir of seven."

**★★★★★ WhatsOnStage** on *The Ministry of Lesbian Affairs*

[https://www.whatsonstage.com/news/the-ministry-of-lesbian-affairs-at-the-kiln-theatre-review\\_1683915/](https://www.whatsonstage.com/news/the-ministry-of-lesbian-affairs-at-the-kiln-theatre-review_1683915/)

"Nicola T Chang's score and songs (worked up with Rabey) are excellent – a thrusting melange of grime, rap, pop and theatrical underscore. The melodies and performances are moving, with Hayes's folksy lilt providing gorgeous counterpoint to the punchy rap that drives the production forward."

**★★★★★ The Stage** on *Feral Monster*

<https://www.thestage.co.uk/reviews/feral-monster-review-at-sherman-theatre-cardiff-by-izzy-rabey>

"The other main star is the music. With clear influences from drum'n'bass, hip-hop, r'n'b, garage and rock, it's a lively, modern and eclectic mix."

**★★★★★ Buzz Mag** on *Feral Monster*

<https://www.buzzmag.co.uk/feral-monster-national-theatre-wales-cardiff-stage-review/>

"A musical with a rich soundtrack full of grime, R&B, pop and drum and bass influences composed by Nicola T. Chang, the show also delivers several enjoyable boppy numbers."

**★★★★★ Institute of Welsh Affairs** on *Feral Monster*

<https://www.iwa.wales/agenda/2024/03/review-feral-monster-national-theatre-wales->

[%E2%98%85%E2%98%85%E2%98%85%E2%98%85/](https://www.iwa.wales/agenda/2024/03/review-feral-monster-national-theatre-wales-)

"The music is an instantly engaging mixture of genres, soul, pop, grime, R&B, soul, and lots of rap, composed by Nicola T. Chang"

**Arts Scene in Wales** on *Feral Monster*

<https://www.asiw.co.uk/reviews/feral-monster-national-theatre-wales-sherman-cardiff>

"A soundtrack that brilliantly weaves Bethan Marlow's lyrics with Nicola T Chang's grime, R&B, soul, pop and rap earworm mashups."

**Entertainment South Wales** on *Feral Monster*

<https://entertainmentsouthwales.com/2024/02/21/review-feral-monster-sherman-theatre-cardiff/>

"Nicola T Chang's sound design and composition is shockingly haunting, enhancing the most intense moments, and underscoring the more conversational scenes flawlessly."

**★★★★★ All That Dazzles** on *Reverberation*

<https://www.allthattdazzles.co.uk/post/review-reverberation-bristol-old-vic>

"Nicola T. Chang's subtle yet evocative sound design resonates deeply with the narrative, crafting a soundscape of reverberations that heighten the play's quieter moments."

**★★★★★ Stagetalk Magazine** on *Reverberation*

<https://stagetalkmagazine.com/p/34334>

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"Nicola T. Chang reunites with Xia to provide sound design, creating impactful soundscapes to fill out the world and balancing the cast's vocals, the music, and the sound effects accompanying violent moments later in the story."

★★★★★ All That Dazzles on *The Harder They Come*

<https://www.allthattazzles.co.uk/post/review-the-harder-they-come-stratford-east>

"Nicola T Chang's driving score evokes the 1980s setting while adding to the play's unsettling, dreamlike atmosphere with heavily distorted samples from synth-pop hits throbbing through the scene changes."

★★★★★ The Stage on *Top Girls*

<https://www.thestage.co.uk/reviews/top-girls-review-caryl-churchill-everyman-playhouse-liverpool>

"Nicola Chang's sound design is reminiscent of the works of Edgar Wright, including one specific Scott Pilgrim-esque moment. It's startling just how assured it is – unforgivingly funny, rapidly paced and minutely observed."

★★★★★ The Upcoming on *Little Baby Jesus*

<https://www.theupcoming.co.uk/2019/10/23/little-baby-jesus-at-orange-tree-theatre-theatre-review/>

"Nicola Chang's sound design [...] compliments the ebb and flow of the production, with an inventive soundtrack of loud music and subtle sound effects."

★★★★★ Broadway World on *Little Baby Jesus*

<https://www.broadwayworld.com/westend/article/BWW-Review-LITTLE-BABY-JESUS-Orange-Tree-Theatre-20191023>

"Nicola Chang's choice sound effects are a delight – little pings, zings, and boings, all bouncing off various actions like comic book onomatopoeia. It's all gorgeously playful, refreshingly ready to entertain."

Exeunt Magazine on *Little Baby Jesus*

<https://exeuntmagazine.com/reviews/review-little-baby-jesus-orange-tree-theatre/>

"The soundscape (by Jamie Ye and Nicola T. Chang, designer and composer respectively) is an integral part of the show."

★★★★★ Broadway World on *A Playlist for the Revolution*

<https://www.broadwayworld.com/westend/article/Review-A-PLAYLIST-FOR-THE-REVOLUTION-Bush-Theatre-20230630>

"The stirring use of original compositions by Nicola T. Chang to create the real highs and lows of a life protesting for what you believe in."

★★★★★ All That Dazzles on *A Playlist for the Revolution*

<https://www.allthattazzles.co.uk/post/review-a-playlist-for-the-revolution-bush-theatre>

"The inclusion of epic music and immersive sound-effects, as well as aural storytelling elements, means that the story is perfectly conveyed audibly, enhancing the overall show."

★★★★★ West End Best Friend on *Macbeth*

<https://www.westendbestfriend.co.uk/news/review-macbeth-leeds->

[playhouse#:~:text=Whether%20you%20are%20a%20fan,storytelling%20of%20this%20immersive%20showing">playhouse#:~:text=Whether%20you%20are%20a%20fan,storytelling%20of%20this%20immersive%20showing](https://www.westendbestfriend.co.uk/news/review-macbeth-leeds-)

"Nicola T. Chang's eerie soundscapes and dramatic music contributes to the dark, isolated and supernatural atmosphere."

★★★★★ Fairy Powered Productions on *Macbeth*

<https://fairypoweredproductions.com/macbeth-review-18/>

"Nicola T Chang's sound design is particularly notable in the opening moments, underscoring a war zone with a blend of pounding contemporary and Elizabethan music."

★★★★★ Always Time for Theatre on *Macbeth*

<https://always timetheatre.com/2022/03/06/review-macbeth-leeds-playhouse/>

"From the opening pre-show soundscape and first glimpse of the striking open set on the large Quarry stage, there's a powerful sense of grandeur and spectacle, with Nicola T Chang's filmic electronica sound design underscoring the action energetically."

British Theatre Guide on *Macbeth*

<https://www.britishtheatreguide.info/reviews/macbeth-the-quarry-lee-20716>

"The constant atmospheric music (by Nicola T. Chang) provided consistent tension throughout most of the play, added depth and conflict to the monologues especially, whilst also helping to bring extra power to the dramatic fight scenes."

**Leeds Living on Macbeth**

<https://leedsliving.co.uk/art-culture/macbeth-a-modern-production-of-a-classic-tale-two-hours-of-pure-entertainment/>

"A balladeer replete with rock guitar lends narration and evocatively produces the sound of a rampaging elephant, dark blues chords and a menacing rhythmic accompaniment. The soundtrack and Nicola T Chang's score work exceptionally well."

**★★★★★ Theatre&Tonic on The Real and Imagined History of the Elephant Man**

<https://theatreandtonic.co.uk/blog/review-the-real-and-imagined-history-of-the-elephant-man-nottingham-playhouse>

"The Real and Imagined History of the Elephant Man is one of the best, perhaps the best, staging of any play I have seen in 2023... The half-dozen strong cast is excellent in every possible respect, as indeed is Nicola T. Chang's sensitive, well-conceived musical score"

**★★★★★ Behind the Arras on The Real and Imagined History of the Elephant Man**

<https://www.behindthearras.com/Reviewspr/2023/reviewsPRoct-dec23/The-Real-and-Imagined-History-of-The-Elephant-Man-CB10-23.html>

"Director Stephen Bailey has assembled a brilliant team to realise a stylish, atmospheric and fully accessible production. Nicola T Chang's moody rock score [...] amps up the drama."

**The Stage on The Real and Imagined History of the Elephant Man**

<https://www.thestage.co.uk/reviews/the-real-and-imagined-history-of-the-elephant-man-review-at-nottingham-playhouse>

"The doom laden score was like a creeping menace slithering around the foot of your seats. It almost reminded me of sections from the score of "Jeff Wayne's War Of The Worlds" where you can actually feel unease through the music."

**Kev Castle Theatre Reviews on The Real and Imagined History of the Elephant Man**

<https://kevcastletheatrerewards.blogspot.com/2023/09/the-real-and-imagined-history-of.html>

"(The) impactful sound world created by Nicola T Chang makes us feel that we too drown alongside Jamie, and gasp as she resurfaces for air... How I Learned to Swim is one-person theatre at its greatest. You too will be breathless right until the end."

**★★★★★ TheatreWeekly on How I Learned to Swim**

<https://theatreweekly.com/edinburgh-review-how-i-learned-to-swim-at-roundabout-summerhall/>

"The scenes are punctuated by a fantastic soundscape (designed by Nicola T. Chang) of aquatic sounds, with drips and rushing waves propelling the story along."

**★★★★★ Broadway World on How I Learned to Swim**

<https://www.broadwayworld.com/scotland/article/Review-EDINBURGH-2024-HOW-I-LEARNED-TO-SWIM-ROUNDABOUT-Summerhall-20240819>

"The sound design by Nicola T. Chang smoothly transitions from one location to another with effortlessly realistic sound bites of water, sloshing and being dived into."

**★★★★★ A Youngish Perspective on How I Learned to Swim**

<https://ayoungishperspective.co.uk/2024/08/18/review-how-i-learned-to-swim/>

"Ali Hunter's watery blue lighting and Nicola T Chang's echoing sound design, full of drips and splashes, cleverly convey the feeling of being poolside – or by the ocean, which is where Jamie goes to make her first attempt at swimming alone."

**★★★★★ WhatsOnStage on How I Learned to Swim**

[https://www.whatsonstage.com/news/how-i-learned-to-swim-at-summerhall-edinburgh-fringe-review\\_1624569/](https://www.whatsonstage.com/news/how-i-learned-to-swim-at-summerhall-edinburgh-fringe-review_1624569/)

"Nicola T. Chang's sound design and composition work was nothing less than exceptional. From the second the play started, Chang's soundtrack subtly ran underneath, perfectly scoring each moment and hitting every single line to the millisecond. It is so refreshing to hear sound design that doesn't just set a scene and then back away, it lingers and elevates the entire piece to a whole new level."

**★★★★★ All That Dazzles on How I Learned to Swim**

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<https://www.allthatdazzles.co.uk/post/review-how-i-learned-to-swim-brixton-house>

"The blending of the text with Nicola T Chang's sublime soundscape is a joy, underscoring the story telling beautifully."

**FringeReview** on *How I Learned to Swim*

<https://fringereview.co.uk/review/edinburgh-fringe/2024/how-i-learned-to-swim-2/>

"Nicola T Chang's immersive aquatic soundscape is integral to the piece, creating vivid imagery of Jamie's dipping and diving into the water."

**The Skinny** on *How I Learned to Swim*

<https://www.theskinnny.co.uk/festivals/edinburgh-fringe/theatre/how-i-learned-to-swim-summerhall>

"The scenes are punctuated with imaginatively tingling sounds of waves, drips and water. Our suspension of disbelief is complete in that we often believe Jamie is actually floating in water whether it is in the pool or at the beach."

**TheatreTravels** on *How I Learned to Swim*

<https://www.theatrettravels.org/post/review-how-i-learned-to-swim-at-roundabout-at-summerhall-edinburgh-festival-fringe>

"Nicola T Chang's searing sound design, with punchy percussion and thumping rhythms punctuating the timeline and scene changes emphatically. In fact, it was probably some of the best scoring I've heard in a play."

**★★★★ Everything Theatre** on *Shanghai Dolls*

<https://everything-theatre.co.uk/2025/04/review-shanghai-dolls-kiln-theatre/>

"Complemented by the outstanding sound design of Nicola T Chang... Chang's composition adds a beautiful sense of depth to every location; the busy streets of Shanghai feel just around the corner, monumental political movements can be heard through walls and the use of some very skilful foley sound design."

**All That Dazzles** on *Shanghai Dolls*

<https://www.allthatdazzles.co.uk/post/review-shanghai-dolls-kiln-theatre>

"Clever sound design (Nicola T Chang) [indicates] the social upheaval in the outside world, and Chang's music, mixing Western and traditional Chinese instruments, is nicely evocative."

**The Arts Desk** on *Shanghai Dolls*

<https://theartsdesk.com/theatre/shanghai-dolls-kiln-theatre-review-fascinating-slice-history-inadequately-told>

"Nicola T Chang's electronic music design adds to it, culminating in a spectacular blood red set-piece, with a blaze of sound, light and movement."

**The Guardian** on *Shanghai Dolls*

<https://www.theguardian.com/stage/2025/apr/11/shanghai-dolls-review-kiln-theatre-london>

"Nicola T Chang's music design exhilarates with intense rhythms, effectively capturing the anxious, restless spirit of the times."

**Theatre Weekly** on *Shanghai Dolls*

<https://theatreweekly.com/review-shanghai-dolls-at-kiln-theatre/>

"A special mention has to go to the flawless sound design from Nicola T. Chang and Mark Cornwell, ensuring everything was delivered and heard as planned."

**All That Dazzles** on *Derren Brown's Unbelievable*

<https://www.allthatdazzles.co.uk/post/review-derren-brown-s-unbelievable-criterion-theatre>

"The performance is creatively, musically and soundly immersive."

**★★★★ Fairy Powered Productions** on *NEST (Leeds 2023)*

<https://fairypoweredproductions.com/nest-review/>

"[...] accompanied by music composed by Nicola T. Chang, it really is a visually stunning show."

**★★★★ The Reviews Hub** on *NEST (Leeds 2023)*

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<https://www.thereviewshub.com/nest-rspb-st-aidans-nature-reserve-leeds/>

"Sound designer Nicola T Chang provides a lively score of jazz sax and bright piano to accompany the spoken text, which surges into full-on dance breaks between scenes."

★★★★ The Stage on *Communion*

<https://www.thestage.co.uk/reviews/communion-review-at-bush-theatre-london-young-company-18-25>

"It is a story told in episodes - of families, friends, lovers, and underscored by cracking sound design and composition by Nicola T. Chang"

★★★★ All That Dazzles on *Communion*

<https://www.allthattdazzles.co.uk/post/review-communion-bush-theatre>

"She is supported by rich, evocative sound design (by Nicola T. Chang) that carries the audience skilfully from scene to scene with her."

★★★★ Everything Theatre on *In the Land of Eagles*

<https://everything-theatre.co.uk/2025/08/review-in-the-land-of-eagles-pleasance-baby-grand/>

"This minimalism [of the set] allows the performance to shine, supported by Nicola T Chang's immersive sound design that conjures entire worlds with subtle precision"

★★★★ Theatre Weekly on *In the Land of Eagles*

<https://theatreweekly.com/edinburgh-fringe-review-in-the-land-of-eagles-at-pleasance-courtyard-baby-grand/>

"It's Nicola T. Chang's soundscape that steals the scene. It lifts the narration, complementing it with ambient effects and music to move the action across different locations. It's a touching, stirring production."

★★★★ Broadway World UK on *Algorithms*

<https://www.broadwayworld.com/westend/article/Review-ALGORITHMS-Park-Theatre-20240420>

"Nicola T. Chang's sound design and composition masterfully handles apps, scary owls (or men pretending to be owls?), offices, clubs and parties."

★★★★ Salterton Arts Review on *Algorithms*

<https://saltertonartsreview.com/2024/04/algorithms-park-theatre-london/>

"Apt music and sound by Nicola T Chang."

★★★★ LondonTheatre1 on *Algorithms*

<https://www.londontheatre1.com/reviews/algorithms-by-sadie-clark-at-park-theatre-review/>

"A simple but effective soundscape (Nicola T Chang) successfully elevates the humour within Clark's script."

★★★★ All That Dazzles on *Algorithms*

<https://www.allthattdazzles.co.uk/post/review-algorithms-park-theatre>

"Nicola T. Chang's score of sound effects, songs, and light background music illuminates Brooke's psyche."

★★★★ Always Time for Theatre on *Algorithms*

<https://alwaysetimefortheatre.com/2024/04/21/review-algorithms-at-park-theatre/>

"Nicola Chang's sound design [is] subtle and sophisticated"

ThisWeek Culture on *Algorithms*

<https://threeweeksedinburgh.com/article/algorithms-sadie-clark-laura-elmes-productions/>

"Nicola T Chang's sound-synching is outstanding and is in effect the design."

Fringe Review on *Algorithms*

<http://fringereview.co.uk/review/fringereview-uk/2024/algorithms/>

"The music by Nicola T. Chang and David Shrubsole was beautiful. It helped breathe life into the story and gave us moments of to sit and feel and ultimately be transported."

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**Theatre&Tonic** on *The Ballad of Hattie and James*

<https://theatreandtonic.co.uk/blog/the-ballad-of-hattie-and-james-kiln-theatre-review>

"The score, composed by Nicola T Chang and music director David Shrubsole, is suitably lyrical. It's rich and romantic, full of flurries and trills set over deep, yearning chords."

**The Stage** on *The Ballad of Hattie and James*

<https://www.thestage.co.uk/reviews/the-ballad-of-hattie-and-james-review-at-kiln-english-touring-theatre-by-samuel-adamson-directed-by-richard-twymann-with-charles-edwards>

"Cleverly-worked, grating jazz-based sound design from Nicola Chang."

**ActDrop** on *Finishing the Picture*

[https://actdrop.uk/reviews/review\\_listing?id=6430](https://actdrop.uk/reviews/review_listing?id=6430)

"The ultimate elevation of the show comes in the shape of sound designer Nicola Chang, who sets the second act to a jazz tune."

**Broadway World** on *Finishing the Picture*

<https://www.broadwayworld.com/westend/article/BWW-Review-FINISHING-THE-PICTURE-Finborough-Theatre-20180615>

"... the almost visionary second half comprises a series of duets for voice and jazz combo. The sax in sound designer Nicola Chang's unsettling jazz track rises to hysterical crescendos, conjuring Kitty fighting her corner."

**The Jewish Renaissance** on *Finishing the Picture*

<http://www.jewishrenaissance.org.uk/blog/reviews-theatre-finishing-the-picture>

"...the second act propels Finishing the Picture into another league. Essentially a series of monologues with each character attempting to converse with Kitty, a pulsating cymbal jazz beat from sound designer Nicola Chang brings with it a sense of urgency, the occasional trumpet howl substituting for cries of despair from the unseen Kitty."

**The Reviews Hub** on *Finishing the Picture*

<https://www.thereviewshub.com/finishing-the-picture-finborough-theatre-london/>

"Her responses are conveyed through the anarchic riffs of an expressive sax behind which a hectic snare skits to hepped-up time. Its effect is unsettling and submerges the audience in the frantic rhythms of Kitty's own mental whir – something words alone can't quite convey."

**The Arts Desk** on *Finishing the Picture*

<https://theartsdesk.com/theatre/finishing-picture-finborough-theatre-review-projections-realm-mirrors>

"Sound (is) used exceptionally well during the second act. Throughout the delivery of the monologues, a high tempo, almost manic, jazz piece plays, conveying a sense of urgency."

**The Spy in the Stalls** on *Finishing the Picture*

<https://thespyinthestalls.com/2018/06/finishing-the-picture-finborough-theatre/>

"A skilful use of music and sound."

**The Express** on *Finishing the Picture*

<https://www.express.co.uk/entertainment/theatre/978894/theatre-reviews-prime-miss-jean-brodie-finishing-picture>

"(The) production becomes more interesting in the second act, in which the red walls take on the mood of a madhouse and Nicola Chang's discordant sound design speaks on Kitty's behalf in response to her colleagues' attempts to reason with her."

**The Stage** on *Finishing the Picture*

<https://www.thestage.co.uk/reviews/2018/arthur-miller-finishing-picture-review-finborough-theatre-london/>

"Sound designer Nicola T Chang creates an absorbing soundscape of pouring rain, muttering voices and cawing crows."

**The Stage** on *The Garden of Words*

<https://www.thestage.co.uk/reviews/the-garden-of-words-review-starring-hiroki-berreclot-park-theatre-london>

"The sound design, by Nicola T. Chang, [is] gorgeous."

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**Lost in Theatreland on *The Garden of Words***

<https://lostinthetrereland.co.uk/the-garden-of-words-review-edinburgh-fringe/>

"Further bolstered by [...] the aural panorama of Nicola T Chang's sound design [...] Tokyo itself becomes the show's most fully realised character, reproduced on stage like a heightened memory."

**Time Out London on *The Garden of Words***

<https://www.timeout.com/london/theatre/the-garden-of-words-review>

"Nicola T. Chang's sound design [creates] an otherness that sends us to another place without losing its connection with the real world."

**Broadway World on *The Garden of Words***

<https://www.broadwayworld.com/westend/article/Review-THE-GARDEN-OF-WORDS-Park-Theatre-20230816>

"Nicola T Chang's [subtly expressive] sound design [gives] a real sense of a teeming metropolis tempest-tossed with potential loss."

**London Theatre on *The Garden of Words***

<https://www.londontheatre.co.uk/reviews/the-garden-of-words-review-park-theatre>

"Sound design from Nicola T. Chang [creates] a production that feels atmospheric and almost immersive in quality, thanks to its intimate nature."

**All That Dazzles on *The Garden of Words***

<https://www.allthattazzles.co.uk/post/review-the-garden-of-words-park-theatre>

"The sound design from Nicola T. Chang [soothes] the soul, its ethereal soundscape otherworldly, retaining the play's cinematic sense of possibility."

**Henry Longstaff/Longstaff Reviews on *The Garden of Words***

<https://www.longstaffreviews.co.uk/the-garden-of-words-park-theatre>

"The idea of a rain-soaked Japanese garden was executed superbly... [with] the sound design by Nicola T. Chang, one really felt transported in those certain garden scenes."

**A Youngish Perspective on *The Garden of Words***

<https://ayoungishperspective.co.uk/2023/08/17/review-the-garden-of-words/>

"Nicola Chang's Sound Design crossed with Sundeep Saini's Choreography, was an absolute mastermind spectacular..."

**★★★★★ Creative Reviews UK on *Squad Goals***

<https://creativeresviewsuk.blogspot.com/2020/09/thestre-review-squad-goals.html?m=1>

"The technical aspects of the play are spot on, too. The lighting, sound and set are so cleverly pieced together to string separate snippets of a family's life that the general public are rarely exposed to."

**★★★★★ The Feminist Fringe on *Dangerous Giant Animals***

<https://feministfringereviews.wordpress.com/2018/08/22/review-dangerous-giant-animals-amy-king/>

"The soundscape contributed efficiently to the atmosphere of anxiety [...] the show was aiming for. Mostly consisting of disjointed noise and recycled train announcements it was a small but hugely beneficial addition. The sound design in many ways leads to the gradual unravelling of the story, providing insight into the story's geography as well as the state of Harper's character's mind."

**★★★★★ London Student on *Rattled***

<http://londonstudent.coop/rattled-at-the-old-red-lion-theatre-a-harrowing-but-sensational-work-of-art/>

"Sound design from Nicola Chang ebbs and flows with the story..."

**★★★★★ London Pub Theatres on *Rattled***

<http://www.londonpubtheatres.com/rattled-review/4594548124>

"The two actors work well to maintain the sinister atmosphere, helped by the foreboding sound design."

**★★★★½ The Reviews Hub on *Kompromat***

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<https://www.thereviewshub.com/kompromat-the-vaults-london/>

"Nicola Chang (Composer and Sound Designer) has a strong influence on proceedings, helping a stage with essentially no set or props to feel full and greatly atmospheric at the appropriate times. The music works well to give the feel of the change in setting and character for each actress."

**Mark Aspen** on *10*

<https://markaspen.wordpress.com/2019/03/19/10/>

"Nastazja Somers' production is high on atmosphere, Nicola Chang's almost hypnotic sound design moulding the mood."

**★★★★ There Ought to be Clowns** on *10*

<https://www.oughttobeclowns.com/2019/03/review-10-vault-festival.html/>

"Director Nastazja Somers has created a strong framework on which to base the strands of the women's stories and the music, sound and lighting, by Nicola Chang and Rajiv Pattani, support and complement the action beautifully."

**★★★★ The Spy in the Stalls** on *10*

<https://thespyinthestalls.com/2019/03/10/>

"[...] moving acoustic score by Nicola Chang compliments the emotional weight of the short perfectly."

**★★★★ UK Film Review** on *Mei*

<https://www.ukfilmreview.co.uk/post/mei-2022-short-film-review>

"Nicola Chang's original music is simply extraordinary, a quiet companion to an intimate story and one that surrounds us as we travel along Mei's journey. It's the kind of score that makes you anxious to hear other work by Chang."

**The Independent Critic** on *Mei*

<https://theindependentcritic.com/mei>

"Beautifully directed by Bethany Pitts, the exuberant tennis match conversations are balanced against beats of silence and lively music by Nicola T Chang."

**★★★★ The Guardian** on *Juniper and Jules*

<https://www.theguardian.com/stage/2022/may/09/juniper-and-jules-review-this-funny-and-sweet-romance-is-a-must-see>

"Sound by Nicola T Chang is key in giving the pace a [...] kick at times."

**Broadway World** on *Juniper and Jules*

<https://www.broadwayworld.com/westend/article/BWW-Review-JUNIPER-AND-JULES-at-Soho-Theatre-20220506>

"Nicola T Chang's sound design spins the songs (yes, of course, there's Tracy Chapman) into more richly textured versions for the transitions."

**The Stage** on *The Ministry of Lesbian Affairs*

<https://www.thestage.co.uk/reviews/the-ministry-of-lesbian-affairs-soho-theatre-london-iman-qureshi-review>

"The music (Nicola Chang) is good [...] with snatches of summery piano signifying the earlier time period while a modern sound, almost the theme music of a quiz programme, tells us we are in our times of apps and emojis."

**★★★★ The Reviews Hub** on *V&V*

<https://www.thereviewshub.com/vv-vault-festival-london/>

"Nicola Chang's sound design works well to immerse the audience within the lives of the characters, a mix of club and grime songs dominating some scenes and gently underscoring others."

**★★★★★ Within Her Words** on *If This is Normal*

[https://withinherwords.co.uk/post/if-this-is-normal-presented-by-chatback-theatre?fbclid=IwAR0DyVftaWGL75dZT-5OWY6Z0YRrzOrheg12XJrI1G7MLHIv\\_O2a82pzQo](https://withinherwords.co.uk/post/if-this-is-normal-presented-by-chatback-theatre?fbclid=IwAR0DyVftaWGL75dZT-5OWY6Z0YRrzOrheg12XJrI1G7MLHIv_O2a82pzQo)

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"Loud conversation is accompanied by competently loud sounds and music..., [which] capture the mood of different scenes remarkably well and is incredibly evocative."

★★★★ The Spy in the Stalls on *If This is Normal*

<https://thespyinthestalls.com/2020/02/if-this-is-normal/>

"It's a great experience, wonderfully enhanced by the evocative soundscapes of Nicola T. Chang who seems to be the "go to" person for this type of thing."

2ndfrombottom on *Attack of the Wolfdogs*

<https://2ndfrombottom.wordpress.com/2021/12/09/attack-of-the-wolfdogs-online-review/>

"Nicola Chang's evocative soundscapes are a major success point in all three pieces; they help the listener's imagination to take flight and demonstrate the power of aural memories."

★★★★ 2ndfromBottom on *Digital Caravan Theatre Series*

<https://2ndfrombottom.wordpress.com/2020/10/19/digital-caravan-theatre-series-2-online-review/>

"An undoubted success, though, is the always creative sound design of Nicola Chang who often makes these pieces sing."

2ndfromBottom on *Digital Caravan Theatre - Our Voices Series*

<https://2ndfrombottom.wordpress.com/2023/01/20/our-voices-review/>

"Nicola Chang [contributes] her usual clever soundscape for the company which really enhances the experience."

2ndfromBottom on *The Emperor's New Clothes*

<https://2ndfrombottom.wordpress.com/2020/12/15/a-christmas-carol-the-emperors-new-clothes-online-review/>

"The sound design by Nicola Chang is highly evocative through all three pieces."

2ndfromBottom on *Digital Caravan Theatre Series 1*

<https://2ndfrombottom.wordpress.com/2020/08/21/digital-caravan-theatre-online-review/>

"All three episodes are worth attention and have cleverly used a new format to engage the listener fuelled by the impeccable sound design of Nicola Chang."

2ndfromBottom on *Fully Amplified Podcast Series*

<https://2ndfrombottom.wordpress.com/2021/10/05/fully-amplified-1-online-review/>

"There's a first-rate soundscape from designer Nicola Chang that appropriately underscores the piece, progressing from an almost imperceptible hum that builds in line with Ashley's anxiety and Ollie's excitement and, later, anger."

★★★★ ActDrop on *Germ Free Adolescent*

[https://actdrop.uk/reviews/review\\_listing?id=8767](https://actdrop.uk/reviews/review_listing?id=8767)

"Nicola Chang's sound design offers a pulsating background drone that works well in drawing us into the world of teenage angst that Mitchell has established."

Broadway World on *Germ Free Adolescent*

<https://www.broadwayworld.com/westend/article/BWW-Review-GERM-FREE-ADOLESCENT-The-Bunker-20191103>

"There is a beautiful uniqueness to Tuyen Do's play. It is full of Vietnamese expressions and culture (...) elevated by the stunning set by Moi Tran and sound by Nicola Chang."

★★★★ The Upcoming on *Summer Rolls*

<https://www.theupcoming.co.uk/2019/06/25/summer-rolls-at-park-theatre-theatre-review/>

"Nicola Chang's sound design captures both cultures in her evocative score."

The Gizzle Review on *Summer Rolls*

<http://www.thegizzlereview.com/2019/06/summer-rolls-park-theatre.html>

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"Nicola Chang's sound design is fluid, unifying and atmospheric, conveying both the mood of Vietnamese culture and the tension of the scenes."

**A Younger Theatre** on *Summer Rolls*

<https://www.ayoungertheatre.com/review-summer-rolls-bristol-old-vic/>

"Sound designer Nicola Chang creates a telling mix of Vietnamese pop and evocative instrumentation."

**The Arts Desk** on *Summer Rolls*

<https://theartsdesk.com/theatre/summer-rolls-park-theatre-review-racism-laid-bare-mixed-results>

"Nicola Chang amps up the underlying anxiety with an assertive sound design that accompanies the couple through all the signs of toxic co-dependency and emotional abuse."

**★★★★ Broadway World** on *Starved*

<https://www.broadwayworld.com/westend/article/BWW-Review-STARVED-The-Hope-Theatre-20190719>

"The space is dingy and claustrophobic. Nicola Chang provides a dull, ominous underscore that plays throughout, adding to the anxiety."

**★★★★ The Crumb** on *Starved*

<https://www.the-crumb.com/post/review-starved-the-hope-theatre>

"Strong movement direction (...) underscored by Nicola Chang's resonant slow-tempo sound design, beautifully illustrate(s) the passage of time"

**The Stage** on *Starved*

<https://www.thestage.co.uk/reviews/2019/starved-review-hope-theatre/>

"The acting space (is) made vibrant by Nicola Chang's pounding score."

**★★★★ Musical Theatre Review** on *No Man's Land*

<http://musicaltheatrereview.com/no-mans-land-youth-music-theatre-uk-square-chapel-arts-centre-halifax/>

"Stupendous sound design from Nicola Chang evoke(s) a world changing out of all recognition."

**★★★★ The Wee Review** on *Nine Foot Nine*

<https://theweereview.com/review/nine-foot-nine/>

"Nicola Chang's brilliant sound design effectively [...] conveys magnitude [...] providing context to global events happening outside the play's narrative, which is focused on a singular family."

**The Play's the Thing** on *Nine Foot Nine*

<https://theplaysthething.co.uk/2019/07/03/nine-foot-nine-home-manchester-theatre/>

"The... impressive lighting and sound (from Ben Jacobs and Nicola Chang respectively) transforms an essentially empty stage into something incredibly atmospheric and menacing."

**★★★★ Stage Review** on *Lord of the Flies*

<http://www.stagereview.co.uk/theatre-review/lord-of-the-flies-review-2/>

"This stage adaptation of Lord of the Flies is made emotional and thought-provoking by the unified strength of the performances, music, lighting and choreography."

**★★★★ Everything Theatre** on *Lord of the Flies*

<http://everything-theatre.co.uk/2018/03/lord-of-the-flies-greenwich-theatre-review.html>

"Mention must also be given to Nicola Chang's smart, appropriate and seriously atmospheric sound design."

**★★★★ The Review Chap** on *An Enemy of the People*

<https://www.thereviewchap.blogspot.com.thereviewchap.com/2019/01/an-enemy-of-people-essential-experience.html?sref=tw>

"Nicola Chang (provides) the scarily authentic soundtrack of angry townsfolk at that public meeting."

**★★★★ The Jewish Renaissance** on *An Enemy of the People*

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<https://www.jewishrenaissance.org.uk/blog/an-enemy-of-the-people>

"Nicola T Chang's sound design is [...] stunning and perfectly executed, timed perfectly to make slick transitions. There is a consistent style of music and sound throughout and locations of clubs and cafés are suggested purely through its use."

**★★★★ A Younger Theatre on *Andromeda***

<https://www/ayoungertheatre.com/review-andromeda-camden-peoples-theatre/>

"With a brilliant underscore permeating every moment of the show and well-timed moments of both beauty and horror, this show is far from poisoned; its salubrious."

**★★★★ Pocket Size Theatre on *Poisoned Polluted***

<http://www.pocketsizetheatre.com/2019/11/review-poisoned-polluted-at-old-red-lion.html?m=1>

"Sound (Nicola Chang) was very well designed and congruous with the performance. On the whole, theatrical components were more than satisfactory."

**Theatre Reviewer Blog on *Poisoned Polluted***

<https://theatrereviewerblog.wordpress.com/2019/11/11/review-poisoned-polluted-old-red-lion-theatre-london/>

"Nicola T Chang's sound design, a low mechanical hum interrupted by persistent percussive beats, adds tension in just the right places."

**The Reviews Hub on *Worth***

<https://www.thereviewshub.com/worth-arcola-theatre-london/>

"The siblings' emotionally violent underpinnings are more effectively underlined by brief moments in which the sound rises and distorts."

**The Times on *Worth***

<https://www.thetimes.co.uk/article/worth-review-a-dark-family-comedy-turns-toxic-3sz0qxhtw>

"As usual the sound design by Nicola Chang is exceptional. At first you don't notice how she regulates the intensity of street noise outside the hotel window to help ratchet up the tension but, half way through, her chillingly ominous door locking sound is the first indication we get that this isn't just two guys chatting about writer's block and nice clothes."

**London Box Office on *For Reasons that Remain Unclear***

<https://www.londonboxoffice.co.uk/news/post/review-for-reasons-that-remain-unclear>

"Composer and celebrated sound designer Nicola T Chang ensures the sound really is seamless as well as boppy, proportioned to the space."

**FringeReview on *30 and Out***

<http://fringereview.co.uk/review/brighton-fringe/2023/30-and-out/>

"Nicola Chang's sound design is piercing and unforgiving. Combined with Will Monks' sharp projections on a pane of glass, they create a sense of a society at breaking point."

**The Stage on *The Glass Will Shatter***

<https://www.thestage.co.uk/reviews/the-glass-will-shatter-review-at-omnibus-theatre-london--shines-in-its-quieter-moments>

"A singular drum and a piercing train whistle [reach] crescendo during the play's emotional climaxes... Nicola Chang's deft sound design has much to offer."

**WhatsOnStage on *The King of Hell's Palace***

[https://www.whatsonstage.com/london-theatre/reviews/hells-palace-hampstead-cowhig\\_49886.html](https://www.whatsonstage.com/london-theatre/reviews/hells-palace-hampstead-cowhig_49886.html)

"The intensity of Felicity's panic attacks is infectiously communicated through Nicola Chang's sound design, an unsettling soundscape of buzzing, clicking, whispering and ring tones."

**BritishTheatre on *Lost in Thought***

<https://britishtheatre.com/review-lost-in-thought-edinburgh-fringe/>

"Augmented by [...] Nicola T Chang's sound, the show becomes a disorienting echo of the post-traumatic stress disorder Beecher had to deal with."

**The Stage** on *Summer Camp for Broken People*

<https://www.thestage.co.uk/reviews/summer-camp-for-broken-people-review-summerhall-emily-beecher>

"The fusion of American and Indian cultures [...] seeps through Nicola Chang's sound design"

**Miro Magazine** on *There or Here*

<http://www.miromagazine.com/theatre/review-park-theatre-nayak/>

## ON PERFORMANCE

"Chang even [took] to the stage for a dazzling display of percussive pyrotechnics."

**★★★★★ Musical Theatre Review** on *Fantastically Great Women Who Changed the World*

<https://musicaltheatrereview.com/fantastically-great-women-who-changed-the-world-mast-mayflower-studios-southampton-and-touring/>

"The involvement of the band, especially Nicola T. Chang, adds real energy and joy when joining the cast onstage, enhancing the show's overall fun and upbeat atmosphere."

**★★★★★ West End Best Friend** on *Fantastically Great Women Who Changed the World*

<https://www.westendbestfriend.co.uk/news/review-fantastically-great-women-who-changed-the-world-the-other-palace>

"When Assistant Musical Director and percussionist Nicola T. Chang took centre stage in 'World of Colour.' [...] it was an inspiring moment of appreciation for the whole band."

**★★★★★ Theatre&Tonic** on *Fantastically Great Women Who Changed the World*

<https://theatreandtonic.co.uk/blog/fantastically-great-women-who-changed-the-world-the-musical-the-other-palace-review>

"All three play with the passion these stories deserve, and Chang, whose work is seen elsewhere as sound designer for the Donmar's Skeleton Crew, even gets a delightful moment joining the cast on stage for some inventive percussion."

**★★★★★ All That Dazzles** on *Fantastically Great Women Who Changed the World*

<https://www.allthattazzles.co.uk/post/review-fantastically-great-women-who-changed-the-world-the-other-palace>

"Having one of the musicians (Nicola T. Chang) joining on stage to lead the actors in a percussive performance is a nice touch, fuelling the excitement and introduce something a little different to what has happened so far in the show."

**★★★★★ Operation Live Theatre** on *Fantastically Great Women Who Changed the World*

<https://www.operationlivetheatre.com/post/fantastically-great-women-who-changed-the-world>

"One memorable sequence sees the cast form a drumming ensemble, featuring energetic fills from band member Nicola T Chang."

**The Stage** on *Fantastically Great Women Who Changed the World*

<https://www.thestage.co.uk/reviews/fantastically-great-women-who-changed-the-world-chris-bush-miranda-cooper-review>

"We enjoyed Chang's scene-stealing moment as she took centre stage for a very Stomp-inspired let there be drums moment."

**Monstagigz** on *Fantastically Great Women Who Changed the World*

<https://monstagigz.com/2022/06/18/theatre-review-fantastically-great-women-who-changed-the-world-at-theatre-royal-stratford-east/comment-page-1/>

"Wonderfully vibrant percussionist Nicola T. Chang drum[s] on just about everything that they can find. The number is positively Stomp-esque which is no wonder given Chang's pedigree in that particular show, her enthusiasm is infectious."

**Dress Circle Antics** on *Fantastically Great Women Who Changed the World*

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<https://dresscircleantics.co.uk/review-fantastically-great-women-who-changed-the-world-oodles-of-potential/>

“There is a show-stopping number [...] which tears up the boards and features a barnstorming drum-break, led by Nicola T. Chang.”  
Quays Life on *Fantastically Great Women Who Changed the World*

<https://quayslife.com/reviews/fantastically-great-women-who-changed-the-world-review-2/>

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# CREDITS

## Selected Credits:

|  |  |   |                      |
|--|--|---|----------------------|
| <i>Middlemarch</i> by George Eliot, adapted by Nina and Moses Raine (RSC)  | Sound Designer                               | Director: Jeremy Herrin                               | October 2026         |
| <i>The Sting</i> by Sophie Swithinbank (Young Vic)   | Music & Sound Design                         | Director: Nancy Medina                                | June 2026            |
| <i>The Tempest</i> (Royal Shakespeare Company)   | Sound Design                                 | Director: Sir Richard Eyre                            | April 2026           |
| <i>Summerfolk</i> by Maxim Gorki, adapted by Nina and Moses Raine (Olivier, National Theatre)                                    | Music  | Director: Rob Hastie                                  | March 2026           |
| <i>The Manningtree Witches</i> by Ava Pickett (Mercury Colchester)   | Music  | Director: Tash Rickman                                | February 2026        |
| <i>A Midsummer Night's Dream</i> (Shakespeare's Globe, Headlong and UK Tour)   | Music & Sound Design                         | Directors: Holly Race Roughan & Naeem Hayat           | Nov 2025 to Jan 2026 |
| <i>The Unbelievers</i> by Nick Payne (Royal Court Jerwood Downstairs)  | Music & Sound Design                         | Director: Marianne Elliott                            | September 2025       |
| <i>The Harder They Come</i> by Suzan-Lori Parks (Theatre Royal Stratford East)   | Sound Design                                 | Director: Matthew Xia                                 | August 2025          |
| <i>Romeo and Juliet</i> , adapted by Kwame Owusu (Theatre Royal Stratford East)  | Music & Sound Design                         | Directors: Emily Ling Williams & Malik Nashad Sharpe  | July 2025            |
| <i>RSC Playmaking Festival - King Lear</i> (Royal Shakespeare Company)   | Music  | Director: Roberta Zuric                               | June 2025            |
| <i>The Ministry of Lesbian Affairs</i> by Iman Qureshi (Kiln Theatre, London)  | Music & Sound Design                         | Director: Hannah Hauer-King                           | June 2025            |
| <i>Shanghai Dolls</i> by Amy Ng (Kiln Theatre, London)   | Music & Sound Design                         | Director: Katie Posner                                | April 2025           |
| <i>My Neighbour Totoro</i> adapted by Tom Morton-Smith (Gillian Lynne Theatre, London)   | Sound Design (Sound Effects and Soundscapes) | Director: Phelim McDermott                            | March 2025           |
| <i>Escaped Alone &amp; What If If Only</i> by Caryl Churchill (Manchester Royal Exchange)  | Music & Sound Design                         | Director: Sarah Frankcom                              | Jan-Feb 2025         |
| <i>The Importance of Being Earnest</i> by Oscar Wilde (Lyttelton Theatre, National Theatre)                                      | Sound Design                                 | Director: Max Webster                                 | Nov-Dec 2024         |
| <i>Reverberation</i> by Matthew Lopéz (Bristol Old Vic)  | Music & Sound Design                         | Director: Jack Sain                                   | September 2024       |
| <i>A Doll's House</i> adapted by Chris Bush (Sheffield Crucible)   | Music  | Director: Elin Schofield                              | August 2024          |
| <i>How I Learnt to Swim</i> by Somebody Jones (Paines Plough/Roundabout Summerhall)  | Music & Sound Design                         | Director: Emma Jude Harris                            | July-August 2024     |
| <i>Skeleton Crew</i> by Dominique Morisseau (Donmar Warehouse, London)   | Music & Sound Design                         | Director: Matthew Xia                                 | June 2024            |
| <i>Killology</i> by Gary Owen (Frankfurt Schauspiel)   | Music & Sound Design                         | Director: Helena Jackson                              | May 2024             |
| <i>The Ballad of Hattie and James</i> by Samuel Adamson (Kiln Theatre, London)   | Music  | Director: Richard Twyman                              | April 2024           |
| <i>For Black Boys Who Have Considered Suicide When the Hue Gets Too Heavy</i> by Ryan Calais Cameron (Garrick Theatre, West End) | Music & Sound Design                         | Directors: Ryan Calais Cameron & Tristan Fynn-Aiduenu | February 2024        |
| <i>Macbeth</i> by William Shakespeare (Leeds Playhouse)  | Music & Sound Design                         | Director: Amy Leach                                   | February 2024        |
| <i>Feral Monster</i> by Bethan Marlow (National Theatre of Wales/Wales Tour)   | Music  | Director: Izzy Rabey                                  | January 2024         |
| <i>Minority Report</i> by David Haig (Nottingham Playhouse, Birmingham Rep, Lyric Hammersmith)                                   | Music & Sound Design                         | Director: Max Webster                                 | Jan-April 2024       |
| <i>My Neighbour Totoro</i> adapted by Tom Morton-Smith (Barbican Theatre)  | Sound Design (Sound Effects and Soundscapes) | Director: Phelim McDermott                            | Oct-Dec 2023         |
| <i>TRIBE</i> by Ronké Adékoluéjó and Company (Young Vic Theatre)   | Musical Director, Composer & Sound Designer  | Director: TD Moyo                                     | September 2023       |

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|---|---|---|-------------------|
| <i>The Real and Imagined History of the Elephant Man</i> by Tom Wright<br>(Sir Peter Hall Award/Nottingham Playhouse/Blackpool Grand/Coventry Belgrade) | Sound Design & Music                      | Director: Stephen Bailey                              | Aug/Sep 2023      |
| <i>NEST</i> by Emma Nuttal (NYT/Leeds 2023)   | Music                                     | Director: Paul Roseby                                 | Aug/Sep 2023      |
| <i>Unbelievable</i> by Derren Brown, Andrew O'Connor & Andy Nyman<br>(Criterion West End, Mercury Colchester, Palace Theatre Manchester)                | Sound Designer                            | Directors: Derren Brown, Andrew O'Connor & Andy Nyman | June/Oct 2023     |
| <i>The Swell</i> by Isley Lynn (Orange Tree Theatre, London)  | -   | Director: Hannah Hauer-King                           | May/June 2023     |
| <i>A Playlist for the Revolution</i> (Bush Theatre, London)   | Sound Design & Music                      | Director: Emily Ling Williams                         | March/April 2023  |
| <i>For Black Boys Who Have Considered Suicide When the Hue Gets Too Heavy</i><br>by Ryan Calais Cameron (Apollo Theatre, West End)                      | Music                                     | Directors: Ryan Calais Cameron & Tristan Fynn-Aiduenu | Feb/March 2023    |
| <i>Top Girls</i> by Caryl Churchill (Liverpool Everyman, Liverpool)   | Sound Design & Music                      | Director: Suba Das                                    | January 2023      |
| <i>Sound of the Underground</i> by Travis Alabanza and Debbie Hannan (Royal Court)  | Music Associate                           | Director: Debbie Hannan                               | Nov/Dec 2022      |
| <i>Kerry Jackson</i> by April De Angelis (Dorfman Theatre, National Theatre)  | Sound Design & Music                      | Director: Indhu Rubasingham                           | Nov/Dec 2022      |
| <i>My Neighbour Totoro</i> adapted by Tom Morton-Smith (Barbican Theatre)   | Music Associate & Creative Sound Designer | Director: Phelim McDermott                            | Aug to Oct 2022   |
| <i>Of the Cut</i> by Yasmin Joseph & Company (Young Vic/TEA Films)  | Sound Design & Music                      | Director: Philip J. Morris                            | July/August 2022  |
| <i>The Ministry of Lesbian Affairs</i> by Iman Qureshi (Main House, Soho Theatre)   | Sound Design & Music                      | Director: Hannah Hauer-King                           | April/May 2022    |
| <i>For Black Boys Who Have Considered Suicide When the Hue Gets Too Heavy</i><br>by Ryan Calais Cameron (Jerwood Main Theatre, Royal Court)             | Sound Design & Music                      | Directors: Ryan Calais Cameron & Tristan Fynn-Aiduenu | March /April 2022 |
| <i>Macbeth</i> (Quarry Theatre, Leeds Playhouse)  | Sound Design & Music                      | Director: Amy Leach                                   | Feb/March 2022    |
| <i>All Mirth and No Matter</i> (Royal Shakespeare Company, Stratford-upon-Avon)   | Sound Design & Music                      | Director: Aaron Parsons                               | July 2021         |
| <i>Dziady/Forefather's Eve</i> by Adam Mickiewicz (Almeida Theatre, London)   | Sound Design & Music                      | Director: Nastazja Domaradzka                         | May 2021          |
| <i>Fake Melania</i> by Poppy Corbett (Old Vic 12)   | Sound Design & Music                      | Director: Hannah Joss                                 | April 2021        |
| <i>Jineolojī</i> by Nessah Muthy (Old Vic 12)   | Sound Design & Music                      | Director: Milli Bhatia                                | March 2021        |
| <i>Gobble Gobble Gobble Goblin</i> by Tim Foley (Old Vic 12)  | Sound Design & Music                      | Director: Maddy Moore                                 | March 2021        |
| <i>Miss Julie</i> adapted by Amy Ng (Chester Storyhouse, Chester)   | Sound Design & Music                      | Director: Dadiow Lin                                  | Jan/Feb 2020      |
| <i>Funeral Flowers</i> by Emma Dennis-Edwards (Hackney Empire/Roundhouse Camden, London)  | Sound Design & Music                      | Director: Jessica Edwards                             | January 2020      |
| <i>Wild Goose Dreams</i> by Hansol Jung (The Ustinov, Theatre Royal Bath)   | Sound Design & Music                      | Director: Michael Boyd                                | Oct/Nov 2019      |
| <i>Little Baby Jesus</i> by Arinzé Kene (JMK Award/Orange Tree Theatre, London)   | Sound Design & Music                      | Director: Tristan Fynn-Aiduenu                        | October 2019      |
| <i>The Ice Cream Boys</i> by Gail Luow (Jermyn Street Theatre, London)  | Sound Design & Music                      | Director: Vik Sivalingam                              | Sep/Oct 2019      |
| <i>The King of Hell's Palace</i> by Frances Ya-Chu Cowhig (Hampstead Theatre, London)   | Sound Design & Music                      | Director: Michael Boyd                                | Aug/Sep 2019      |
| <i>Algorithms</i> by Sadie Clark (Soho Theatre, London/Pleasance Edinburgh Fringe)  | Sound Design & Music                      | Director: Maddy Moore                                 | July 2019         |
| <i>Death of Ophelia</i> by Stanislaw Wyspianski (Shakespeare's Globe, London)   | Music & Performance                       | Director: Nastazja Domaradzka                         | July 2019         |
| <i>Summer Rolls</i> by Tuyen Do (Park Theatre, London; Bristol Old Vic)   | Sound Design & Music                      | Director: Kristine Landon-Smith                       | June 2019         |
| <i>White Pearl</i> by Anchuli Felicia King (Jerwood Main Theatre, Royal Court)  | Sound Design & Music                      | Director: Nana Dakin                                  | June 2019         |

| <i>The Tempest</i> by William Shakespeare (Orange Tree Theatre, London)                    | Sound Design & Music               | Director: Imogen Bond            | April/May 2019    |
|--|------------------------------------|----------------------------------|-------------------|
| <b>Other Credits:</b>  |                                    |                                  |                   |
| <i>In the Land of Eagles</i> by Alex Reynolds (Edinburgh Fringe)                           | Theatre – Sound Design & Music     | Director: Martha Geelan          | August 2025       |
| <i>In Search of Goldoni</i> by Saikat Ahmet (Bristol Old Vic/UK Tour)                      | Theatre – Sound Design & Music     | Director: Alix Harris            | April 2025        |
| <i>Adulting</i>  | Short Film – Sound Design & Music  | Director: Safiyya Lea            | January 2025      |
| <i>Potluck</i>   | Short Film – Sound Design & Music  | Director: Safiyya Lea            | January 2025      |
| <i>Wong's Wicked Sauce</i>   | Short Film – Sound Design & Music  | Director: Safiyya Lea            | January 2025      |
| <i>Chicken</i>   | Short Film – Sound Design & Music  | Director: Wing-Ho Lin            | January 2025      |
| <i>Morning After</i>   | Short Film – Sound Design & Music  | Director: Safiyya Lea            | January 2025      |
| <i>Flying Children's Day</i> by Coral Wylie  | Audio Drama – Sound Design & Music | Director: Anastasia Kwesi-Offour | December 2024     |
| <i>The Inter-Imaginary Collider</i> by Oliva Mace  | Audio Drama – Sound Design & Music | Director: Audrey Sheffield       | December 2024     |
| <i>Pontypool</i> by Tony Burgess   | Theatre – Music                    | Director: Dan Phillips           | September 2024    |
| <i>Communion</i> by Bush Young Company (Bush Theatre, London)                              | Theatre – Sound Design & Music     | Director: Katie Greenall         | August 2024       |
| <i>Algorithms</i> by Sadie Clark (Park Theatre, London)                                    | Theatre – Sound Design & Music     | Director: Maddy Moore            | April 2024        |
| <i>Thrive/Fully Amplified</i> by Futures Theatre Company                                   | Audio Drama – Sound Design & Music | Director: Caroline Bryant        | February 2024     |
| <i>Hugo and Harley's Greatest and Most Joyful Radio Show!</i> by Tanya Loretta Dee         | Audio Drama – Sound Design & Music | Director: Nadia Papachronopoulou | December 2023     |
| <i>A Pickle Makes a Magic Den</i> by Mae Munro   | Audio Drama – Sound Design & Music | Director: Lucille Findlay        | December 2023     |
| <i>Stevie and Hayley</i> by Michelle Payne   | Audio Drama – Sound Design & Music | Director: Abi Falase             | December 2023     |
| <i>Artefact</i> by Rena Brennan (Playground Theatre)                                       | Theatre – Music                    | Director: Rena Brennan           | September 2023    |
| <i>Garden of Words</i> adapted by Whole Hog Theatre (Park 200, Park Theatre, London)       | Theatre – Sound Design             | Director: Alexandra Rutter       | July 2023         |
| <i>harmony·天人合一</i> (Pleasance Futures Festival, Pleasance Theatre, London)                | Dance – Music                      | Director: Iona Kirk              | May to June 2023  |
| <i>30 and Out</i> by Kit Sinclair (Brighton Fringe/Edinburgh Fringe)                       | Theatre – Sound Design & Music     | Director: Charley Ive            | May to Aug 2023   |
| <i>Summer Camp for Broken People</i> by Emily Beecher (Pleasance Theatre/Edinburgh Fringe) | Theatre – Sound Design & Music     | Director: Christa Harris         | April to Aug 2023 |
| <i>DNA</i> by Atiha Sen Gupta and Tara Theatre Young Company (Tara Theatre, London)        | Theatre – Sound Design & Music     | Director: Natasha Kathi-Chandra  | April 2023        |
| <i>Worth</i> by Joanne Lau (Arcola Theatre, London/Chester Storyhouse)                     | Theatre – Sound Design & Music     | Director: Mingyu Lin             | April 2023        |
| <i>Echo Land</i> by Tuyet Van Huynh, Natalie Linh Bolderston and Daniel Phung (Rich Mix)   | Audio Installation – Sound Design  | Director: Jude Christian         | April 2023        |
| <i>What's in Your Head</i> by Young Vic Neighbour Theatre                                  | Podcast – Sound Design             | Director: Alisha Artry           | January 2023      |
| <i>A Hymn to Creativity</i> by Young Vic Neighbourhood Theatre                             | Podcast – Sound Design & Music     | Director: Alisha Artry           | December 2022     |
| <i>Home</i> by Abi Zakarian (Caravan Theatre Our Voices Project)                           | Audio Drama – Sound Design & Music | Director: Yasmeen Arden          | December 2022     |
| <i>Finding Polly</i> by Emma Dennis-Edwards (Caravan Theatre Our Voices Project)           | Audio Drama – Sound Design & Music | Director: Abi Falase             | December 2022     |
| <i>Chicken Shop Love</i> by Tanya Loretta Dee (Caravan Theatre Our Voices Project)         | Audio Drama – Sound Design & Music | Director: Yasmeen Arden          | December 2022     |
| <i>Pieces</i> by Lilly Driscoll (Caravan Theatre Our Voices Project)                       | Audio Drama – Sound Design & Music | Director: Nadia Papachronopoulou | December 2022     |
| <i>A Hymn to Creativity</i> with Young Vic Taking Part                                     | Audio Drama – Sound Design         | Director: Alisha Artry           | December 2022     |
| <i>harmony·天人合一</i> (Pleasance Futures Festival, Pleasance Theatre, London)                | Dance – Sound Design & Music       | Directors: Iona Kirk & Ellandar  | November 2022     |

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|---|--|--|----------------|
| <i>Taking Part: Social Issues Podcast</i> by Young Vic Neighbourhood Theatre  | Podcast – Sound Design                 | Director: Alisha Artry                   | November 2022  |
| Theatre Royal Stratford East Future Leaders Project   | Audio Drama – Sound Design             | Director: Tash Hyman                     | November 2022  |
| <i>Slippy Maggie</i> by Miranda Langley   | Audio Drama – Sound Design             | Director: Alice Fitzgerald               | November 2022  |
| <i>Stories from the Stalls</i> by Young Vic Neighbourhood Theatre   | Podcast – Sound Design                 | Directors: Vicky Olusanya & Alisha Artry | September 2022 |
| -   | -                                      | -  | -              |
| Gate Theatre Young Associates Podcasts  | Audio Drama – Sound Design             | Directors: Rohan Gotobed & Amin Ali      | September 2022 |
| <i>Digital Greeks</i> by E.V. Crowe, Vanessa Kisuu & Alexandra Wood (Unicorn Theatre)   | Digital Theatre – Sound Design & Music | Director: Rachel Bagshaw                 | August 2022    |
| <i>Yoga for the Feet</i> by Tilly Lunken  | Short Film – Sound Design & Music      | Director: Stephen Bailey                 | July 2022      |
| <i>harmony</i> · 天人合一 (Royal Victoria Docks)  | Dance – Sound Design & Music           | Director: Iona Kirk                      | July 2022      |
| <i>Sonic Phō</i> by Anna Nguyen (Museum of the Home/Albany Deptford)  | Audio Drama – Sound Design & Music     | Directed by creative team                | May 2022       |
| <i>DOLLY</i> by Chantelle Dusette (Park Theatre, London)  | Theatre – Sound Design & Music         | Director: Emily Aboud                    | May 2022       |
| <i>Baked Beans</i> by Sid Sagar (BFI Network Short Film Slate)  | Film – Sound Design & Music            | Director: Matt Ayleigh                   | May 2022       |
| <i>Mei</i> by Barbara Vonau, Cat Watson, and Leanne Bailham   | Film – Sound Design & Music            | Director: Leanne Bailham                 | May 2022       |
| <i>My Brother's Keeper</i> by Tobore Dafiaga  | Film – Sound Design & Music            | Director: Tobore Dafiaga                 | May 2022       |
| <i>Juniper &amp; Jules</i> by Stephanie Martin (Soho Theatre Upstairs, London)  | Theatre – Sound Design & Music         | Director: Beth Pitts                     | May 2022       |
| <i>The Fight in the Dog</i> (Royal Academy of Dramatic Art)   | Film – Music                           | Director: Pamela Jikiemi                 | April 2022     |
| <i>Bicycle</i> (Royal Academy of Dramatic Art)  | Film – Music                           | Director: Pamela Jikiemi                 | April 2022     |
| <i>Sermons of the Sea</i> by Julia Cheng and Leeroy New (Somerset House, London)  | Dance – Sound Design & Music           | Director: Julia Cheng                    | April 2022     |
| <i>Devi</i> देवी by Hannah Kumari (Sky Arts Unlocked)   | Film – Sound Design & Music            | Director: Alistair Wilkinson             | March 2022     |
| <i>Donmar Warehouse Take the Stage: Force Majeure</i> with UCL Academy School   | Theatre – Sound Design & Music         | Director: Jordana Golbourn               | January 2022   |
| <i>Twitching</i> by Maddy Moore   | Film – Sound Design & Music            | Director: Maddy Moore                    | January 2022   |
| <i>Level Up</i> with Rambert Young Company  | Audio Installation                     | Director: Chloe Young                    | January 2022   |
| <i>Fracture Mechanics</i> by Hester Styles Vickery  | Audio Drama – Sound Design             | Director: Georgie Straight               | December 2021  |
| <i>I am Bird</i> by Marie Klimis (Farnham Maltings)   | Audio Tour – Sound Design              | Director: Marie Klimis                   | November 2021  |
| <i>We Are Shadows – Liverpool Chinatown</i> by Jude Christian and Naomi Sumner (Tamasha Theatre Company)                              | Audio Tour – Sound Design              | Director: Jude Christian                 | November 2021  |
| -   | -                                      | -  | -              |
| <i>When This is Over</i> by Ned Glasier and Company Three (Company Three and Unicorn Theatre)   | Theatre – Sound Design & Music         | Director: Ned Glasier                    | October 2021   |
| <i>For Black Boys Who Have Considered Suicide When the Hue Gets Too Heavy</i><br>by Ryan Calais Cameron (New Diorama Theatre, London) | Theatre – Sound Design & Music         | Director: Tristan Flynn-Aiduenu          | October 2021   |
| -   | -                                      | -  | -              |
| <i>Anti-metropolis</i> by Tallulah Howarth  | Film – Sound Design & Music            | Director: mandla rae                     | September 2021 |
| <i>Summer of Love</i> (Hightide Theatre Company)  | Audio Drama – Sound Design             | Directed by young company                | August 2021    |
| <i>Attack of the Wolfdogs</i> by Nigel Barret, Louise Mari and Nicola T. Chang (Unicorn Theatre)                                      | Audio Tour – Sound Design              | Directed by full creative team           | July 2021      |
| <i>Andromeda</i> by Hannah Greenstreet (Camden People's Theatre, London)  | Theatre – Sound Design & Music         | Director: Charlotte Vickers              | July 2021      |
| <i>Still Gay As Hell</i> by babiryebukilwa  | Audio Drama – Sound Design             | Director: Caroline Bryant                | July 2021      |

|  |                                       |                              |                   |
|--|---------------------------------------|------------------------------|-------------------|
| <i>Black Mermaids</i> by Tanya Loretta Dee   | Audio Drama – Sound Design            | Director: Jade Lewis         | July 2021         |
| <i>When Two Armenians Meet</i> by Abi Zakarian   | Audio Drama – Sound Design            | Director: Caroline Bryant    | July 2021         |
| <i>Not Just Two People in Love</i> by Marinella Mezzanotte   | Audio Drama – Sound Design            | Director: Tian Brown-Sampson | July 2021         |
| <i>Waiting For an Excuse to Turn</i> by Ava Wong Davies  | Audio Drama – Sound Design            | Director: Mingyu Lin         | July 2021         |
| <i>Mooncake</i> by Nicola T. Chang and Isabella Leung (45 North)                                   | Audio Drama – Sound Design            | Directed by creative team    | July 2021         |
| <i>V&amp;V</i> by Misha Pinnington (Omnibus Theatre)   | Theatre – Sound Design & Music        | Director: Misha Pinnington   | July 2021         |
| Omnibus Young Company Show (Omnibus Theatre)   | Theatre – Sound Design & Music        | Director: Saskia Marland     | June - July 2021  |
| <i>All the Things</i> by DK Fashola (Arts Ed, London)  | Theatre – Sound Design & Music        | Director: DK Fashola         | May 2021          |
| <i>Second Hand Child</i> by Rebecca Solomon (Sheffield Crucible)                                   | Aerial Theatre – Sound Design         | Director: Rebecca Solomon    | May 2021          |
| <i>In Her Strength</i> presented by Vicky Moran and Claire Gilbert (Camden People's Theatre)       | Theatre – Sound Design & Music        | Director: Vicky Moran        | March 2020        |
| <i>Macbeth</i> by William Shakespeare (Orange Tree Theatre, London)                                | Theatre – Sound Design & Music        | Director: Bec Martin         | March 2021        |
| <i>Romeo and Juliet</i> by William Shakespeare (Orange Tree Theatre, London)                       | Theatre – Sound Design & Music        | Director: Bec Martin         | March 2021        |
| <i>Fib</i> by Annie Williams   | Audio Drama – Sound Design            | Director: Hannah Hauer-King  | February 2021     |
| <i>Curse of the Crackles</i> by Bea Roberts (Shoreditch Town Hall, London)                         | <i>Sound Associate to Ben Ringham</i> | Director: Ed Stambollouian   | February 2021     |
| <i>IRL</i> by Katie Bonna (Royal Academy of Dramatic Art)  | Film – Sound Design & Music           | Director: Pamela Jikiemi     | February 2021     |
| <i>Chang and Eng and Me (and Me)</i> by Tobi Poster-Su   | Film – Sound Design & Music           | Director: Tobi Poster-Su     | Jan/Feb 2021      |
| <i>Deborah</i> by Maud Dromgoole   | Audio Drama – Sound Design            | Director: Bethany Pitts      | January 2021      |
| <i>LAID</i> by Bernadette Davis (Royal Academy of Dramatic Art)                                    | Film – Sound Design & Music           | Director: Daniel York Loh    | January 2021      |
| <i>Getting Away with Murder</i>  | Documentary – Orchestrator            | Director: David Wilkinson    | Dec 2020/Jan 2021 |
| <i>The Emperor's New Clothes (an Unfairytales)</i> by Olivia Mace                                  | Audio Drama – Sound Design            | Director: Yasmeen Arden      | December 2020     |
| <i>The Pantologues</i> by Rachel Barnett-Jones   | Audio Drama – Sound Design            | Director: Jemma Gross        | November 2020     |
| <i>Behind Closed Doors</i> by 27 Degrees (Harrow Arts Centre)                                      | Audio Theatre – Sound & Music         | Directors: 27 Degrees        | November 2020     |
| <i>MACBETH</i> Drama, Applied Theatre & Education Playtext 2 (Central School of Speech and Drama)  | Theatre – Sound Design & Music        | Director: Anna Himali-Howard | November 2020     |
| <i>SUBURBS</i> Drama, Applied Theatre & Education Playtext 1 (Central School of Speech and Drama)  | Theatre – Sound Design & Music        | Director: Emily Aboud        | November 2020     |
| <i>Wow! I Feel Nothing</i> by Nicola Maclean   | Audio Drama – Sound Design            | Director: Hannah Hauer-King  | November 2020     |
| <i>Belly of the Wolf</i> by Alexandra Wood   | Audio Drama – Sound Design            | Director: Caroline Bryant    | November 2020     |
| <i>Oenone to Paris</i> by Lettie Precious (part of "15 Heroines" at Jermyn Street Theatre)         | Digital Theatre – Sound Design        | Director: Adjoa Andoh        | October 2020      |
| <i>Deianaria</i> by April De Angelis (part of "15 Heroines" at Jermyn Street Theatre)              | Digital Theatre – Sound Design        | Director: Adjoa Andoh        | October 2020      |
| <i>Will You?</i> By Sabrina Mahfouz (part of "15 Heroines" at Jermyn Street Theatre)               | Digital Theatre – Sound Design        | Director: Adjoa Andoh        | October 2020      |
| <i>Hypermnestra</i> by Chinonyerem Odimba (part of "15 Heroines" at Jermyn Street Theatre)         | Digital Theatre – Sound Design        | Director: Adjoa Andoh        | October 2020      |
| <i>Pity the Monster</i> by Timberlake Wertenbaker (part of "15 Heroines" at Jermyn Street Theatre) | Digital Theatre – Sound Design        | Director: Adjoa Andoh        | October 2020      |
| <i>Medea</i> by Juliet Gilkes Romero (part of "15 Heroines" at Jermyn Street Theatre)              | Digital Theatre – Sound Design        | Director: Adjoa Andoh        | October 2020      |
| <i>water</i> by babiryebukilwa   | Audio Drama – Sound Design            | Director: Miranda Cromwell   | October 2020      |
| <i>RAGE</i> by Chloe Todd Fordham  | Audio Drama – Sound Design            | Director: Yasmeen Arden      | October 2020      |

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| <i>A Few Minutes with Ruth Belville (and Rose)</i> by Jessica Butcher                             | Audio Drama – Sound Design       | Director: Chris Sonnex                | October 2020   |
| <i>Privilege</i> by Tom Wright (Arts Ed, London)  | Theatre – Sound Design & Music   | Director: Tom Wright                  | September 2020 |
| <i>Sirens</i> by Tom Wright (Arts Ed, London)   | Theatre – Sound Design & Music   | Director: Tom Wright                  | September 2020 |
| <i>Squad Goals</i> by Michelle Payne (Dagenham and Redbridge FC Football Stadium)                 | Immersive Theatre – Sound Design | Directors: Michelle Payne, Mia Jerome | September 2020 |
| English National Youth Ballet Choreographic Competition   | Dance – Music                    | -                                     | August 2020    |
| <i>Clapped</i> by Abi Zakarian (Giffin Square, Deptford, Lewisham)                                | Theatre – Sound Design           | Director: Lakesha Arie-Angelo         | August 2020    |
| <i>September Skies</i> by Jessica Butcher   | Audio Drama – Sound Design       | Director: Yasmeen Arden               | August 2020    |
| <i>Enough</i> by Abi Zakarian   | Audio Drama – Sound Design       | Director: Yasmeen Arden               | August 2020    |
| <i>Spirit of Carnival</i> by Emma Dennis-Edwards  | Audio Drama – Sound Design       | Director: Yasmeen Arden               | August 2020    |
| <i>Circle Game</i> by Sophie Swithinbank (Oxford School of Drama)                                 | Digital Theatre – Sound Design   | Director: Hannah Hauer-King           | July 2020      |
| <i>Fear and Misery of the Third Reich</i> by Berthold Brecht (OSD Showcase at Playground Theatre) | Theatre – Sound Design & Music   | Director: Cathal Cleary               | July 2020      |
| <i>Moment of Grace</i> by Bren Gosling  | Digital Theatre – Sound Design   | Director: Nicola Allpress             | June 2020      |
| <i>WeRNotVirus</i> by Moongate Productions (Omnibus Theatre, London)                              | Digital Theatre – Sound Design   | Directors: Anthony Lau, Jennifer Tang | June 2020      |
| <i>MONSTER</i> by Jack Whitney  | Film – Sound Design & Music      | Director: Jack Whitney                | April 2020     |
| <i>Seafruit</i> by Alexander Darby  | Film – Sound Design & Music      | Director: Alexander Darby             | March 2020     |
| <i>MUM</i> by Juliet Cowan (Playground Theatre, London)   | Theatre – Sound Design & Music   | Director: Yasmeen Arden               | March 2020     |
| <i>Invisibles</i> by Lola Lagos (VAULT Festival 2020)   | Theatre – Sound Design & Music   | Director: Nastazja Domaradzka         | March 2020     |
| <i>Freedom High</i> 自由闖 (VAULT Festival 2020)   | Theatre – Sound Design & Music   | Director: Kim Pearce                  | March 2020     |
| <i>Ve&amp;V</i> by Misha Pinnington (VAULT Festival 2020)   | Theatre – Sound Design & Music   | Director: Misha Pinnington            | February 2020  |
| <i>If This is Normal</i> by Lucy Danser (VAULT Festival 2020)                                     | Theatre – Sound Design & Music   | Director: Helena Jackson              | February 2020  |
| <i>Spy Plays</i> by David Thame (Above the Stag Theatre, Vauxhall London)                         | Theatre – Sound Design & Music   | Director: Peter Darney                | February 2020  |
| <i>Overheard</i> by Joel Tan (Chinese Arts Now Festival)  | Audio Theatre – Sound Design     | Director: Mingyu Lin                  | February 2020  |
| <i>Vegan Gluten Free</i> by Lucia Tong (Soho Theatre)   | Theatre – Sound Design           | Director: Ray Malone                  | Jan/Feb 2020   |
| <i>Hidden in Screen</i> 无形的和谐 by Daniel York Loh (Purcell Room, Southbank Centre, London)         | Theatre – Sound Design & Music   | Director: Kim Pearce                  | Jan/Feb 2020   |
| <i>Tin Hau Temple</i> 天后廟 Promotional Video for JA Design Architects Ltd.                         | Corporate Video – Music          | -                                     | Jan/Feb 2020   |
| <i>The Glass Will Shatter</i> by Joe Marsh (Omnibus Theatre, Clapham)                             | Theatre – Sound Design & Music   | Director: Lilac Yosiphon              | January 2020   |
| <i>Fracture/d Frame/s</i> by Motion Dance Collective  | Film – Music                     | Director: Anna Clifford               | December 2019  |
| <i>Getting Away with Murder(s)</i> by David Wilkinson   | Documentary – Music Assistant    | Director: David Wilkinson             | December 2019  |
| <i>Poisoned Polluted</i> by Kathryn O'Reilly (Old Red Lion Theatre, London)                       | Theatre – Sound Design & Music   | Director: Lucy Allan                  | November 2019  |
| <i>Germ Free Adolescent</i> by Natalie Mitchell (Bunker Theatre, London)                          | Theatre – Sound Design & Music   | Director: Grace Gummer                | October 2019   |
| <i>Concerto for Ping-Pong and Piano Trio</i> (International Ping Pong Festival, Shanghai, China)  | Musical Director & Composer      | <i>Musical Director</i>               | September 2019 |
| <i>Kensington Karavan Short Play Festival</i> by Small Truth Theatre                              | Theatre – Sound Design & Music   | Director: Yasmeen Arden               | September 2019 |
| <i>ANAHERA</i> by Emma Kinane (Finborough Theatre, London)  | Theatre – Sound Programmer       | Director: Alice Kornitzer             | September 2019 |
| <i>Collapsing Creation</i> by Arthur Meek (Brockley Jack Theatre)                                 | Theatre – Sound Design & Music   | Director: Jessica Jeffries            | August 2019    |

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| <i>Extinction</i> – BYMTUK Dance Connections 5 (Rhoda McGaw Theatre)                         | Theatre – Sound Design & Music | Director: Rachel Birch-Lawson | August 2019    |
| <i>If This is Normal</i> by Lucy Danser (Zoo Venues, Edinburgh Fringe)                       | Theatre – Sound Design & Music | Director: Helena Jackson      | August 2019    |
| <i>Starved</i> by Michael Black (Hope Theatre, London)                                       | Theatre – Sound Design & Music | Director: Matthew Strachan    | July 2019      |
| <i>Wonder Winterland</i> by Sami Ibrahim (OSD Showcase at Soho Theatre)                      | Theatre – Sound Design & Music | Director: Blythe Stewart      | June/July 2019 |
| <i>Wherever You Find Me</i> by NoFixedAddress (Actor's Centre, London)                       | Theatre – Sound Design         | -                             | June 2019      |
| <i>Trying to Find Me</i> by Ann Akin (PULSE Festival/Latitude)                               | Theatre – Sound Design         | Director: Ann Akin            | May/June 2019  |
| <i>Boundaries</i> by Danielle Saunders (Arts Ed Film Programme)                              | Film – Music                   | Director: Pamela Jikiemi      | May 2019       |
| <i>You Wouldn't Adam and Eve It</i> by Lauren Rutherford (Arts Ed Film Programme)            | Film – Music                   | Director: Pamela Jikiemi      | May 2019       |
| <i>Pool (no water)</i> by Mark Ravenhill (OSD Showcase at the Royal Court)                   | Theatre – Sound Design & Music | Director: Hannah Hauer-King   | March 2019     |
| <i>Lord of the Flies</i> by William Golding (Greenwich Theatre, London)                      | Theatre – Sound Design & Music | Director: Ricky Dukes         | March 2019     |
| <i>10</i> by Lizzie Milton (VAULT Festival 2019)   | Theatre – Sound Design & Music | Director: Nastazja Domaradzka | March 2019     |
| <i>Dangerous Giant Animals</i> by Christina Murdock (VAULT Festival 2019)                    | Theatre – Sound Design & Music | Director: Adriana Perucca     | March 2019     |
| <i>CEEC</i> by Lemon Animatic for China Energy Engineering Corporation                       | Corporate Video – Music        | -                             | Feb/March 2019 |
| <i>From Shore to Shore</i> by Mary Cooper (Manchester Royal Exchange/UK Tour)                | Theatre – Sound Design & Music | Director: David Tse           | February 2019  |
| <i>RATTLED</i> by Rachel Harper (Old Red Lion Theatre, London)                               | Theatre – Sound Design & Music | Director: Jemma Gross         | February 2019  |
| <i>Pool (no water)</i> by Mark Ravenhill (Oxford School of Drama)                            | Theatre – Sound Design & Music | Director: Hannah Hauer-King   | January 2019   |
| <i>The Moon is Warmer than the Sun</i> by Whiskey Chow (Artsadmin, London)                   | Performance Art – Sound Design | -                             | January 2019   |
| <i>Inside Voices</i> by Nabilah Said (VAULT Festival 2019)                                   | Theatre – Sound Design & Music | Director: Zhui-Ning Chang     | January 2019   |
| <i>Juniper and Jules</i> by Stephanie Martin (VAULT Festival 2019)                           | Theatre – Sound Design & Music | Director: Bethany Pitts       | January 2019   |
| <i>Kompromat</i> by David Thame (VAULT Festival 2019)  | Theatre – Sound Design & Music | Director: Peter Darney        | January 2019   |
| <i>Bounce Beat</i> (Queen Elizabeth Hall, Southbank Centre)                                  | Musical Director & Composer    | <i>Musical Director</i>       | January 2019   |
| <i>Just Shenzhen</i> by Lemon Animatic for Shenzhen Government                               | Corporate Video – Music        | -                             | January 2019   |
| <i>An Enemy of the People</i> by Arthur Miller (Union Theatre, London)                       | Theatre – Sound Design & Music | Director: Phil Willmott       | January 2019   |
| <i>The Snow Queen</i> by The Theatre Shed Community Theatre                                  | Musical – Music                | Director: Alice Connor        | January 2019   |
| <i>All That Scratch</i> by Alex Jackson and Charlie Norburn (The Other Palace)               | Podcast – Music & Production   | -                             | November 2018  |
| <i>How to Bury Your Sins</i> by Jessica Martin   | Short Film – Music             | Director: Jessica Martin      | November 2018  |
| <i>Beauty and the Beast</i> by Robyn Grant & Daniel Elliot (King's Head Theatre)             | Theatre – Sound Design & Music | Director: Robyn Grant         | October 2018   |
| <i>High Ridin'</i> by James Hogan (King's Head Theatre, London)                              | Theatre – Sound Design & Music | Director: Peter Darney        | September 2018 |
| <i>Pomegranate Season</i> by Victoria Cano (Cockpit Theatre, London)                         | Theatre – Sound Design & Music | Director:                     | August 2018    |
| <i>No Man's Land</i> – BYMTUK Dance Connections 4 (Square Chapel, Halifax)                   | Theatre – Sound Design & Music | Director: Rachel Birch-Lawson | August 2018    |
| <i>Lost in Thought</i> by Lucy Danser (Edinburgh Underbelly; Theatre 503)                    | Theatre – Sound Design & Music | Director: Helena Jackson      | August 2018    |
| <i>For Reasons that Remain Unclear</i> by Mart Crowley (King's Head Theatre)                 | Theatre – Sound Design & Music | Director: Jessica Lazar       | August 2018    |
| <i>Dosa Shtastie [A Dose of Happiness]</i> by Yana Titova                                    | Feature Film – Music Assistant | Director: Yana Titova         | July 2018      |
| <i>Dangerous Giant Animals</i> by Christina Murdock (Tristan Bates Theatre/Edinburgh Fringe) | Theatre – Sound Design & Music | Director: Adriana Perucca     | July 2018      |

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| <i>Free and Proud</i> by Charles Gershman (King's Head Theatre/Edinburgh Fringe) | Theatre – Sound Design & Music     | Director: Peter Darney           | July 2018     |
| <i>Kensington's Game Changer</i> by SPID Theatre Company                         | Theatre – Sound Design & Music     | -                                | July 2018     |
| <i>Static</i> by Tiu Mortley (Talawa Firsts, Rich Mix)                           | Theatre – Sound Design & Music     | -                                | June 2018     |
| <i>Finishing the Picture</i> by Arthur Miller (Finborough Theatre, London)       | Theatre – Sound Design & Music     | Director: Phil Willmott          | June 2018     |
| <i>Fight Night</i> by Giorgio Miroflor   | Short Film – Music                 | Director: Giorgio Miroflor       | May 2018      |
| <i>Nine Foot Nine</i> by Alex Wood (Bunker Theatre/Edinburgh Assembly)           | Theatre – Sound Design & Music     | Director: Helena Jackson         | June 2018     |
| <i>The Free9</i> by In-Sook Chappell (National Theatre, London)                  | Theatre – Sound Design & Music     | Director: Nell Hardy             | April 2018    |
| #metoo by Maris Salumets (Mix30, New York City)                                  | Art Installation – Sound Design    | -                                | April 2018    |
| <i>Nyctophobia</i> by Saurabh Fuke   | Short Film – Sound Design          | Director: Saurabh Fuke           | April 2018    |
| <i>Tom and Bunny Save the World</i> by Fat Rascal Theatre                        | Cast Recording – Producer          | -                                | March 2018    |
| <i>The Lord of the Flies</i> by William Golding (Greenwich Theatre)              | Theatre – Sound Design & Music     | Director: Ricky Dukes            | March 2018    |
| <i>Postcards from the 48%</i> by David Wilkinson                                 | Documentary – Assistant Composer   | Director: David Wilkinson        | February 2018 |
| <i>Breakfast with the Boss</i> by Vox Media                                      | Podcast – Music                    | -                                | February 2018 |
| <i>There or Here</i> by Jennifer Maisel (Park Theatre, London)                   | Theatre – Sound Design & Music     | Director: Vik Sivalingam         | January 2018  |
| <i>Dean</i> by Sonya Hale (Arcola Theatre, London)                               | Theatre – Sound Design & Music     | Director: Roy Alexander-Wiese    | January 2018  |
| <i>A Hundred Words for Snow</i> by Tatty Hennessy (Arcola Theatre, London)       | Theatre – Sound Design & Music     | Director: Max Gill               | January 2018  |
| <i>Woman Caught Unaware</i> by Annie Fox (Arcola Theatre, London)                | Theatre – Sound Design & Music     | Director: Jessica Edwards        | January 2018  |
| <i>Strike It Lucky</i> by Charlotte Griffiths                                    | Short Film – Music                 | Director: Charlotte Griffiths    | December 2017 |
| <i>The Bullhorn Evangelist</i> by Philip Holt (Stockwell Playhouse)              | Theatre – Sound Design & Music     | Director: Josh Hinds             | December 2017 |
| <i>The Bearded Bloke</i> by Danielus Gedvilas                                    | Short Film – Music                 | Director: Danielus Gedvilas      | November 2017 |
| <i>Always Chasing Love</i> by Jadolphus Fraser                                   | Film Trailer – Music               | Director: Jadolphus Fraser       | November 2017 |
| <i>Hole</i> by Joe Belzberg  | Short Film – Music                 | Director: Joe Belzberg           | Aug/Sept 2017 |
| <i>Lodgers</i> by eCinema Live   | Trailer – Music                    | Director: Keni Ogunlola          | August 2017   |
| <i>The Community</i> by Gaël van den Bossche (Lion and Unicorn Theatre)          | Theatre – Sound Design             | Director: Josh Hinds             | July/Aug 2017 |
| <i>Man Friday</i> by Grey Paper Crane Productions                                | Web Series – Music                 | Director: Nemo Martin            | July/Aug 2017 |
| <i>The Secret Life of Disney Princesses</i> by The Hard Comedy                   | YouTube Web Series – Music         | Director: Mahmoud El-Azzeh       | July 2017     |
| <i>Connected</i> by Bhanita Mistry-Russell                                       | Short Film – Music                 | Director: Bhanita Mistry-Russell | June 2017     |
| <i>Ease on Down</i> by The Motion Dance Collective                               | Short Film – Sound Design & Mixing | Director: Omari Carter           | June 2017     |
| <i>Stroke</i> by Jiani Zhao & Emanuele Romano                                    | Animation – Music & Sound Design   | Director: Jiani Zhao             | June 2017     |
| <i>Fragments</i> by Oli Greck  | Short Film – Music & Sound Design  | Director: Oli Greck              | May/June 2017 |
| <i>The Oxnard EDD Shooting Massacre</i> by Andrew Jimenez                        | Documentary – Music                | Director: Andrew Jimenez         | May/June 2017 |
| <i>Thirty-Three</i> by Michael Booth (Leicester Square Theatre, West End London) | Theatre – Sound Design & Music     | Director: Kai Raisbeck           | May/June 2017 |
| <i>I Am Depression</i> by Wazza Yadi   | Animation – Music & Sound Design   | Director: Wazza Yadi             | May 2017      |
| <i>Man Friday (Trailer)</i> by Grey Paper Crane Productions                      | Web Series – Trailer Music         | Director: Nemo Martin            | May 2017      |

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| <i>Jumping Borders</i> by Joseph Tindle                                  | Documentary – Music               | Director Joseph Tindle         | Apr/May 2017  |
| <i>A Tribute to My Stupid Dad</i> by Vijay Sridharan                     | Short Film – Music                | Director: Vijay Sridharan      | April 2017    |
| <i>The Perfect Dinner</i> by Olesia Saveleva                             | Short Film – Music & Sound Design | Director: Olesia Saveleva      | March 2017    |
| <i>Elements 101</i> by Remel Chinn                                       | Short Film – Music & Sound Design | Director: Remel Chinn          | March 2017    |
| 珠海華發藝術館 for JA Design Architects Ltd.                                    | Corporate Trailer – Music         | -                              | February 2017 |
| 海口國際生命科學城 for JA Design Architects Ltd.                                  | Corporate Trailer – Music         | -                              | February 2017 |
| <i>The Bird in the Window</i> by Cameron Perry & Tulsi Behl              | Short Film – Sound Editing        | -                              | January 2017  |
| <i>Divertimento for Chamber Orchestra</i>                                | Contemporary Classical            | -                              | December 2016 |
| <i>Vinyl Countdown</i> by Henry Wright                                   | Radio Series – Music              | -                              | November 2016 |
| 樓蘭古城 for Joanlin Au Design Limited                                       | Corporate Trailer – Music         | -                              | October 2016  |
| <i>YADA</i> by Gbemisola Ikumelo   | Film Trailer – Music              | Director: Gbemisola Ikumelo    | October 2016  |
| <i>Alchemical Door #4</i> by ImmerCity (Babel Studios, London)           | Theatre – Music                   | Director: Rosanna Mallinson    | October 2016  |
| <i>Horror Kittens</i> by Daniel Sheridan                                 | Short Film – Music                | -                              | Sep/Oct 2016  |
| <i>MAELSTRØM</i> – BYMTUK/Ellis Kerkhoven (Lemon Tree Theatre, Aberdeen) | Theatre – Sound Design & Music    | Director: Ellis Kerkhoven      | Jul/Aug 2016  |
| <i>Alchemical Door #3</i> by ImmerCity (Babel Studios. London)           | Theatre – Music                   | Director: Rosanna Mallinson    | June 2016     |
| <i>New Message (Trailer)</i> by Matt Mrozek                              | Film Trailer – Music              | Director: Matt Mrozek          | June 2016     |
| <i>All in Good Time</i> by Patrick West                                  | Short Film – Music                | Director: Patrick West         | May 2016      |
| <i>Marco and Polo</i> by Iris Sunniva Inguito                            | Short Film – Music                | Director: Iris Sunniva Inguito | May 2016      |
| <i>Blood Will Have Blood</i> by Clancy Flynn (Brighton Fringe Festival)  | Theatre – Sound Design            | Director: Rosanna Mallinson    | May 2016      |
| <i>UNITY (Michael Jackson Tribute Album)</i> by Tony Succar              | Album – Vocal Underscore Track    | -                              | May 2016      |
| <i>New Message</i> by Matt Mrozek  | Short Film – Music & Sound Design | Director: Matt Mrozek          | Mar/Apr 2016  |
| 重慶溜冰場 for Rink Limited Hong Kong   | Corporate Trailer – Music         | -                              | March 2016    |
| <i>The Alchemical Door #2</i> by ImmerCity (Babel Studios, London)       | Theatre – Sound Design            | Director: Rosanna Mallinson    | February 2016 |
| <i>Short Piece for Quintet</i>   | Classical                         | -                              | Jan 2016      |
| <i>The Alchemical Door #1</i> by ImmerCity (Babel Studios, London)       | Theatre – Music                   | Director: Rosanna Mallinson    | November 2015 |
| <i>Five Short Pieces for Violin and Viola</i>                            | Contemporary Classical            | -                              | October 2015  |
| <i>The Den</i> by Gbemisola Ikumelo                                      | Theatre – Sound Design & Music    | Director: Gbemisola Ikumelo    | Aug/Sep 2015  |
| <i>The Run</i> by Libby Cornelssen                                       | Short Film – Music                | Director: Libby Cornelssen     | August 2015   |
| <i>The Plague</i> by Athena Chow   | Short Film – Music                | Director: Athena Chow          | June 2015     |
| <i>Lilt</i>  | Contemporary Chinese              | -                              | June 2015     |
| <i>Ohji's Story</i> by Oh Ji-Hyun  | Short Film – Music                | -                              | May 2015      |
| <i>The Lark</i> by Jean Anouilh (Rose Theatre, London)                   | Theatre – Sound Design & Music    | Director: Astrid Pons          | January 2015  |
| <i>256 Postcards Ago</i> by Michelle Vinall                              | Game – Music                      | -                              | December 2014 |
| <i>After Dessert</i> by Tufts University Television                      | TV Series – Music                 | -                              | November 2014 |

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| <i>The Children's Hour</i> by Lillian Hellman   | Theatre – Sound Design & Music     | -                      | October 2014      |
| 寧夏沙漠玫瑰酒店 for JA Design Architects Ltd.  | Corporate Trailer – Music          | -                      | August 2014       |
| <i>To the Caves</i> for JA Design Architects Ltd.   | Corporate Trailer – Music          | -                      | July 2014         |
| <i>Rise</i>   | Contemporary Classical             | -                      | July 2014         |
| <i>mélange</i>  | Contemporary Classical             | -                      | June 2014         |
| 走西口 for Joanlin Au Design Limited   | Corporate Trailer – Music          | -                      | June 2013         |
| <i>One Week</i> by Jared Bronen   | Short Film – Music                 | Director: Jared Bronen | May 2011          |
| Chinese International School Dancer's Showcase  | Commissioned Composer              | -                      | March 2011        |
| <i>Four Minute Warning</i> by Henry Hsiao   | Short Film – Music                 | Director: Henry Hsiao  | October 2010      |
| <i>Chant for Marimba</i>  | Marimba Solo                       | -                      | September 2010    |
| <i>Bad Romance</i> by Henry Hsiao   | Short Film – Music                 | -                      | September 2010    |
| <b>Musical Director/Keys:</b>   |                                    |                        |                   |
| <i>Ministry of Lesbian Affairs</i> by Iman Qureshi (Kiln Theatre)                             | Co-Musical Director                |                        | May/June 2025     |
| <i>Scenes from a Repatriation</i> by Joel Tan (Royal Court)                                   | Musical Director                   |                        | April 2025        |
| <i>The Swell</i> by Isley Lynn (Orange Tree Theatre, London)                                  | Co-Musical Director                |                        | May/June 2023     |
| <i>Ministry of Lesbian Affairs</i> by Iman Qureshi (Soho Theatre)                             | Co-Musical Director                |                        | April/May 2022    |
| <i>Fantastically Great Women Who Changed the World</i> (Theatre Royal Stratford East, London) | Assistant MD, keys, percussion     |                        | June – July 2022  |
| <i>Fantastically Great Women Who Changed the World</i> (UK Tour)                              | Assistant MD, keys, percussion     |                        | Nov 21 to Jan 22  |
| <i>Extinction</i> – BYMTUK Dance Connections 5 (Rhoda McGaw Theatre, Woking)                  | Musical Director; composer         |                        | August 2019       |
| <i>Six the Musical</i> by Toby Marlow and Lucy Moss (Arts Theatre, West End, London)          | Cover MD/Standby Joan              |                        | May 2019 onwards  |
| <i>No Man's Land</i> – BYMTUK Dance Connections 4 (Square Chapel, Halifax)                    | Musical Director; composer         |                        | August 2018       |
| <i>Wild Wild Women</i> by Richmond & York (Compass Theatre, London)                           | Keys 2                             |                        | March 2018        |
| <i>Fine and Dandy</i> by Sue Frumin (Arcola Theatre, London, U.K.)                            | Keys                               |                        | February 2018     |
| <i>Buzz</i> by Fat Rascal Theatre (London, U.K./South Korea)                                  | Orchestrator                       |                        | February 2018     |
| <i>Two Petite Pantos</i> by Robert Pierce (Drayton Arms, London, U.K.)                        | Musical Director; keys             |                        | January 2018      |
| <i>Beauty and the Beast</i> by Fat Rascal Theatre (King's Head Theatre)                       | Musical Director; keys             |                        | December 2017     |
| <i>Youth Music Theatre UK Summer Skills</i> (Edinburgh, U.K.)                                 | Musical Director; keys             |                        | August 2017       |
| <i>Alice in Wonderland</i> by The Medieval Banquet (Ivory Docks, London)                      | Musical Director; keys             |                        | June 2017         |
| <i>MAELSTRØM</i> by Youth Music Theatre UK (Aberdeen, U.K.)                                   | Assistant Musical Director         |                        | July to Aug 2016  |
| <i>Fire Burn</i> by Rosanna Mallinson (Brighton Fringe, U.K.)                                 | Musical Director                   |                        | April to May 2016 |
| <i>The Den</i> by Gbemisola Ikumelo (London, U.K.)  | Musical Director                   |                        | Aug to Sep 2015   |
| <i>Or</i> , by Liz Duffy Adams (Boston, U.S.)   | Musical Director; keys & conductor |                        | Mar/Apr 2014      |
| <i>Company</i> by Stephen Sondheim (Boston, U.S.)   | Musical Director; keys & conductor |                        | Jan to Mar 2014   |
| <i>Over the Rainbow</i> (Charity Musical Theatre Showcase) (Boston, U.S.)                     | Musical Director                   |                        | December 2013     |

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|---|------------------------------------|-------------------|
| <i>The Secret Garden</i> by Lucy Simon & Marsha Norman (Boston, U.S.)         | Musical Director; keys & conductor | Sep to Nov 2013   |
| [title of show] by Jeff Bowen & Hunter Bell (Boston, U.S.)                    | Musical Director; piano            | August 2013       |
| <i>A Year with Frog &amp; Toad</i> by Robert & Willie Reale (Boston, U.S.)    | Musical Director; keys             | Jan to Mar 2013   |
| <b>Percussion/Drums:</b>  |                                    |                   |
| Chineke! Orchestra with Classic FM Live (Royal Albert Hall, London, U.K.)     | Percussion                         | September 2021    |
| <i>Death of Ophelia</i> by Stanislaw Wyspianski (Shakespeare's Globe, London) | Percussion                         | July 2019         |
| Chineke! Orchestra with Carl Craig (Royal Albert Hall, London, U.K.)          | Percussion                         | April 2019        |
| STOMP World Tour (Worldwide)  | Cast                               | 2018 - 2019       |
| <i>Tess of the d'Urbervilles</i> by Pippa Cleary (The Other Palace, London)   | Drums & Percussion                 | April 2018        |
| <i>Jabberwocky</i> by Rebecca Applin (The Other Palace, London)               | Drums                              | April 2018        |
| London Shostakovich Orchestra (London, U.K.)                                  | Percussion                         | February 2018     |
| Chineke! Orchestra – BBC Proms 2017 (Royal Albert Hall, London, U.K.)         | Percussion                         | Aug 2017          |
| Bromley Symphony Orchestra (London, U.K.)                                     | Percussion                         | May 2016 onwards  |
| STOMP West End (Ambassador's Theatre, West End, London)                       | Cast                               | Oct 2016 to 2018  |
| Orchestra of the City (London, U.K.)  | Percussion                         | Oct 2016 onwards  |
| The Angel Orchestra (London, U.K.)  | Percussion                         | Oct 2016 onwards  |
| London Film Music Orchestra (London, U.K.)                                    | Percussion & Conductor             | June 2016 onwards |
| London Gay Wind Band (London, U.K.)   | Percussion                         | Apr 2016 onwards  |
| Women of the World Orchestra (Royal Festival Hall, London)                    | Percussion                         | Mar 2016 onwards  |
| London Gay Symphony Orchestra (London, U.K.)                                  | Percussion                         | Nov 2015 onwards  |
| Southbank Centre Javanese Gamelan Ensemble (London, U.K.)                     | Member                             | 2014 - 2016       |
| B.E.A.T.s (a STOMP-inspired group) (Boston, U.S.)                             | Musical Director & composer        | 2011 - 2014       |
| Tufts Symphony Orchestra (Boston, U.S.)                                       | Principal Percussion               | 2011 - 2014       |
| Tufts Javanese Gamelan Ensemble (Boston, U.S.)                                | Member                             | 2011 - 2012       |
| Honey Baby (Boston, U.S.)   | Drums & Keys                       | 2013              |
| <i>Faultlines</i> (EP) by Sam Cantor (Boston, U.S.)                           | Session drummer                    | 2013              |
| Hong Kong Metropolitan Youth Orchestra (Hong Kong)                            | Percussion                         | 2006 - 2007       |
| Hong Kong Chamber Wind Orchestra (Hong Kong)                                  | Percussion                         | 2005 - 2011       |
| Hong Kong Youth Wind Philharmonia (Hong Kong)                                 | Percussion                         | 2001 - 2009       |