

Contents

<i>List of Figures</i>	page ix
<i>Acknowledgements</i>	xiii
1 Introduction	1
2 Ping-Pong and Its Discontents	29
3 Doubles, Rhymes and Groups in Stereo	54
3.1 Seating Plans	59
3.2 Composers on Their Works	66
3.3 Prominent Spatial Moments	78
3.4 Multiorchestral Works on Stereo LP	86
3.5 Critical Reception	90
4 Transnational Multiorchestralism	104
4.1 <i>Rural Antiphonies</i>	106
4.2 A Stereophonic <i>Concerto Grosso</i>	110
4.3 Orchestra in Seven Channels	115
4.4 A Spatialized Sutra	119
4.5 Neo-Venetian Antiphony	124
4.6 Canticles in Crossfade	133
4.7 “Taking Off into Vast Distances”	136
4.8 A Distant Choir in a New Age	139
4.9 Quadraphonic Futurism	146
5 The Monumental Stereo of <i>Son et Lumière</i>	160
5.1 The Sound of <i>Son et Lumière</i>	179
5.2 Composing Stereophony: From Lateral March to Circular Dance	184
6 Phonographic Spaces: Circling San Marco, Navigating Niagara	192
6.1 Spatial Features of <i>Canticum Sacrum</i>	194
6.2 Butor’s San Marco Promenade and Stereophonic Étude	204
6.3 John McClure’s Stereo Spectacular at San Marco	221
7 Open Works Locked into Grooves	238
7.1 Recordings in Musical Aesthetics	245
7.2 Open Works in Concert and on Record	250
7.3 Board Game Aleatorics: <i>Votre Faust</i> on LP	262
Epilogue	275

<i>Bibliography</i>	282
Archives	282
Scores	282
Selected Discography	283
Primary Sources	284
Secondary Sources	291
<i>Index</i>	311