

PRESSKIT

LIAM PHAN



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BIOGRAPHY



Swiss composer, multi-instrumentalist, and producer, Liam Phan got his start in the music world through his soundtrack projects and piano compositions. His creative approach resonates with styles he has been influenced by since childhood, such as classical, neoclassical, jazz, and electronic.

Always open to a wide range of sounds allowed by analog and digital instruments, Liam explores harmonies and rhythms in the service of films and commercials. What If in 2021 became his first film project, followed by Paloma and Watchers. These films have a very personal and intimate feel to them and teach him the power of minimalism in music.

Born on 17th January 2000, Liam started playing the piano at the age of 7 after being moved by the film August Rush. He first began with classical repertoires such as Chopin, Beethoven, and Rachmaninoff, and deviated from this path once he reached college. He composed his first soundtracks at the age of 14, using advertisements as raw material. Jazz and the art of improvisation were taught to him shortly afterward at school by Moncef Genoud, a renowned pianist and composer. He also discovered the beauty of stringed instruments during courses at the Geneva Conservatory for his high school diploma.

Liam's debut solo album, "Entropy," is set to release on November 20, 2023. This neoclassical masterpiece showcases his captivating compositions, inviting listeners to embark on a profound and introspective musical journey.

liamphan.com

FILM MUSIC

 SHOWREEL

Image and sound create infinite possibilities
and unique experiences



WHAT IF (2020)

The first project involving a soundtrack for a film of more than 25 minutes, *What If*, directed by Loïc Viatte, is a film about obsessive-compulsive disorders. This short film has won a series of international awards as well as several nominations including 3 for best soundtrack.

We follow the character of Eloise, who suffers from this condition, through her daily life, as well as through medical appointments to try to understand the origins and triggers. When Loïc contacted me for this project, I immediately felt the potential of the script, intimate and very realistic, even documentary in the way the main character was written and thought, while allowing the use of a fictional staging to make the story interesting.

The basic idea was to incorporate music only in the scenes where Eloise met her alter ego to support the almost mystical and divine side of her presence in her daily gestures, a personified trouble whispering orders to her victim. Several other versions continued to be proposed in other scenes to fluidify the narrative. *Dimlight* and *What If* were composed as main themes, followed by *Opening* and *Ending* as opening and closing compositions. A progression emerges in the choice of instruments used in these compositions, the solo piano for the beginning and end of the film, and *Dimlight* as a piece using this instrument as an orchestra. *What If* is the climax of the soundtrack, where the viewer gra-

dually loses the tension and enjoys the release of the character. However, the end of the piece leaves no definitive answer to the narrative arc, parallel to the film scene. *Recurrence* is the theme that depicts the most symbolic scene of the obsessive-compulsive disorder and *Vanish* the eventuality of a suicide to free the protagonist from this ordeal.

What If is a first project that has brought a lot to the table, both humanly and technically, with the need to learn about many tools for synchronization and also with the work of providing several versions and reworking the timing of scenes. A short film that also gave a musical direction and style to its composer.

Mixed and Mastered by Raphaël Herzig



STELLA
GIULIANI

DONATIENNE
A M A N N

MARCO F.
LONGO

REMY
BOILEAU



WHAT IF



UN FILM DE LOIC VIATTE

WAVEM PRÉSENTE · AVEC LE SOUTIEN DE SAE INSTITUTE GENÈVE · UN FILM DE LOIC VIATTE

RÉALISÉ PAR LOIC VIATTE IMAGE DE ALEJANDRO NUÑEZ MUSIQUE DE LIAM PHAN SCÉNARIO PAR LOIC VIATTE ASSISTANT REAL. FLAVIO BATTAGLINI & CONSTANTIN HEHRMANN
DIRECTION ARTISTIQUE QUENTIN BLUIN ASSISTANT CAMÉRA GUILLAUME EPARS CHEF ELECTRO ELIOT LUCAS CHEF MACHINO TRAVIS GORDON CHEF OPÉRATEUR SON JONATHAN WILLAR
BOOM OP TOM HUBER SCRIPTE NICOLAS SEGHEL REVISSEUR GÉNÉRAL MATTHEU MANCA REVISSEURS LUCAS ARAUJO · YARYNA RYTYSAR · FLAVIO MENDES MAKEUP ARTIST NIÉMÉ BASANSON
SOUND DESIGN SARAH BRITSCH MAKEUP-OF SABRINA JOYE PHOTOGRAPHE THOMAS BRITSCH COUSINE CAMILLE SCHONENBERGER · JE MANGE CHEZ CHAN



09.01.2022



PALOMA (2021)

A short film directed by Loïc Viatte after *What If*, *Paloma* is a much more emotionally charged story. Grief and family are the main themes of this story, but especially the lost relationship between an older brother and his sister. This brotherly grief is experienced while the main character, Noah (inspired by Noah and the Dove) is still in a critical phase of his youth and has to come to terms with the sudden departure of his sister.

As death is often only approached through the prism of the parents, *Paloma* is a film that takes another point of view and deals with a subject that is often taboo in cinema.

Loic Viatte contacted me shortly after *What If*, having won several awards and nominations in festivals, to work with me on the music for *Paloma*. From this mutual trust, we immediately felt the importance of giving an important motive to the Noah-Paloma relationship through the orchestra and the piano, to make this story universal and to help people to mourn and accept not knowing what to feel.

As the film has a sequence shot at the beginning, and a very symbolic ending, I was able to explore the composition of the main theme from two angles, the first keeping the joyful and innocent aspect of their lives, and at the end of the film, a much more nuanced theme, reflecting the emotional trials that Noah had to face and accept. *Instinct* and *Soar*

were composed by symmetry and were the first to really set the tone of the film. The following scenes, such as Noah's writing moment or his phone call to his little sister, came soon after and sparingly reused the main theme while re-tagging the scenes. *Near* and *Apart* are the equivalent of fractured moments, moments where the character is out of touch with reality and mentally retreats into the past, scattered pieces of his memory that want to regain the upper hand to unconsciously protect Noah from the loss of Paloma. It is also during these stages that the character becomes aware of the guilt of being alive without her. *Charcoal* is the most energetic track in the film, capturing Noah's physical need to unburden himself of these emotions and his sadness, going through this pivotal stage of anger in the progression of grief. This track uses a heavy, two-note repetitive pattern to convey the emotional heaviness Noah is experiencing in the scene. It is also one of the only tracks to use analogue percussion, very present in the bass to elevate the scene where Noah is struggling to cut the log.

Paloma is a cinematic experience and a story created to address young people who may have similar experiences or who may have them in the future.

Mixed and Mastered by Raphaël Herzig



Victor
Lafrej

Anna
Illieva

Maria
Fitzi

Thierry
Piguet

Paloma

un film de Loïc Viatte

MAVIEW PRÉSENTE

UNE CO-PRODUCTION MAVIEW - 123NEXTGENERATION - SAE INSTITUTE - TGFILMS UN FILM DE LOÏC VIATTE
VICTOR LAFREJ - ANNA ILIEVA - MARIA FITZI - THIERRY PIGUET
IMAGE TAGEUT - GUIRCHARDSON - JONATHAN KILLARD - CO-CRÉATION ANARA VEELAS - SUSYANA - ELAVIO BATTAGLINI

SAE
INSTITUTE

W

BIENTÔT DISPONIBLE

123
Next
Generation

TG

WATCHERS (2022)

Emerging from a collaboration between students at Artfx and composer Liam Phan, *Watchers* is a dramatic narrative marked by strong visuals, showing a dystopian future where part of the population has become extinct, leaving floating, inanimate beings above cities around the world. Without knowing the origins of this phenomenon, the people still alive have become accustomed to this state, seeing their loved ones still present around them. Tom and his daughter Lily suffer from the disappearance of his wife Laura and from the state that the population has named: a Watcher.

Directed by a small team of students for their Master's work, Henri Palumbo entrusted me the project for the composition of the soundtrack. Both epic and tragic, the music had to retranscribe a general dramatic state of the population of the planet, while remaining synchronized to the scenic trigger. From mourning to drama, from hope to danger, the soundtrack uses a huge palette between symphonic orchestra families and analog percussion as well as modified recordings in post-production.

The main theme was immediately conceived to mark the dystopian aspect of the civilization of the future and played on the piano and taken up by smaller motifs by the rest of the or-

chestra. *Watchers* being a very short project, the music had to set the mood as quickly as possible and give the themes and emotions of the characters.

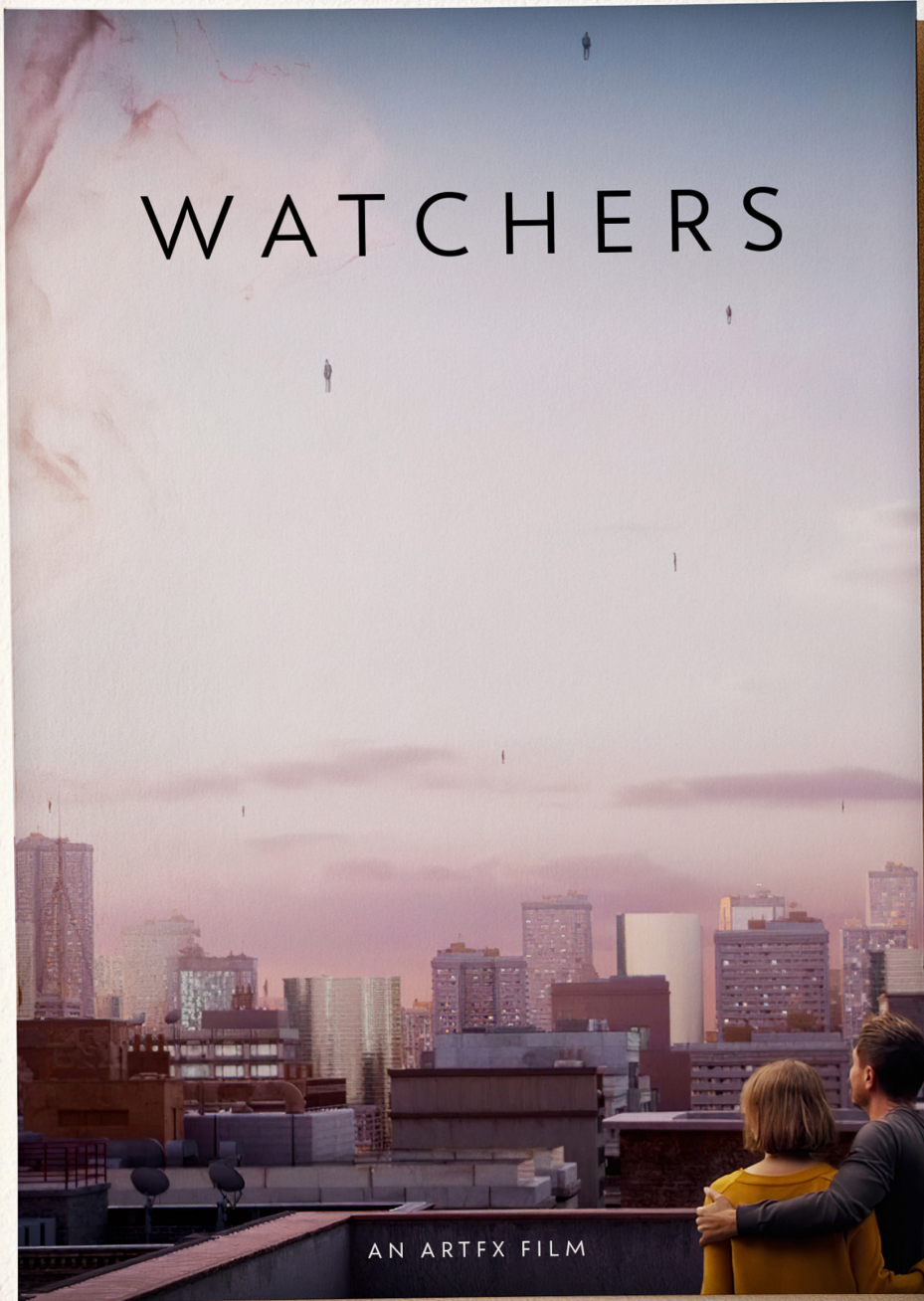
Beginning the soundtrack with a very heavy and mysterious composition, *Spectre* installs the viewer into a still unknown story. *Lifeless* is the first shocking moment of the film, showing for the first time these floating beings. *Watchers* brings together the epic and dramatic set of the following scenes, ending with a tutti of the themes proposed before and a full palette of instruments mixed between acoustic and analog. *Mass* is the coda, of a freer nature as it doesn't need synchronization, completes the atmosphere and the theme of the funeral mass of the *Watchers* all gone.

Mixed and Mastered by Raphaël Herzig



WATCHERS

AN ARTFX FILM



FIREMEN (2023)

“Firemen” is a gripping film set at the end of the Gulf War in 1991. George, an oil field firefighter, finds himself in a high-stakes situation where 700 burning oil wells need to be extinguished. As he works in the scorching heat of the fires, a sudden turn of events leaves his teammates trapped behind a deadly wall of flames. George must risk his own life to save them, showcasing the bravery and selflessness of firefighters in the face of extreme danger. The movie blends intense action sequences with emotional depth, offering a tribute to the real-life heroes who sacrifice everything to protect others.

With adrenaline-fueled scenes and a compelling narrative, “Firemen” captures the essence of heroism and resilience. It explores the themes of duty, camaraderie, and the human spirit under pressure. Through George’s harrowing journey, audiences will witness the physical and emotional challenges faced by firefighters in extraordinary circumstances. Brace yourself for an unforgettable cinematic experience that sheds light on the sacrifices made by these courageous individuals in the line of duty.

The soundtrack for “Firemen,” composed by Liam Phan, is a captivating blend of orchestral music, heavy percussions, and innovative sound design. Liam expertly combines taikos, analog modular hand-programmed percussions, and synths to create a powerful and immersive auditory experience. The compositions feature impactful moments with big swells from synths,

adding depth and intensity. Liam’s skillful use of modular synths creates atmospheric layers, enhancing the overall cinematic quality of the music. Techniques such as *col legno* and staccato accents with the strings build tension and heighten the emotional impact, while a recurring ticking sound recorded from a watch symbolizes the time-sensitive nature of the story.

The main goal of Liam’s score is to personify the Geyser of Oil, initially portraying it as something scary and unknown from a distance. Slowed-down brass sections create an eerie and foreboding atmosphere, gradually transitioning into continuous pitching ascent and descent with chromatic motives to evoke increasing danger and fear.

The score incorporates dissonance and an atonal style of writing, intensifying the unsettling nature of the music. Furthermore, Liam seamlessly integrates the music with sound effects and environmental sounds, blurring the boundaries between music and sound design. This approach enhances the realism and intensity of the film, immersing the audience in the world of the firefighters.

Liam Phan’s innovative soundtrack for “Firemen” transforms the score into a rich and multi-dimensional sonic experience. With its captivating orchestral arrangements, powerful percussions, and seamless sound design integration, the music amplifies the emotional and visual storytelling, providing a truly immersive cinematic journey for the audience.

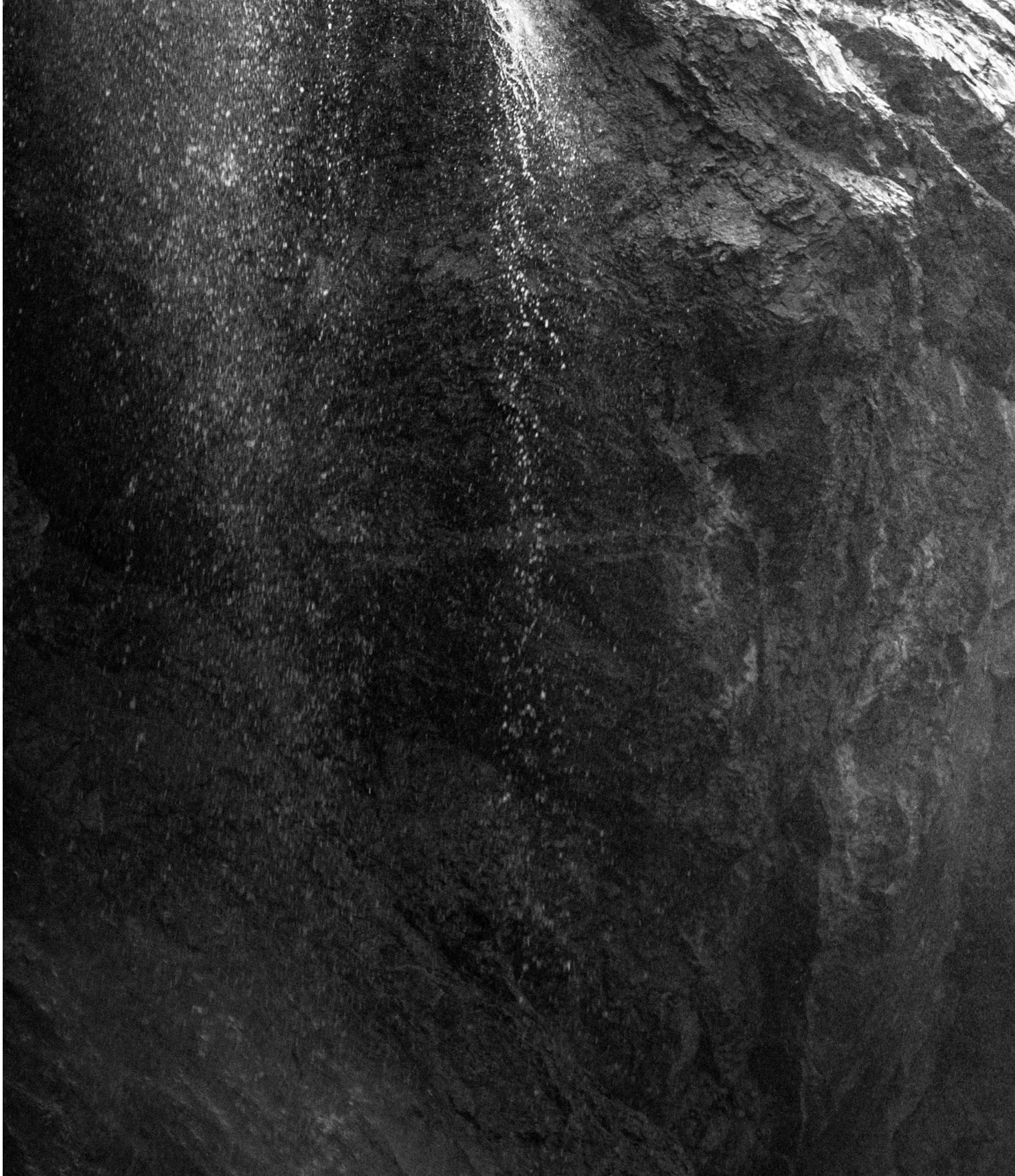
Mixed and Mastered by Raphaël Herzig



AN ARTFX FILM

FIREMEN

MUSIC BY LIAM PHAN



SINGLES



KERNEL


2022

Kernel is the first single composed by Liam Phan. Initially conceived as a piano only piece, Kernel gradually became a mixture of several different styles, taking classical and neo-classical as its basic genre, and then moving towards a more energetic and electronic piece, seeking to make the auditory experience close to soundtracks composed for movie or series introductions. This single was thought from the start to be created with a video clip, presenting its artist as ambivalent in his compositional style and also open to experimentation in music.

Kernel is also in computer science the kernel of an operating system, from Ker in mathematics. Also used in biology, Kernel is a single that symbolises the essence and starting point for its composer.

Always passionate about mathematics and computers, Liam Phan often uses digital methods and modular instruments to mix and shape sound while retaining the essence of his first instrument, the piano. This question of balance is at the core of his mind and continues to fuel his thinking in his compositions for both personal and soundtrack projects.

The visual of the cover reflects this artistic direction in two ways: the Quartz being a stone often found in Switzerland, the composer's country of origin, and also reflecting the surrounding environment. A stone that reminds us of the composer's need to seek inspiration for his own style from all around him.



Filmed in the city of Geneva in Switzerland, the official clip presents the piano, a fetish instrument and source of compositions for its composer, as well as the need to experiment with visuals around the instrument, reminiscent of the refractions and reflections of the Quartz in its staging.

Production and Editing by Liam Phan

Cinematography and Art Cover by Liam Phan

Mixed and Mastered by Martyn Heyne at Lichte Studio, Berlin



NEAR (PIANO REWORK)

2023

“Near (Piano Rework)” is a captivating composition that marks Liam Phan’s entry into the neoclassical genre with a serious and profound approach. Released in January 2023, this rendition showcases Liam Phan’s talent as both composer and producer, exemplifying the artist’s commitment to exploring new musical territories.

With “Near (Piano Rework),” Liam Phan delves into the neoclassical realm, infusing the composition with a sense of depth and introspection. The piano takes center stage as the main instrument, evoking a nostalgic and emotive atmosphere. Liam Phan’s mastery of the neoclassical style is evident, as delicate melodies intertwine with subtle harmonies, creating an enchanting sonic landscape.

The release of “Near (Piano Rework)” has been met with critical acclaim, further solidifying Liam Phan’s foray into the neoclassical genre. The composition’s evocative and thought-provoking nature resonates with audiences, drawing them into a world of contemplation and reflection.

This single serves as a testament to Liam Phan’s versatility and artistic exploration, showcasing the artist’s ability to transcend boundaries and embrace new musical horizons. As Liam Phan opens the door to the neoclassical genre in a more serious manner, listeners are invited to embark on a captivating and introspective musical journey.

Production and Editing by Liam Phan

Cinematography and Art Cover by Liam Phan

Mixed and Mastered by Martyn Heyne at Lichte Studio, Berlin





INERTIA

2023

Introducing “Inertia,” the lead single from Liam Phan’s highly anticipated upcoming album, “Entropy” set for release on November 20, 2023. With this captivating composition, Liam Phan showcases their prowess as a composer and producer, offering a contemporary neo-classical experience that evokes deep emotions.

“Inertia” skillfully blends piano and strings, creating a mesmerizing sonic landscape that reverberates with profound intensity. Drawing inspiration from acclaimed artists like Max Richter and Jóhann Jóhannsson, Liam Phan’s composition resonates with a contemporary flair, pushing the boundaries of the neoclassical genre.

The track has garnered support from prominent blogs and journalists, who have lauded Liam Phan’s artistic vision and the emotional depth of “Inertia.” The mastering of the single was entrusted to Lichte Studio, known for their work with esteemed artists such as Nils Frahm and Ólafur Arnalds, further enhancing the sonic richness and precision of the composition.

To build anticipation for the album release, clips of “Inertia” will be shared on various social networks, providing glimpses into the immersive musical world Liam Phan has crafted. By leveraging the power of social media, Liam aims to connect with a broader audience and engage contemporary music lovers who appreciate innovative and evocative compositions.



Liam Phan’s neoclassical work has already achieved success through its inclusion in editorial playlists, captivating listeners with its unique blend of emotive melodies and contemporary stylings. With the release of “Inertia” and the forthcoming album “Entropy,” Liam Phan aspires to reach even greater heights, captivating the hearts and minds of music enthusiasts seeking fresh and compelling contemporary compositions.

Production and Editing by Liam Phan

Cinematography and Art Cover by Liam Phan

Mixed by Raphaël Herzig

Mastered by Martyn Heyne at Lichte Studio, Berlin



ALBUMS

Portals into the artist's mind



ENTROPY

2023

Entropy is a concept that describes the tendency of things to become more random or disordered over time. It is a natural property of the universe, and many physical processes follow this trend. For example, if you leave an ice cube in a warm room, it will eventually melt and spread out, increasing the entropy because the water molecules become more randomly distributed. It can also be seen as a measure of the amount of information or uncertainty in a system. When something is more ordered, like a simple pattern, it contains less information because it is predictable. On the other hand, when something is more disordered, like a complex pattern or random noise, it contains more information because it is less predictable.

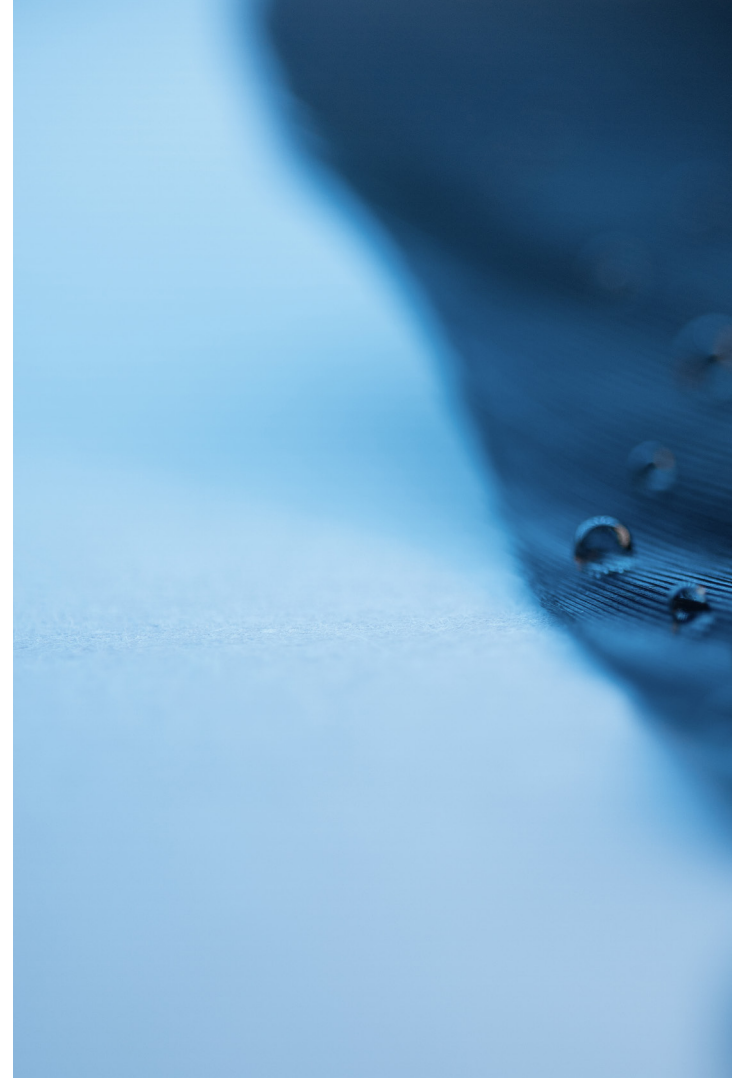
Within the ethereal realm of "Entropy," Liam Phan unveils a captivating musical odyssey that transcends conventional boundaries. This enigmatic album delves into the depths of existence, exploring the delicate balance between chaos and order, creation and decay.

ENTROPY

$$S = -\text{Tr}(\rho \log_2(\rho))$$

Through a masterful fusion of piano and atmospheric elements, Liam Phan crafts a sonic tapestry that invites listeners on an introspective journey. Each composition within "Entropy" serves as an intricate thread, weaving together emotions, thoughts, and contemplation, evoking a profound sense of wonder and reflection.

As the album unfolds, the listener is immersed in a universe where melodies and harmonies dance in harmonious disarray. The title track, "Entropy," serves as the pulsating heart of the album, an ethereal embodiment of the concept itself. Here, soaring melodies intermingle with intricate harmonies, evoking a sense of both turbulence and serenity.



Traversing the sonic landscape of "Entropy," the listener encounters tracks such as "Inertia," a mesmerizing opener that gently guides them into the labyrinth of emotions that lie ahead. Delicate piano notes intertwine with subtle electronic elements in "Particles," mirroring the intricate dance of unseen forces. The haunting beauty of "Decay" unfolds, revealing the melancholic allure that emerges from the process of transformation. "Pale" emerges as a tender and introspective composition, enveloping the listener in a delicate embrace of vulnerability and contemplation.

Time becomes an abstract concept in "Grains," where cascading piano notes and atmospheric layers evoke the fleeting nature of existence. And within the album's depths, the piano versions of "Inertia" and "Decay" offer stripped-down renditions, baring the raw essence of emotion and introspection.

Production and Editing by Liam Phan

Cinematography and Art Cover by Liam Phan

Mixed by Raphaël Herzig

Mastered by Martyn Heyne at Lichte Studio, Berlin



THANK YOU

🔗 ALL PLATFORMS

