



EVERYBODYCALLSMEGIORGIO

Moroder across media, arts and communication

Free University of Bozen-Bolzano-Bulsan

10-12 September 2026 || IASPM Italiana + IASPM D-A-CH

Giorgio Moroder's biographical and professional history is remarkable and quite peculiar: belonging to a linguistic minority, raised in a region culturally and geographically removed from the main centres of the music industry, without any formal musical education, he nonetheless managed to become one of the most innovative and successful musicians on the planet.

This conference will be an opportunity to take a closer look Giorgio Moroder's role in music and media, as well as broader, interconnected themes such as dance music, studio production, arts entrepreneurship, film music, intermediality, and remix cultures. The conference will also explore cultural heritage, sociolinguistics and migration routes in music and the arts, drawing on Moroder's history as an artist born and raised in the predominantly Ladin-speaking Val Gardena/Gröden/Gherdëina in South Tyrol, Italy, then professionally matured in Germany and eventually relocated to the United States.

Giorgio Moroder – From Here to Eternity

Known as the 'father of disco' especially for his acclaimed work with Donna Summer and Pete Bellotte, his achievements span a wide range of pursuits: he pioneered synthesizers, innovated dance music, produced eminent pop stars, composed successful film music (a few examples: *Midnight Express*, *American Gigolo*, *Flashdance*, *The NeverEnding Story*, *Top Gun*), provided the soundtrack for sport mega-events, and played a crucial part in the revival of Fritz Lang's *Metropolis*. To date, Moroder has won three Oscars, four Golden Globes, four Grammy Awards, and more than one hundred platinum records.

Although his most famous works date back to the 1970s and 1980s, Moroder has remained active, often behind the scenes, composing the soundtrack for Leni Riefenstahl's last film (2002), writing songs for the choir Croz Corona, creating music and soundtracks for brands and art exhibitions, designing sound for the automotive industry, and embarking on a new career as a DJ.

In 2013, he recorded the song "Giorgio by Moroder" with Daft Punk, which propelled him back into the limelight. Since then, he has produced a new studio album *Déjà Vu* featuring guests such as Kelis, Charli XCX and Britney Spears, composed the soundtrack for *Queen of the South*, and collaborated with various artists (Duran Duran, Deutsch Amerikanische Freundschaft, and The Weeknd) as a producer or remixer

Moroder's songs continue to exert a profound influence on the music of recent decades and he is part of today's media ecosystem. Just to give a couple of examples, "The NeverEnding Story" featured in a memorable scene in *Stranger Things*. On 31 December 2025, when all MTV thematic music channels were shut down, "Together in Electric Dreams" was the last video played on MTV 80s. Songs such as "Take My Breath Away" and "Call Me" are now considered classics, while others such as "I Feel Love" and "Love To Love You Baby" have been covered/sampled/mashed up by Beyoncé, Kylie Minogue, Madonna, No Doubt, Red Hot Chili Peppers, Timbaland and others.

In addition to his artistic role, his name has been associated with remarkable entrepreneurial skills, which allowed him, at a particular moment in history, to embody the then much-celebrated figure of the innovative and independent artist-entrepreneur.

Conference themes

This conference builds on Moroder's role in music history to reflect on some of the processes in which he played a leading role, along with all the ramifications that have ensued to date. In hindsight, can we still say that Moroder's was the sound of the future, as Brian Eno allegedly told David Bowie about "I Feel Love"? If so, what does this anecdote suggest about how we interpret the past and present in terms of musical creativity and topicality?

With these (and other) questions on the table, in addition to presentations dealing with various aspects of Moroder's life and work, we welcome papers that address the context in which he operated or which he affected. In fact, we propose that Moroder and his achievements could serve as a starting point to explore some fundamental changes in the music industry starting at least from the last quarter of the twentieth century.

The conference also aims to investigate, from a sociolinguistic, semiotic, and historical-cultural perspective, the processes of construction, redefinition, and representation of the identity of artists from linguistic minorities, such as Ladin speakers, who live and work in migratory contexts. Particular attention will be paid to the dynamics of identity, linguistic, and cultural negotiation that have characterised their artistic and professional careers. Contributions based on theoretical and comparative approaches aimed at analysing the link between linguistic minorities, geographical mobility, and artistic production, from both a diachronic and synchronic perspective, are welcome.

THURSDAY 10/09 • BX

13:00–14:00

Welcome and registration

14:00–14:30

Institutional opening

14:30–15:30

PANEL | STORIA E CULTURA DEI LADINI

Introduzione

Ruth Videsott, Libera Università di Bolzano

“Ladins, ch’é jüs a chirí la fortuna fora de súa patria ladina”. Storie di emigrazione dalla Val Badia

Werner Pescosta, Istitut Ladin “Micurá de Rü”

Musica e artigianato artistico – un continuum nella storia della Val Gardena

Theodor Rifesser, ex direttore dell'Istituto pedagogico ladino

15:30–16:00

Coffee break · Foyer

16:00–17:00

SESSION #1

Costruire il «suono del futuro»: tra affordance delle tecnologie musicali e pratiche collaborative

Dino Mignogna, Università di Bari “Aldo Moro”

«Time Records the Victory in Our Hearts»: immaginari sonori e culturali delle “notti magiche” di Italia '90

Francesco Brusco, Università degli Studi di Salerno

17:00–18:00

SESSION #2

Remix e Remixation: piattaforme e trasformazione della replicabilità culturale

Mattia Zanotti, Università degli Studi di Milano

Approcci innovativi al design sensoriale uditivo nei settori d'eccellenza del Made in Italy nel mondo di Giorgio Moroder

Antonio Frascione, Università degli Studi di Salerno

FRIDAY 11/09 • BX

08:00–08:45

Welcome and registration

08:45–09:45

SESSION #3

I Feel Techno: An investigation into Giorgio Moroder's electronic legacy

Mathieu Guillien, Université Évry Paris-Saclay

Recreating the Master: A research-creation study on Giorgio Moroder's sonic signature in the 1980s through the production of three instrumental replicas

Guillermo Tinoco Silva Caceres, Universidade Federal do Rio de Janeiro

09:45–11:15

SESSION #4

Transcendental Disco: Two Moroder soundtracks for Paul Schrader

Alberto Brodesco, Università degli Studi di Trento

Giorgio Moroder in TV Documentaries – A contribution to the historiography of popular music

Susanne Binas-Preisendörfer, Universität Oldenburg

Midnight Express and Hollywood's synthesizer score in the late 1970s

Maurizio Corbella, Università degli Studi di Milano

11:15–11:45

Coffee break · Foyer

11:45–12:45

PANEL | PATCHING PARADOXES

The Synthesizer in Giorgio Moroder's Music and Beyond

Paul Harkins, Edinburgh Napier University

Julin Lee, Hochschule für Musik und Theater München

Maria Perevedentseva, University of Salford

12:45–13:45

Lunch break · Foyer

13:45–14:30

KEYNOTE | EWA MAZIERSKA

The Many Faces of Giorgio Moroder

Ewa Mazierska, University of Lancashire

14:30–16:00

SESSION #5

Giorgio Moroder and the Fairlight CMI

Samantha Bennett, Australian National University

Technologies of Disco: Giorgio Moroder and the Moog synthesizer

Paul Harkins, Edinburgh Napier University

The Sound of the Future of the Past: How Giorgio Moroder became the “Godfather of synthwave”

Mattia Merlini, Università degli Studi di Milano

16:00–17:00

SESSION #6

***To Be Number One* (1990): l’immaginario delle Notti magiche tra musica e media**

Luca Bertoloni, Università degli Studi di Pavia

L’estate (italiana?) di Giorgio Moroder

Jacopo Conti, Civica Scuola di Musica Claudio Abbado

17:00–19:00

IASPM MEETING

Assemblea generale della IASPM Italiana

19:00–23:00

WHY ME?

A sonic trip into the music of a genius — with Barbara Bo DJ

SATURDAY 12/09 • BZ

08:30–09:00

Welcome and registration

09:00–10:00

KEYNOTE | TAVIA NYONG'O

Sounds Like the Future: A critical analysis of the evolving relationship between automation and creativity

Tavia Nyong'o, Yale University

Maria Perevedentseva, University of Salford

In collaborazione con Transart Festival

10:00–11:00

SESSION #7

Before Eternity: Electronic light music at the threshold of the future (Italy, 1973-1979)

Niccolò Galliano, Università degli Studi di Milano

Chase: Translation and localization as tools in the pursuit of success

Anne Leinen & Martin Verdross, Independent scholars

11:00–11:30

Coffee break

11:30–13:00

SESSION #8

The ‘Father of Disco’ Goes Musikkapelle: Amateur musicking and the local reception of Giorgio Moroder in South Tyrol

Franka Mayr, Free University of Bozen-Bolzano

“La grande scoperta di un italiano”: Italian reception of black singers and Moroder’s productions in the late 1970s

Gianpaolo Chiriaco, Universität Innsbruck

The Post-Fordist Record Producer: Moroder’s turning point in 1977, from “I Feel Love” to *From Here to Eternity*

Carlo Nardi, Free University of Bozen-Bolzano

13:00–13:15

Conference closing

Registration fees

Presenter: 75 € (waged) – free (unwaged) || || **Attendee:** 50 € (waged) – free (unwaged)*

* Waged: scholars with a permanent, tenure-track or research fellow waged position, employed workers, entrepreneurs, etc.; unwaged: PhD candidate without research funds, students, independent scholars.

The registration fee includes coffee breaks and buffet lunch on 11.09.

Registration deadline: 05.09.2026.

To present at an IASPM conference, you need to become a member.

Organising committee: Carlo Nardi and Ruth Videsott (Unibz), IASPM Italiana.

Scientific committee: Ulrich Adelt (University of Wyoming); Emília Barna (Budapest University of Technology and Economics); Samantha Bennett (Australian National University); Alessandro Bratus (Università di Pavia); Alberto Brodesco (Università di Trento); Milena Cassella (Sapienza Università di Roma); Gianpaolo Chiriaco (Universität Innsbruck); Maurizio Corbella (Università degli Studi di Milano); Lorenz Gilli (independent scholar); Mimi Haddon (University of Sussex); Anita Jóri (Leuphana Universität Lüneburg); Paolo Magaudda (Università di Padova); Gabriele Marino (Università di Torino); Katharina Moling (Museum Ladin Ciastel de Tor); Carlo Nardi (Free University of Bozen-Bolzano); Flora Pitrolo (Accademia di Belle Arti di Palermo); Hillegonda Rietveld (London South Bank University); Elodie Roy (Durham University); Paolo Somigli (Free University of Bozen-Bolzano); Geoff Stahl (Victoria University of Wellington); Matt Stahl (University of Western Ontario); Will Straw (McGill University); Jacopo Tomatis (Università di Torino); Johann van der Sandt (Free University of Bozen-Bolzano); Ruth Videsott (Free University of Bozen-Bolzano); David-Emil Wickström (Popakademie Baden-Württemberg).

Keynote speakers: Ewa Mazierska (University of Lancashire); Tavia Nyong'o (Yale University).

Panellists: Francesco Brusco (Università di Salerno); Niccolò Galliano (Università di Milano); Paul Harkins (Edinburgh Napier University); Julin Lee (Hochschule für Musik und Theater München); Maria Perevedentseva (University of Salford); David-Emil Wickström (Popakademie Baden-Württemberg).

The initiative received financial support from the Autonomous Province of Bozen-Bolzano – South Tyrol, specifically the Provincial Department for School Administration and Ladin Culture.

L'iniziativa è stata realizzata con il sostegno economico della Provincia autonoma di Bolzano - Alto Adige, Ripartizione provinciale Amministrazione scuola e cultura ladina.

Das Vorhaben finanziell durch die Autonome Provinz Bozen - Südtirol, Abteilung Ladinische Bildungs- und Kulturverwaltung, unterstützt wurde.



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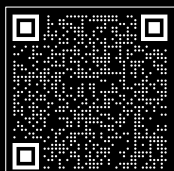
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