

Bryan Eubanks, composer

List of Works (2016)

- 2016** *The Secondary Rainbow* (with Catherine Lamb), custom software, light, live synthesis ; 7 – 10 hrs
Ishi (with Rebecca Lane and Uta Neumann), photographs, bass flute, field recording, dsp; ~26'
- 2015** *Listening Through Glass Walls*, custom software, field recording, amplified string instrument; 15'
Object II, plate transducers, sine tones, percussion, live/sampled electronics, feedback synth; ~40'
- 2014** *Three Balcony Recordings as Winter Begins*, 8 channel acoustic holography, 30'
Object I, serge synthesizer samples, white and pink noise; ~25'
Character of Change, 2 soprano saxophones; 21'
Series (for viola), viola, tuned noise, sinetones, software, and one loudspeaker; ~8'
Triple Portrait (for dance), site-specific recordings, soprano saxophone, sinetones; 30'-45'
Range (for trio), bassoon, violin, bass clarinet; 8'
- 2013** *Bornholmer Suite*, electronic music; 40' - 60'
Excerpt (rising and moving), two filtered oscillators; 40'
Spectral Pattern (2013), recordings/custom generative software; 30'
Study for Four Doublebasses, electro-acoustic music/ custom generative software; 60'
For Four Doublebasses, doublebass quartet; ~13 - ~27'
Rooms, instrument and recordings; variable duration
Range (for two soprano saxophones), soprano saxophone, sinetones; 20'
Range (for trombone and viola), trombone, viola, sinetones; 20'
Range (for saxophones), soprano, alto, tenor, baritone, and bass saxophones; ~12'
Bottle, field recordings, bottle, bee; 45'
Cistern Voices, synthesized sound, site-specific recordings, Wave Field Synthesis diffusion; ~150'
Catskills Creek, 20 site-specific field recordings, Wave Field Synthesis diffusion; 10' loop
- 2012** *(Ambiguous) Synthesis*, 2 sound installations for 9 channel acoustic holography; variable duration
Acoustic Images/Triptych, 3 field recordings for 9 channel acoustic holography; 180'
Tracing, for viola and tuned white noise (composed with Catherine Lamb); 102'
Interior/Exterior, stand alone application, 2 loudspeakers, microphone; 9hrs 14'
Double Portrait, soprano saxophone, sinetones, filtered noise, 2 field recordings; 15'
Spectral Pattern, instruments, sinetone, tuned pulse, white noise; 30'
For Piano and Sine Waves, piano, sinetones; 45'
Materiality, stand alone application, sinetones, white noise; open duration
Series(e), electro-acoustic music and live electronics; 20'
- 2011** *For Accordion and Electronics*, accordion, loudspeakers, microphones, filtered oscillators; ~40'
For Viola and Digital Noise, viola, white noise;
Static Motion (Transformations In), sound installation for 16 channel Wave Field Synthesis
The Magic of Distance, piano, sinetones; ~45'
Untitled 12 (After Agnes), electro-acoustic music (composed with Catherine Lamb); 60'
Systems in Motion (stones), electro-acoustic music; 23'
Harbors, electro-acoustic music; 6'
Pla(i)n(e) Masks, electronic music; ~70'
- 2010** *Enclosed Space Phenomena*, electronics for site-specific performance; 20'
Low Frequency Group, one or more players, subwoofers, filtered field recordings; variable duration
Shifts, sound installation for 2 speakers, subwoofer, and 3 tones; open duration

- Desired Climate Works #33*, open-circuit feedback, loops; 50'
Desired Climate Works #34, open-circuit feedback, loops; 50'
Desired Climate Works #35, generative electro-acoustic music; open duration
Desired Climate Works #36, electro-acoustic music; 60'
Desired Climate Works #37, generative electro-acoustic music; open duration
Desired Climate Works #38, generative electro-acoustic music; open duration
Desired Climate Works #39, generative electro-acoustic music; open duration
Desired Climate Works #40a & #40b, generative electro-acoustic music; open duration
- 2009** *Iceberg*, site-specific solar powered sound installation in Middletown, CT. USA; open duration
Three Installations/Performances, 3 real-time installations at Diapason Gallery, NY; 180' each
No Reunions, electro-acoustic music; 40'
Troutman Suite, electro-acoustic music; 32'
Desired Climate Works #25, binaural generative electro-acoustic music; open duration
Desired Climate Works #26, binaural generative electro-acoustic music; open duration
Desired Climate Works #27, binaural generative electro-acoustic music; open duration
Desired Climate Works #28, 4 channel generative electro-acoustic music; open duration
Desired Climate Works #29, 4 channel generative electro-acoustic music; open duration
Desired Climate Works #30, 4 channel generative electro-acoustic music; open duration
Desired Climate Works #31, 4 channel generative electro-acoustic music; open duration
- 2008** *Harmonium Piece*, bassoon, harmonium, trombone, viola, violin, bass, flute, saxophone; 30'
Time & Place, site-specific recordings, software; variable durations
Ponder, day long compositions with Andrew Lafkas, Vic Rawlings, and Michael Bullock, CT. USA
- 2007** *Three Interiors*, 3 sound installations for 4 loudspeakers; variable duration (~1.5 weeks each)
Desired Climate Works #16, open-circuit feedback and loops; 40'
Desired Climate Works #17, open-circuit feedback and loops; 40'
Desired Climate Works #18, open-circuit feedback and loops; 30'
Desired Climate Works #18a, open-circuit feedback and loops; 23'
Desired Climate Works #19, open-circuit feedback, pure tones, and loops; 45'
Desired Climate Works #20, pure tones; 30'
- 2006** *Desired Climate Works #5*, open-circuit feedback and loops; 74'
Desired Climate Works #6, open-circuit feedback and loops; 74'
Desired Climate Works #7, open-circuit feedback and loops; 74'
Desired Climate Works #8, open-circuit feedback and loops; 74'
Desired Climate Works #9, open-circuit feedback and loops; 74'
Desired Climate Works #10, open-circuit feedback and loops; 74'
- 2005** *Desired Climate Works #1*, open-circuit feedback & loops; 25'
Desired Climate Works #2, open-circuit feedback & loops; 25'
Desired Climate Works #3, open-circuit feedback & loops; 70'
Desired Climate Works #4, open-circuit feedback & loops; 70'