

PRESSKIT

LIAM PHAN



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

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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.
L O N G O

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 PHAM 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 SEHIEL 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
Illiéva

Maria
Fitzi

Thierry
Piguet

Paloma

un film de Loïc Viatte

MAVIEU PRÉSENTE

UNE CO-PRODUCTION MAVIEU - 123NEXTGENERATION - SAE INSTITUTE - TGFILMS UN FILM DE LOÏC VIATTE
VICTOR LAFREJ - ANNA ILIÉVA - MARIA FITZI - THIERRY PIGUET
IMAGE TAGEUT - GUIRCHARDSON - JONATHAN KILLARD - CO-CRÉATION ANARA VEILLAS - 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.

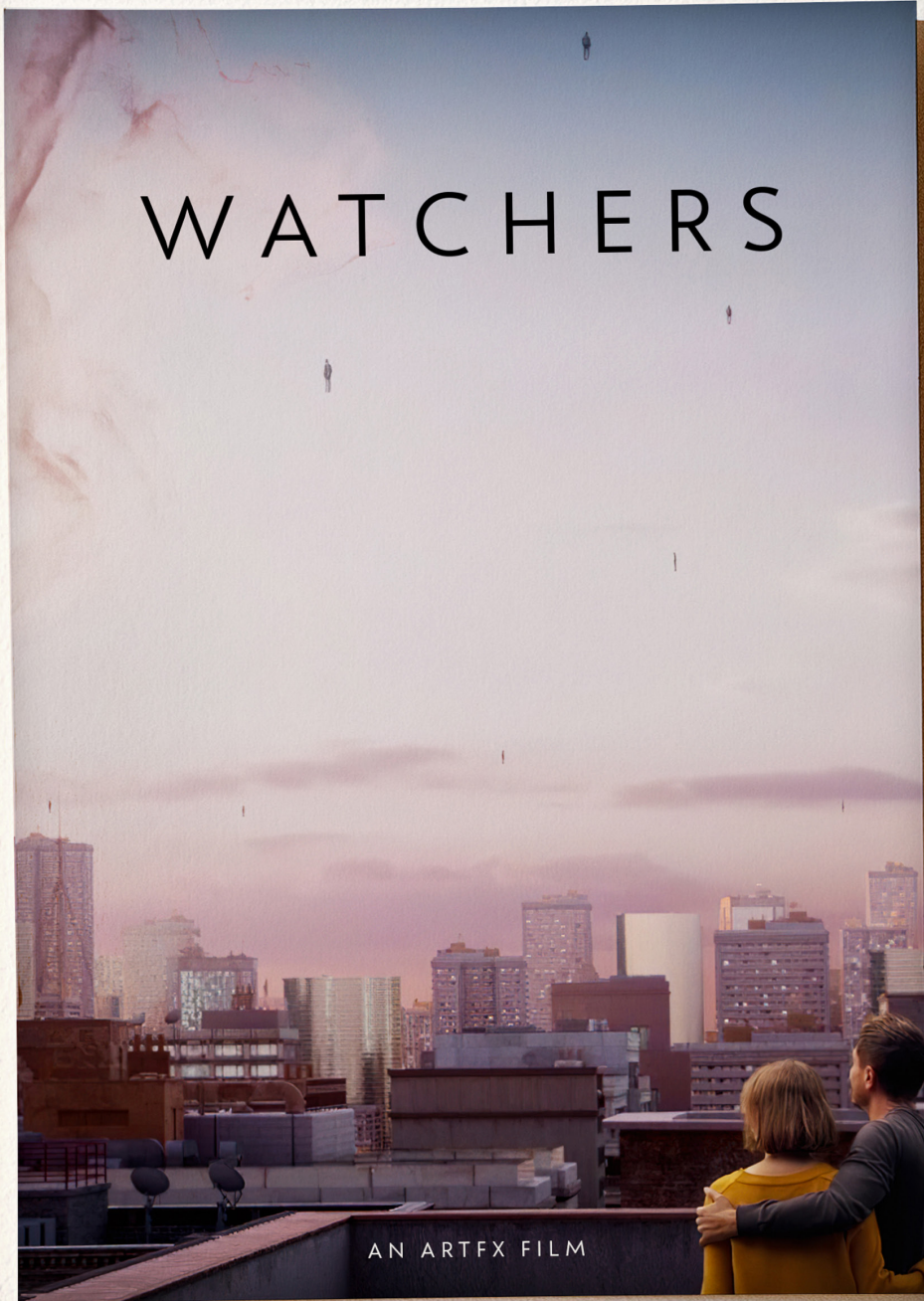
Beginning the soundtrack with a very heavy and mysterious composition, *Spectre* installs the viewer into a still unknown story. *Lifeless* is the first shocking moment of the film, showing for the first time these floating beings. *Watchers* brings together the epic and dramatic set of the following 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.

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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

THANK YOU

🔗 ALL PLATFORMS

