Since his earliest compositions, Luigi Nono (1924 – 1990) integrated space into his music. While he worked in the Freiburg Experimental Studio at the SWR (1980 to 1990) he got in contact with the spatial electroacoustic devices that were invented there for live-concert performances. Especially the “Halaphon” for spatial sound movements (constructed by the head of the Experimental Studio Hans Peter Haller and his engineer-friend Peter Lawo) had a significant impact on Nono’s work. With its use, Nono made further developments in both his life-long work on space and his topic of “wandering” into a disembodied but precise movement of sound in the concert hall. All this culminated in his composition “Prometeo”.

For its first performance a huge wooden construction was built into the church San Lorenzo in Nono’s hometown Venice that contained the audience and the musicians. Orchestra, soloists and choir were seated on different places and storeys that were “connected” by the wandering and sometimes distant electroacoustic sounds provided by the Halaphon and other electroacoustic devices of the Freiburg Studio.

Although room acoustic and the localization within the auditive space are essential, they are rarely mentioned in the literature about “Prometeo”. Hence, the paper will concentrate on this point. It will present the analysis of different spatial aspects in “Prometeo” based on research done in several (international) archives and the new information on the composition and the “Halaphon” gathered there recently. In order to understand the interaction between music and technology the analysis will include the description of the technical plans of the “Halaphon”, its acoustical capacities and its use in “Prometeo” as well as Nono’s basic spatial concept that he wrote down in sketches and the concept’s realization in the composition as performed in Venice 1984.