

# Luna Simpson

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## SCHOLARSHIP

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### Sennheiser Scholarship/Sponsorship

March 2024

I won the LIPA scholarship from Sennheiser, only available to 1st year Sound Technology students at Liverpool Institute of Performing Arts (LIPA). The process involved a number of interviews with Tim Sherrat (Sennheiser Strategy Manager) and Ben Harrison (Theatre Sound Designer); a practical, live sound team-working exercise; and an individual creative engineering project that encouraged the use of new and emerging technologies within the sound industry. [Sennheiser press release](#).

## CURRENT STUDIO PROJECTS

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### Currently recording and/or mixing for Music undergraduate students in the LIPA studios w/SSL, Audient and Neve desks on Pro Tools:

Eve & the Night Owls - Recording/Mixing/Producing  
Pevova - Recording/Mixing/Producing  
Maggie Mae - Producing/Recording/Mixing  
Eli Yim - Recording/Mixing/Producing/Mastering  
Jer Bear - Recording/Mixing  
Ugly Jumper - Recording  
Catherine Fornæss - Mixing  
Shooting Silver - Recording  
Milhouse - Recording/Mixing

Sofía Hidalgo - Classical Recording/Mixing  
Dead Distance - Recording/Mixing  
Alice Jacobsen - Recording/Mastering  
Dolly Thorne - Recording  
Mariona Aguilera - Recording  
Jack Mitchell and Alba FM - Mixing/Mastering  
Louis Jayy/OH ETNA - Recording  
Vera - Recording  
Broadsheet Speak - Recording

A playlist of my released work can be found on [Spotify](#) or [Tidal](#).

## WORK EXPERIENCE

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### Pevova (formerly Aimee & the Parade), UK

Jan 2024 - Ongoing

- *Recording Engineer*  
Nov 2025 - Jan 2026: 2 Songs on their upcoming EP, One is currently released on an exclusive tour CD supporting Sir Chloe.
- *FOH Engineer:*  
Between September 2024-October 2025: Future Yard Birkenhead, organised by Future Yard; The Waiting Room, London, YES Pink Room and YES Basement, Manchester, organised by Communion One; and The Jacaranda, Liverpool, organised by SJM Concerts

### Phil Wright at the Royal Albert Hall and The Philharmonic Hall Liverpool, UK

Oct & Nov 2025

- *Assisting & Shadowing*

I spent two days shadowing Phil, one day with him as system engineer for **Nicole Shirzinger** and then as front of house engineer for **Classic Fm's 25th Anniversary live performance** and **Love Actually On Tour**. This broadened my understanding of the responsibilities of engineers in gigs of this scale and format as well as expanding on my knowledge of mixing and system tuning/preparation.

### Phil Wright at Sonosphere Studio, Tileyard London, UK

October 2025

- *Assisting & Shadowing*

I spent two days shadowing Phil for the Atmos content for **Christmas at Kew Gardens**. I gained detailed insights into both how Atmos mixes take form and the unique challenges/benefits that this presents, also how studio based production can be prepared for a live environment. I also experienced working alongside the lighting designer who was inputting to the mix in the recording studio.

### Recording Engineer/ Co Producer for Eve O'Riordan at Kempston St Studios, UK

September 2025

- *Recording Engineer*

My first major session at a commercial studio outside of LIPA which gave me exceptional hands-on experience with their API 2448 II Console as well as their extensive mic/instrument collection meaning that culminated in a highly satisfactory result for the client.

### Grammy Winning Recording And Mixing Engineer Jonathan Allen, UK

June 2023 & June 2024

- *Assisting & Shadowing*

Shadowed and assisted Jonathan Allen in his personal "Olliewood" mix room and studio in order to experience a new genre of mixing (classical) as well as get exclusive insight to his mixing methods and style which helped inspire the way I approach my mixes and recordings. I assisted on the edit for tracks by artists Alexandra Whittingham (208k on Spotify) and Jess Gillam (333k on Spotify).

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## WORK EXPERIENCE (cont)

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### Sound of Music Ltd for Wavelength Connect Ltd, UK

June 2024 & June 2025

- *A2 & Live Recording Engineer*

I was the A2 tech for a 3-day corporate event run by Wavelength, with equipment provided by Sound Of Music, in charge of the second event space for FOH. I was responsible for recording all speeches, Q&A's, and seminars across both spaces, and did the Rig/DeRig with the sound team. Speakers in my space included: Alastair Campbell, co-host of The Rest is Politics podcast; Julie Bentley, CEO, Samaritans; Leann Hearn, CEO, Livv Housing; and Geoff McDonald, former VP HR, Unilever.

### The Drawing Room Chesham, UK

2017 - 2023

The Drawing Room prides itself on being 'home to emerging stars'. Artists must play only their own music compositions.

- *Lead Audio Engineer*

July 2021 – September 2023

As the Lead Audio Engineer for over three years, I helped elevate the venue's sound and visual potential to levels previously not seen by introducing new and reusing existing equipment. I was in charge of putting on the performance and delivering to the artists' needs, always behind the mixing desk but often manning multiple cameras and switches at once as well as improvising and adapting technical solutions to each performer.

- *Trainee Audio Engineer*

August 2017 - June 2021

#### Artists include:

Jack Garret (432,700 on Spotify)  
GeeJay (406,600 on Spotify)  
The Korgis (277,700 on Spotify)  
Night Flight (46,000 on Spotify)

Willie J Healey (122,000 on Spotify and supported Florence and the Machine's 2022/23 UK tour)  
Billy Wattman (28,400 on Spotify)  
The Kings Parade (16,500 on Spotify)

## STUDENT SOUND EXPERIENCE, LIPA, UK

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### 2ube Extra Festival, UK

May/June 2025 & 2026

- *FOH Engineer*

I was FOH for four bands at their request for LIPA's end of year major festival in the Paul McCartney Auditorium which saw me mixing a wide range of genres between four bands on a Digico Q225 with a D&B XSL and GSL based system. It was foundational in my experience mixing in both larger scale venues with high end D&B equipment as well how to deal with each unique band presented.

### Filter Theatre's Flesh:Code, UK

June 2025

- *Sound No1*

I was Sound No1 on a devised piece of theater named "Flesh:Code" sound designed by Keiran Lucas performed in LIPA's George Harrison Workshop Theatre utilizing a Digico SD12T mixing console with a D&B T and B series based system with midi integrated Qlab and Ableton for playback with Sennheiser G4 wireless RF mics. This taught me the complexities of working in devised theatre as well in a non-conventional sound design style that included live foley and loop creation.

### The 2ube

Sept 2024 - June 2025

Lead sound engineer for the A-team on the weekly Friday 2ube live sessions at LIPA students union

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## EDUCATION

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### Liverpool Institute Of Performing Arts

*BA (Hons) Sound Technology*

September 2023 - May 2026

*Liverpool UK*

### Claire's Court Sixth Form

*A-Levels: Music Technology, Drama, Media Studies*

September 2021 - July 2023

*Maidenhead UK*

### Thorpe House School

*GCSEs: English Literature, English Language, Maths, Music, Theatre Studies, Computer Science, DT, Geography*

September 2015 - July 2021

*Gerrards Cross UK*

## SKILLS, CERTIFICATIONS, & OTHER INFORMATION

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- **Skills:**

**Studio Experience:** SSL, API, Neve and Audient

Consoles + Avid S Control Surfaces.

Experience with Analogue outboard gear as well as with their digital plugin counterparts from hundreds of manufacturers.

Experience using microphones/equipment from Neumann, Sennheiser, Sony, Royer, AEA, AKG, DPA, Beyerdynamic, Josephson, Earthworks, Coles, Shure and many more.

Experience with Pro Tools, Logic Pro, and Reaper.

**Live Experience:** Allen & Heath, Yamaha, Digico and Midas mixing consoles as well as Neom + Qsys DSP Processors & d&b audio systems (Array Calc, R1 + Amp Interfacing).

**Able to read sheet music** (all common clefs).

- **Certifications:**

Flute - ABRSM Grade 5

Sennheiser Scholarship

- **Full, Clean driving license**

## REFERENCE

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### Richard Elkington, The Drawing Room

“Luna has been an incredible asset to The Drawing Room team since she joined us as a 12-year-old. Even at such a young age, she displayed a remarkable enthusiasm and tech-savviness that was truly impressive. Being involved in Live production, Luna quickly became adept at fixing problems and identifying issues through a process of elimination and instinct.

Over the years, Luna has produced several shows, showcasing her talent and dedication. What made her journey even more remarkable was her willingness to learn and teach others. It is often said that you never truly understand something until you can teach it to someone who can teach someone else, and Luna exemplified this. She not only mastered her craft but also took the time to pass on her knowledge to others, allowing them to grow and develop their own skills.

As a fourth generation of engineers at The Drawing Room, Luna has upheld the standard of sound in multiple environments, both indoors and outdoors. Her expertise in producing live streams with multiple cameras with Live editing, has left a lasting impact. The evidence of her exceptional work can still be seen online, and it speaks volumes about her talent and professionalism.

Luna's reputation for delivering high-quality sound is well-known among our clientele and the artists themselves. Such as the respect and esteem in which she is held, She has formed strong friendships with many of the artists she has worked with, to the point where they specifically request her to handle their sound whenever possible. Luna's dedication and ability to adapt to different logistical challenges have made her an invaluable member of our team.

In conclusion, Luna's contributions to our organisation have been nothing short of outstanding. Her technical skills, passion for her work, and ability to teach and inspire others make her a truly exceptional individual. We are grateful to have her as part of our team, and we look forward to witnessing her continued growth and success in the future.”