

## EDUCATION

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

## RELEVANT WORK EXPERIENCE

<b>Fantastically Great Women Who Changed the World</b> (Kenny Wax Productions/UK Tour)	October 2021 to present
<i>Keys 2/Percussion</i>	
<ul style="list-style-type: none"> <li>Perform with the UK tour company and devise percussion parts.</li> </ul>	
<b>Old Vic 12</b> (Old Vic Theatre, The Cut, London)	June 2020 to June 2021
<i>Composer/Sound Designer</i>	
<ul style="list-style-type: none"> <li>Compose music and design sound for 3 shows across the Old Vic 12 season (postponed due to COVID)</li> </ul>	
<b>Six the Musical</b> (Arts Theatre, West End, London)	April 2019 to Present
<i>Cover MD/Standby Joan</i>	
<ul style="list-style-type: none"> <li>Perform with the West End cast in the London West End theatre.</li> </ul>	
<b>STOMP World Tour</b> (Worldwide)	April to Oct 2018
<i>Performer/Cast-member</i>	
<ul style="list-style-type: none"> <li>Perform with the World Tour company on performance tours.</li> </ul>	
<b>STOMP West End</b> (Ambassador's Theatre, West End, London)	Oct 2016 to Jan 2018
<i>Performer/Cast-member</i>	
<ul style="list-style-type: none"> <li>Perform weekly in the London West End theatre.</li> </ul>	
<b>British Youth Music Theatre UK</b>	Aug 2016 to Present
<i>Musical Director/Composer</i>	
<ul style="list-style-type: none"> <li>Deliver musical theatre summer programmes to young people every summer along with a team of fellow theatre creatives.</li> </ul>	

## AWARDS AND NOMINATIONS

<b>Music &amp; Sound Design</b>	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
<b>Performance &amp; Musicianship</b>	Off West-End Awards – Sound Design: <i>Nine Foot Nine</i> (nominee)	2018/2019
	ABRSM Percussion Grade 8 (Distinction)	2007
	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
<b>Academic</b>	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
	Subject Prize in Music, <i>Chinese International School</i>	2011

## SKILLS

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<b>Music (General)</b>	Percussion, Keys/Piano, Music Production, Sound Engineering and Recording
<b>Music Production &amp; Theatre</b>	QLab, Logic Pro, Sibelius
<b>Languages</b>	Cantonese Chinese (Native), Mandarin Chinese (Fluent)

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## REFERENCES

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<b>Jon Bromwich</b> Executive Producer, <i>British Youth Music Theatre UK</i>	jonbromwich@bymtuk.org
<b>Dr. Paul Lehrman</b> Coordinator, Music Events Technical Staff, <i>Tufts University Music Department</i>	paul.lehrman@tufts.edu
<b>Chris Barnett</b> Composer, <i>represented by Air-Edel</i>	mail@christopherbarnett.com
<b>Ben and Max Ringham</b> Composers/Sound Designers	conspiracyinfo@me.com

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## PRESS

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“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\\_OKqzyv1oqGkeHRLTHfRgmLz482AuW9Semr5cNSMXnvvdA](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_OKqzyv1oqGkeHRLTHfRgmLz482AuW9Semr5cNSMXnvvdA)

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.allthatdazzles.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”

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

<http://www.afridziak.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.”

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★★★★★ **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://markaspen.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/>

"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>

"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://lostintheatreland.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>

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"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.allthatdazzles.co.uk/post/review-the-swell-orange-tree-theatre>

"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://theatrevice.co.uk/2023/07/02/review-the-swell-orange-tree-2023/>

"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->

[%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-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.allthatdazzles.co.uk/post/review-skeleton-crew-donmar-warehouse>

"Yet a more striking play stirs underneath, heard in the soundscape specified by Morisseau 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-morisseau-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://theatreandtonic.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/>

"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/>

"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>

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"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 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.allthatdazzles.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>

"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://alwaystimefortheatre.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>

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"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-amp-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/reviewsPProct-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://keycastletheatrereviews.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-ROUNDAABOUT-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/)

"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/>

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"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.theskinny.co.uk/festivals/edinburgh-fringe/theatre/how-i-learned-to-swim-summerhall>

"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)*

<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.allthatdazzles.co.uk/post/review-communion-bush-theatre>

"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.allthatdazzles.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://alwaystimefortheatre.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/>



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"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."

**Theatre and 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-twyman-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 skips to hepped-up time. Its effect is unsettling and submerges the audience in the frantic rhythms of Kitty's own mental whirl – 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*

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<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-berrecloth-park-theatre-london>

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

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

<https://lostintheatreland.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.allthatdazzles.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://creativereviewsuk.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/>

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"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*

<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/>

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"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*

withinherwords.co.uk/post/if-this-is-normal-presented-by-chatback-theatre?fbclid=IwAR0DyVftaWGL75dZT-5OWY6Z0YRrZO-rhcg12XJrI1G7MLHiv\_O2a82pzQo

"Loud conversation is accompanied by competingly 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/>

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"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>

"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.ayoungentheatre.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://musicaltheatreview.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*

<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.ayoungentheatre.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."

**British Theatre** 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/>

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## ON PERFORMANCE

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"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.allthatdazzles.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/>

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"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*

<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

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## Selected Credits:

<i>My Neighbour Totoro</i> adapted by Tom Morton-Smith (Gillian Lynne Theatre)	Sound Design (Sound Effects and Soundscapes)	Director: Phelim McDermott	March 2024
<i>Escaped Alone &amp; What If It 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 López (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 x Roundabout Summerhall)	Music & Sound Design	Director: Emma Jude Harris	July-August 2024
<i>Skeleton Crew</i> by Dominique Morisseau (Donmar Warehouse)	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)	Composer & Sound Design	Director: Amy Leach	February 2024
<i>Feral Monster</i> by Bethan Marlow (National Theatre of Wales/Wales Tour)	Composer	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 Ronke Adékolúéjọ and Company (Young Vic Theatre)	Musical Director, Composer & Sound Designer	Director: TD Moyo	September 2023
<i>The Real and Imagined History of the Elephant Man</i> by Tom Wright (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)	-		
<i>Unbelievable</i> by Derren Brown, Andrew O'Connor & Andy Nyman (Criterion West End, Mercury Colchester, Palace Theatre Manchester)	Music	Director: Paul Roseby	Aug/Sep 2023
<i>The Swell</i> by Isley Lynn (Orange Tree Theatre, London)	Sound Designer	Directors: Derren Brown, Andrew O'Connor & Andy Nyman	June/Oct 2023
<i>A Playlist for the Revolution</i> (Bush Theatre, London)	-		
<i>For Black Boys Who Have Considered Suicide When the Hue Gets Too Heavy</i> by Ryan Calais Cameron (Apollo Theatre, West End)	Sound Design & Music	Director: Hannah Hauer-King	May/June 2023
<i>Top Girls</i> by Caryl Churchill (Liverpool Everyman, Liverpool)	Music	Director: Emily Ling Williams	March/April 2023
<i>Sound of the Underground</i> by Travis Alabanza and Debbie Hannan (Royal Court)	Sound Design & Music	Directors: Ryan Calais Cameron & Tristan Fynn-Aiduenu	Feb/March 2023
<i>Kerry Jackson</i> by April De Angelis (Dorfman Theatre, National Theatre)	-		
<i>My Neighbour Totoro</i> adapted by Tom Morton-Smith (Barbican Theatre)	Sound Design & Music	Director: Suba Das	January 2023
	Music Associate	Director: Debbie Hannan	Nov/Dec 2022
	Sound Design & Music	Director: Indhu Rubasingham	Nov/Dec 2022
	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> 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>Jineoloji</i> by Nessah Muthy (Old Vic 12)	Sound Design & Music	Director: Milli Bhatia	March 2021
<i>Gobble 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>GOLDFISH</i> by Darius Shu	Feature Film – Music	Director: Darius Shu	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 (Park90, 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</i> · 天人合一 (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
<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
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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 Kisuule & 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 · 天人合一</i> (Royal Victoria Docks)	Dance – Sound Design & Music	Director: Iona Kirk	July 2022
<i>Sonic Phở</i> by Anna Nguyen (Museum of the Home/Albany Deptford)	Audio Drama – Sound Design & Music	<i>Directed by creative team</i>	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 देवी</i> 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 Staight	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)	-	-	-
<i>For Black Boys Who Have Considered Suicide When the Hue Gets Too Heavy</i> by Ryan Calais Cameron (New Diorama Theatre, London)	Theatre – Sound Design & Music	Director: Ned Glasier	October 2021
<i>Anti-metropolis</i> by Tallulah Howarth	Theatre – Sound Design & Music	Director: Tristan Fynn-Aiduenu	October 2021
<i>Summer of Love</i> (Hightide Theatre Company)	-	-	-
<i>Attack of the Wolfdogs</i> by Nigel Barret, Louise Mari and Nicola T. Chang (Unicorn Theatre)	Film – Sound Design & Music	Director: mandla rae	September 2021
<i>Andromeda</i> by Hannah Greenstreet (Camden People's Theatre, London)	Audio Drama – Sound Design	<i>Directed by young company</i>	August 2021
<i>Still Gay As Hell</i> by babirye bukilwa	Audio Tour – Sound Design	<i>Directed by full creative team</i>	July 2021
<i>Black Mermaids</i> by Tanya Loretta Dee	Theatre – Sound Design & Music	Director: Charlotte Vickers	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: Jade Lewis	July 2021
<i>Waiting For an Excuse to Turn</i> by Ava Wong Davies	Audio Drama – Sound Design	Director: Caroline Bryant	July 2021
<i>Mooncake</i> by Nicola T. Chang and Isabella Leung (45 North)	Audio Drama – Sound Design	Director: Tian Brown-Sampson	July 2021
<i>V&amp;V</i> by Misha Pinnington (Omnibus Theatre)	Audio Drama – Sound Design	Director: Mingyu Lin	July 2021
Omnibus Young Company Show (Omnibus Theatre)	Audio Drama – Sound Design	<i>Directed by creative team</i>	July 2021
<i>All the Things</i> by DK Fashola (Arts Ed, London)	Theatre – Sound Design & Music	Director: Misha Pinnington	July 2021
<i>Second Hand Child</i> by Rebecca Solomon (Sheffield Crucible)	Theatre – Sound Design & Music	Director: Saskia Marland	June - July 2021
<i>In Her Strength</i> presented by Vicky Moran and Claire Gilbert (Camden People's Theatre)	Theatre – Sound Design & Music	Director: DK Fashola	May 2021
<i>Macbeth</i> by William Shakespeare (Orange Tree Theatre, London)	Aerial Theatre – Sound Design	Director: Rebecca Solomon	May 2021
<i>Romeo and Juliet</i> by William Shakespeare (Orange Tree Theatre, London)	Theatre – Sound Design & Music	Director: Vicky Moran	March 2021
<i>Fib</i> by Annie Williams	Theatre – Sound Design & Music	Director: Bec Martin	March 2021
<i>Curse of the Crackles</i> by Bea Roberts (Shoreditch Town Hall, London)	Theatre – Sound Design & Music	Director: Bec Martin	March 2021
<i>IRL</i> by Katie Bonna (Royal Academy of Dramatic Art)	Audio Drama – Sound Design	Director: Hannah Hauer-King	February 2021
<i>Chang and Eng and Me (and Me)</i> by Tobi Poster-Su	<i>Sound Associate to Ben Ringham</i>	Director: Ed Stambollouian	February 2021
<i>Deborah</i> by Maud Dromgoole	Film – Sound Design & Music	Director: Pamela Jikiemi	February 2021
<i>LAID</i> by Bernadette Davis (Royal Academy of Dramatic Art)	Film – Sound Design & Music	Director: Tobi Poster-Su	Jan/Feb 2021
<i>Getting Away with Murder</i>	Audio Drama – Sound Design	Director: Bethany Pitts	January 2021
<i>The Emperor's New Clothes (an Unfairytale)</i> by Olivia Mace	Film – Sound Design & Music	Director: Daniel York Loh	January 2021
<i>The Pantologues</i> by Rachel Barnett-Jones	Documentary – Orchestrator	Director: David Wilkinson	Dec 2020/Jan 2021
<i>Behind Closed Doors</i> by 27 Degrees (Harrow Arts Centre)	Audio Drama – Sound Design	Director: Yasmeen Arden	December 2020
<i>MACBETH</i> Drama, Applied Theatre & Education Playtext 2 (Central School of Speech and Drama)	Audio Drama – Sound Design	Director: Jemma Gross	November 2020
	Audio Theatre – Sound & Music	Directors: 27 Degrees	November 2020
	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 About	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 babirye bukilwa	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
<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> 自由闊 (VAULT Festival 2020)	Theatre – Sound Design & Music	Director: Kim Pearce	March 2020
<i>V&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 <i>Promotional Video</i> 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>ANAMERA</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
<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 NoFixdAddress (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
<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 Tiiu 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
<i>#metoo</i> 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
<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
YADA 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
<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>The Swell</i> by Isley Lynn (Orange Tree Theatre, London)	Co-Musical Director		May/June 2023
<i>Ministry of Lesbian Affairs</i> (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	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)	Musical Director	December 2013
<i>The Secret Garden</i> by Lucy Simon & Marsha Norman (Boston)	Musical Director; keys & conductor	Sep to Nov 2013
[ <i>title of show</i> ] 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

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<i>Faultlines (EP)</i> 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

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