

## 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 (3.64 GPA), <i>cum laude</i> : Economics, International Relations, Music	
<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> (UK Tour)	October
<i>Keys 2/Percussion</i>	2021 to
<ul style="list-style-type: none"> <li>Perform with the UK tour company and devise percussion parts.</li> </ul>	Jan 2022
<b>Old Vic 12</b> (Old Vic Theatre, The Cut, London)	June 2020
<i>Composer/Sound Designer</i>	to
<ul style="list-style-type: none"> <li>Compose music and design sound for three shows across the Old Vic 12 season (postponed due to COVID-19)</li> </ul>	June 2021
<b>Six the Musical</b> (Arts Theatre, West End, London)	April
<i>Cover MD/Standby Joan</i>	2019 to
<ul style="list-style-type: none"> <li>Perform with the West End cast in the London West End theatre.</li> </ul>	Present
<b>STOMP World Tour</b> (Worldwide)	April to
<i>Performer/Cast-member</i>	Oct 2018
<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
<i>Performer/Cast-member</i>	to
<ul style="list-style-type: none"> <li>Perform weekly in the London West End theatre.</li> </ul>	Jan 2018
<b>British Youth Music Theatre UK (BYMTUK)</b>	Aug 2016
<i>Musical Director/Composer</i>	to Present
<ul style="list-style-type: none"> <li>Deliver musical theatre summer programmes to youths every summer along with a team of creatives from the UK theatre industry.</li> </ul>	

## AWARDS AND NOMINATIONS

	Evening Standard Future Theatre Fund – Audio Design (Co-Winner)	2021
<b>Composition &amp; Sound Design</b>	Sound Design – <i>Little Baby Jesus</i> (nominee), <i>Off West-End Awards</i>	2019/2020 season
	Sound Design – <i>Finishing the Picture</i> (nominee), <i>Off West-End Awards</i>	2018/2019 season
	Sound Design – <i>Nine Foot Nine</i> (nominee), <i>Off West-End Awards</i>	2018/2019 season
<b>Performance &amp; Musicianship</b>	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
	Elizabeth Verveer Tishler Prize in Music Performance, <i>Tufts University</i>	2012
<b>Academic</b>	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 (16+ years), Keys/Piano (12+ years), Music Production (5+ years), Sound Engineering and Recording (4+ years)
<b>Music Production &amp; Theatre</b>	QLab, Logic Pro, Pro-Tools, Final Cut Pro, Audacity, 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\\_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/>

"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/>

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"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 – unforgettingly 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>

"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*

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

"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/>

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"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/theatre-review-squad-goals.html?m=1>

"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*

<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/>

"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*

[withinherwords.co.uk/post/if-this-is-normal-presented-by-chatback-theatre?fbclid=IwAR0DyVftaWGL75dZT-5OWY6Z0YRrzO-rheg12XJr11G7MLHiv\\_O2a82pzQo](http://withinherwords.co.uk/post/if-this-is-normal-presented-by-chatback-theatre?fbclid=IwAR0DyVftaWGL75dZT-5OWY6Z0YRrzO-rheg12XJr11G7MLHiv_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/>

"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*

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

"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.ayoungerttheatre.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/>

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"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?spref=tw>

"Nicola Chang (provides) the scarily authentic soundtrack of angry townfolk 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.ayoungerteaatre.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."

★★★★½ **Theatre Reviewer Blog** on *Poisoned Polluted*

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

"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>

"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>

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“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)

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

★★★ **ThisWeek Culture** on *Algorithms*

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

“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/>

“The fusion of American and Indian cultures is imprinted on Robbie Butler's projection and 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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# CREDITS

## Selected Credits:

<i>Ministry of Lesbian Affairs</i> by Iman Qureshi (Main House, Soho Theatre)	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)	Theatre – Sound Design & Music	Directors: Ryan Calais Cameron & Tristan Fynn-Aiduenu	March /April 2022
<i>Macbeth</i> (Quarry Theatre, Leeds Playhouse)	Theatre – Sound Design & Music	Director: Amy Leach	Feb/March 2022
<i>All Mirth and No Matter</i> (Royal Shakespeare Company, Stratford-upon-Avon)	Theatre – Sound Design & Music	Director: Aaron Parsons	July 2021
<i>Dziady/Forefather's Eve</i> by Adam Mickiewicz (Almeida Theatre)	Theatre – Sound Design & Music	Director: Nastazja Domaradzka	May 2021
<i>Fake Melania</i> by Poppy Corbett (Old Vic 12)	Theatre – Sound Design & Music	Director: Hannah Joss	April 2021
<i>Jineoloji</i> by Nessah Muthy (Old Vic 12)	Theatre – Sound Design & Music	Director: Milli Bhatia	March 2021
<i>Gobble Gobble Gobble Gobble Goblin</i> by Tim Foley (Old Vic 12)	Theatre – Sound Design & Music	Director: Maddy Moore	March 2021
<i>Miss Julie</i> adapted by Amy Ng (Chester Storyhouse, Chester)	Theatre – Sound Design & Music	Director: Dadiow Lin	Jan/Feb 2020
<i>Funeral Flowers</i> by Emma Dennis-Edwards (Hackney Empire/Roundhouse Camden, London)	Theatre – Sound Design & Music	Director: Jessica Edwards	January 2020
<i>Wild Goose Dreams</i> by Hansol Jung (The Ustinov, Theatre Royal Bath)	Theatre – Sound Design & Music	Director: Michael Boyd	Oct/Nov 2019
<i>Little Baby Jesus</i> by Arinzé Kene (JMK Award/Orange Tree Theatre, London)	Theatre – Sound Design & Music	Director: Tristan Fynn-Aiduenu	October 2019
<i>The Ice Cream Boys</i> by Gail Luow (Jermyn Street Theatre, London)	Theatre – 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)	Theatre – Sound Design & Music	Director: Michael Boyd	Aug/Sep 2019
<i>Algorithms</i> by Sadie Clark (Soho Theatre, London/Pleasance Edinburgh Fringe)	Theatre – Sound Design & Music	Director: Maddy Moore	July 2019
<i>Death of Ophelia</i> by Stanislaw Wyspianski (Shakespeare's Globe, London)	Theatre – Music & Performance	Director: Nastazja Domaradzka	July 2019
<i>Summer Rolls</i> by Tuyen Do (Park Theatre, London; Bristol Old Vic)	Theatre – Sound Design & Music	Director: Kristine Landon-Smith	June 2019
<i>White Pearl</i> by Anchuli Felicia King (Jerwood Main Theatre, Royal Court)	Theatre – Sound Design & Music	Director: Nana Dakin	June 2019
<i>The Tempest</i> by William Shakespeare (Orange Tree Theatre, London)	Theatre – Sound Design & Music	Director: Imogen Bond	April/May 2019

## Other Credits:

<i>Baked Beans</i> by Sid Sagar	Film – Sound Design & Music	Director: Matt Ayleigh	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> by Hannah Kumari	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-Aiduen	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)	Theatre – Sound Design & Music	<i>Directed by creative team</i>	July 2021
<i>All the Things</i> by DK Fashola (Arts Educational Schools, 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
<i>SUBURBS</i> Drama, Applied Theatre & Education Playtext 1 (Central School of Speech and Drama)	Audio Theatre – Sound & Music	Directors: 27 Degrees	November 2020
	Theatre – Sound Design & Music	Director: Anna Himali-Howard	November 2020
	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 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 Educational Schools, Chiswick)	Theatre – Sound Design & Music	Director: Tom Wright	September 2020
<i>Sirens</i> by Tom Wright (Arts Educational Schools, Chiswick)	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)	Immersive 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 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</i> by David Wilkinson	Documentary – Music Assistant	-	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 Educational Schools Film Programme)	Film – Music	Director: Pamela Jikiemi	May 2019
<i>You Wouldn't Adam and Eve It</i> by Lauren Rutherford (Arts Educational Schools 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
MAELSTRØM – 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
UNITY (Michael Jackson Tribute Album) 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>Fantastically Great Women Who Changed the World</i> (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
<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

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Hong Kong Youth Wind Philharmonia (Hong Kong)

Percussion

2001 - 2009

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