



EVERYBODYCALLSMEGIORGIO

Moroder across media, arts and communication

Free University of Bozen-Bolzano

IASPM Italiana

10-12 September 2026

BOOK OF ABSTRACTS

ABSTRACTS

Thursday 10/09 · Campus Brixen-Bressanone-Persenon

14:30–15:30

Panel | Storia e cultura dei ladini (History and culture of the Ladins)

Introduzione e chair — *Ruth Videsott, Libera Università di Bolzano*

"Ladins, ch'é jüs a chirí la fortüna 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*

The panel provides a historical, linguistic and cultural introduction to the Ladin world from which Giorgio Moroder originates, offering a broader perspective on the context that shaped his background. A brief opening presentation introduces the Dolomitic Ladin community and outlines its main social and linguistic characteristics.

The two contributions that follow explore key aspects of Ladin history and culture. The first traces stories and trajectories of artists who emigrated from Val Badia, showing how mobility and the search for opportunities beyond the Ladin valleys have long been part of the region's social and cultural history. The second examines the close relationship between music and artistic craftsmanship in Val Gardena, highlighting the continuities and connections between different forms of creative expression.

Taken together, the contributions show how the Ladin community is deeply rooted in its culture, language and territory while at the same time being shaped by mobility, cultural exchange and connections reaching far beyond the Dolomites.

16:00–17:00

Session #1

Chair: Niccolò Galliano, Università degli Studi di Milano

"Ich sprengte alle Ketten": Giorgio Moroder tra Monaco di Baviera, Hollywood e la Val Gardena — *Carlo Nardi, Libera Università di Bolzano*

Il paper esamina l'opera e l'influenza di Giorgio Moroder come patrimonio culturale da una prospettiva storiografica, concentrandosi sul periodo cruciale 1973–1977, quando emerge un nuovo modello di produttore di musica disco. Attingendo a fonti primarie — tra cui quotidiani, periodici e reperti musicali — nonché a interviste e letteratura accademica, esso esplora la costruzione della biografia, della memoria culturale e dell'eredità artistica di Moroder. La definizione di questo patrimonio presenta due sfide centrali: in primo luogo, la produzione di Moroder è il risultato di una creatività distribuita non sempre trasparente; inoltre, la sua biografia è oggetto di scritture e riscritture — tra cui alcuni tentativi di cooptazione da parte delle istituzioni governative regionali e nazionali — spesso in contraddizione l'una con l'altra.

Si mostrerà come la pratica di Moroder incarni una razionalità orientata allo scopo in senso weberiano: l'organizzazione gerarchica dello spazio dello studio, la gestione del tempo orientata agli obiettivi, una rigida divisione del lavoro, il noleggio della tecnologia piuttosto che il suo possesso e la coltivazione di reti professionali. Questo approccio alla produzione, caratterizzato da flessibilità, autonomia e predisposizione al rischio, sarà poi contestualizzato rispetto ad alcuni cambiamenti strutturali legati alla musica disco, tra cui l'evoluzione dei costumi sociali, l'espansione dell'industria

del tempo libero e il ruolo crescente dei DJ come mediatori culturali. Si discuterà infine il lascito di Moroder in due direzioni: da un lato, in quanto modello che anticipa trasformazioni più ampie non solo nella musica ma anche nel lavoro culturale nel capitalismo contemporaneo, dall'altra in quanto tensione tra l'eredità culturale ladina e la gestione della reputazione.

«Time Records the Victory in Our Hearts»: immaginari sonori e culturali delle "notti magiche" di Italia '90 — *Francesco Brusco, Università degli studi di Salerno*

"Un'estate italiana" e la sua matrice anglofona "To Be Number One", composte da Giorgio Moroder per i mondiali di calcio del 1990, costituiscono un significativo caso di convergenza tra popular music e costruzione di immaginari culturali. Realizzata inizialmente nella versione inglese interpretata da Paul Engemann, la canzone viene rielaborata per il mercato italiano attraverso un nuovo testo scritto da Gianna Nannini ed Edoardo Bennato e una differente configurazione performativa, fondata sulle loro peculiari vocalità. A partire da questa duplice natura linguistica, vocale e mediale, il contributo indaga il modo in cui le due versioni conducono a differenti significati, pur condividendo il medesimo impianto compositivo e produttivo.

L'analisi si concentra su struttura formale, trattamento delle voci, strategie di arrangiamento e produzione, collocandoli nel contesto del linguaggio pop transnazionale sviluppato da Moroder nei due decenni precedenti e della crescente centralità del branding musicale nei mega-eventi sportivi. Particolare attenzione è dedicata alle differenze testuali, performative e medialità tra le due versioni, nonché al rapporto tra identità vocali e costruzione del significato: pur inserita in un trio (Giorgio Moroder Project) la vocalità maschile e assertiva di Engemann si presta a una retorica individualistica e competitiva, coerente con il titolo, mentre l'interazione tra le voci di Nannini e Bennato enfatizza la dimensione collettiva ed emotiva evocata da "Un'estate italiana". Infine, il contributo prende in esame la ricezione successiva dei due brani, interrogandosi sul loro ruolo nella costruzione nostalgica degli anni Novanta italiani e sulla persistenza delle musiche di Moroder come dispositivo di memoria sonora condivisa.

17:00–18:30

Session #2

Chair: Paolo Somigli, Libera Università di Bolzano

Costruire il «suono del futuro»: tra affordance delle tecnologie musicali e pratiche collaborative — *Dino Mignogna, Università di Bari "Aldo Moro"*

La produzione artistica di Giorgio Moroder viene sovente ricordata in relazione all'uso innovativo dei primi sintetizzatori elettronici. Tuttavia, osservando da vicino le costruzioni alla base di alcuni dei suoi lavori più significativi è possibile notare come la dimensione tecnologica non appaia quasi mai isolata, ma prenda vita in relazione a una serie di altri fattori musicali, mediati da una peculiare pratica creativa. Da questa prospettiva, la sua musica si presenta come un amalgama complesso di tessiture elettroniche e sonorità tradizionali, plasmato attraverso sessioni di studio coordinate dal produttore e partecipate da numerose figure, artistiche e tecniche.

In quel contesto, la dimensione agentiva di Moroder si associava alla capacità di presidiare un processo creativo in equilibrio tra le *affordance* degli apparati elettronici e le peculiarità del lavoro collaborativo: da un lato i synth - caratterizzati da nuove sonorità e dalla estrema precisione ritmica, ma anche dalla necessità di essere programmati negoziando con un tecnico specializzato - dall'altro musicisti e fonici - legati ad approcci e a sound più canonici, ma anche alla capacità di contribuire empaticamente alla registrazione introducendo proficui spunti personali.

In quest'ottica, a partire dal processo di produzione della nota *I Feel Love*, ricostruito attraverso le testimonianze dirette del produttore e dei partecipanti alla registrazione, il presente contributo intende riflettere sulle pratiche creative che caratterizzavano il lavoro di Moroder sul finire degli anni '70. Pur senza pretesa di poter coprire con un singolo caso di studio i molteplici aspetti di un tema

così vasto e articolato, l'intervento si prefigge dunque di problematizzare i metodi produttivi seguiti da Giorgio Moroder e dal suo team in studio di registrazione, individuando nella peculiare capacità di coniugare le possibilità offerte dalla dotazione tecnologica con i vantaggi del lavoro di gruppo un elemento significativo per la comprensione e la valorizzazione della sua produzione musicale.

Remix e Remixation: piattaforme e trasformazione della replicabilità culturale — Mattia Zanotti Università degli Studi di Milano

Il remix è stato a lungo inteso come una pratica fondamentale di replicabilità e trasformazione culturale. Prendendo le mosse dal framework semiotico di Dusi e Spaziante (2006), che teorizza il remix come pratica fondata sulla citazione, l'appropriazione e la ricombinazione, questo contributo si chiede cosa accade al remix quando migra nelle logiche infrastrutturali delle piattaforme digitali contemporanee.

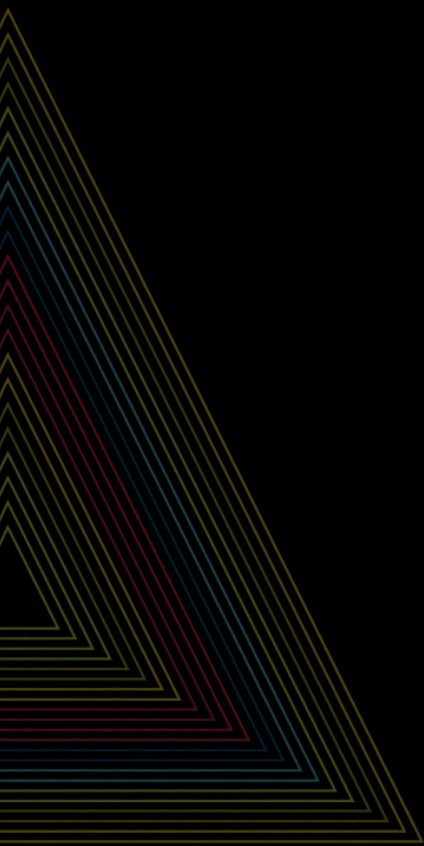
Per rispondere a questa domanda, il contributo sviluppa il concetto di *remixation* (Zanotti e Affaticati, in pubblicazione), una modalità trasversale di produzione culturale in cui il remix non funziona più come genere o tecnica creativa discreta, ma come logica generalizzata incorporata nella produzione, distribuzione e ricezione del suono all'interno di ecologie audiovisive piattaformaizzate. Laddove Lessig (2008) teorizzava il passaggio dalla cultura Read Only a quella Read/Write come un'apertura emancipatoria, e Bolter e Grusin (1999) identificavano nella rimediazione la logica fondante dei nuovi media, la *remixation* permette di definire ciò che accade quando queste dinamiche vengono catturate e ristrutturare dalla piattaformaizzazione e dal *platform capitalism*. Su TikTok, ad esempio, la curatela algoritmica, le affordances della piattaforma e il design dell'interfaccia non si limitano a ospitare pratiche di remix: producono attivamente le condizioni entro cui la ricombinazione diventa la grammatica predefinita dell'*engagement* culturale.

Su questo sfondo teorico, il contributo esplora due differenti casi d'indagine, mobilitati come punto di partenza per esplorare cambiamenti più ampi nell'industria musicale. Muovendo da "Chase" di Giorgio Moroder (1978) per poi spostarsi sull'analisi del genere midwestern emo, gli esempi verranno analizzati attraverso analisi qualitative e quantitative della circolazione. Sarà possibile osservare come TikTok selezioni, tra gli strati remix già sedimentati nel catalogo di un autore, quale di essi rendere disponibile come materiale d'uso, e come la piattaforma possa al contempo dare forma ad un genere come formazione *sui generis*, non riducibile a un'estensione di scene o subculture preesistenti. Riletti attraverso la duplice lente del remix e della remixation questi casi rivelano continuità e rotture: la logica semiotica della replicabilità persiste, ma viene esercitata all'interno di un campo che struttura in anticipo l'*agency* creativa – ciò che Jenkins, Ford e Green (2013; già Jenkins 2009) definivano *spreadable media*, ora operante sotto vincolo algoritmico. La *remixation* viene intesa quindi non come sostituto della teoria del remix, ma come sua estensione nell'era delle piattaforme, uno strumento concettuale per mappare come la replicabilità culturale si trasformi quando le piattaforme ne diventano l'infrastruttura primaria.

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

La presentazione intende analizzare il rapporto tra percezione uditivo-sonora rispetto alle produzioni del Made in Italy. Nella parte introduttiva verrà trattato l'aspetto sociologico, introducendo il concetto di Kulturindustrie. Verrà analizzato innanzi tutto l'approccio produttivo di Giorgio Moroder, mettendo in luce il design sonoro e i vari aspetti che caratterizzano la sua produzione, dai contenuti audio alla cura del suono. Verranno quindi affrontati, in relazione all'opera di Moroder: (a) il marketing sensoriale attraverso l'evoluzione dell'industria culturale; (b) i vari processi percettivi del corpo umano rispetto ai segnali sonori provenienti dall'esterno; (c) un'analisi approfondita sulla psicoacustica collegata al marketing sensoriale, evidenziando come gli organi

del nostro corpo reagiscono alle sollecitazioni sonore esterne e in analogia con le caratteristiche della produzione sonora di Moroder. Verrà messo in luce anche come questo processo intensifichi l'esperienza di fruizione nell'acquisto dei prodotti. Giorgio Moroder è un pioniere che ha rivoluzionato la musica pop e l'elettronica, essendo inoltre indicato come colui che ha definito il "suono del futuro". Egli ha introdotto l'uso pionieristico dei sintetizzatori, trasformando il sound design in uno strumento di branding e marketing musicale. Per concludere, si presenterà un case study riguardo al coinvolgimento dell'artista nella produzione del sound design nel settore dell'automotive.



08:45–09:45

Session #3

Chair: Alessandro Bratus, Università di Pavia

I Feel Techno. An investigation into Giorgio Moroder's electronic legacy — *Mathieu Guillien, Université Évre Paris-Saclay*

Next year will mark the fiftieth anniversary of "I Feel Love". Yet it was only last year that techno DJ Laurent Garnier described the track as "one of the first techno records," just days after including it in a DJ set — as he has consistently done for decades.

"I Feel Love" is, of course, not a techno record but a (Euro)disco production, a distinction that Laurent Garnier is undoubtedly aware of. Beyond the apparent spontaneity of his remark, however, characterizing the track as 'techno' may be understood as an alternative means of acknowledging Giorgio Moroder's visionary contribution and his capacity to shape what Brian Eno famously described as "the sound of the future".

This paper examines the ways in which Moroder's legacy is manifested within techno through the analysis of a specific musical feature: the shared sixteenth-note sequence found in Moroder's "Utopia" (1977) and Jeff Mills' "The Bells" (1997), one of the "most popular tracks" produced by one of the "most popular DJs in the world" Butler 2014, pp. 152–153).

Building on this point of departure, the paper offers an in-depth analysis of "Love to Love You Baby" (1975), "I Feel Love", and other compositions by Moroder. It argues that several of their defining musical and structural characteristics can be understood as anticipatory innovations that foreshadowed – and ultimately helped enable – techno's break from the conventions of the traditional song form.

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, Université Laval and Universidade Federal do Ceará & Vinicius Gonçalves Moulin, independent scholar*

For centuries, replicas have been one of the primary ways through which painters and sculptors are able to study the techniques and stylistic traits of the masters. Based on the models of transtextuality and transphonography by Gérard Genette and Serge Lacasse, respectively, this paper adapts this practice to the musicology of record production, introducing the notion of phonographic replicas as a means to study the sound and style of Giorgio Moroder recordings from the early to mid-1980s—which represents one of the most prolific and successful periods in his career as a music producer. Adopting a research-creation approach, this study began with a theoretical review on Moroder's profile as a record producer, followed by a practical experiment that reverse-engineered three iconic tracks representing Moroder's characteristic upbeat 1980s sound—namely, "Scarface (Push It To The Limit)," "The NeverEnding Story," and "Danger Zone." Using modern music production tools and techniques in a DAW-based home studio, instrumental replicas of these three tracks were crafted in an attempt to closely mimic their timbres and production style, and then had their similarity assessed using third-party algorithmic detection tools. Finally, the findings from both literature review and practical experiments were compared and discussed, revealing how the unique creative balance between Moroder and his team of collaborators, as well as their specific interactions with studio technology of the time, might have shaped the timbral palette and stylistic traits that eventually became associated with his signature sound. Covering topics such as timbre, authenticity, sonic identity, collective creativities, perceived similarity, and stylistic appropriation, this study not only provides key insights on how to replicate the sound of the 1980s using modern

equipment, but also brings further understanding on how multiple elements, processes, and agents have likely contributed to make Moroder recordings sound unmistakably like Moroder.

9:45–11:15

Session #4

Chair: Ewa Mazierska, University of Lancashire

Transcendental Disco: Two Moroder soundtracks for Paul Schrader — *Alberto Brodesco, Università degli Studi di Trento*

This presentation offers a close reading of Giorgio Moroder's scores for Paul Schrader's films *American Gigolo* (1980) and *Cat People* (1982). *American Gigolo* contributed significantly to shaping the cultural imagery of what later came to be identified as "the Eighties", through its stylized and seemingly effortless representation of luxury, sexuality, emotional detachment and alienation in a Los Angeles defined by designer fashion, cars, villas and celebrity culture. Similarly, *Cat People*, Schrader's loose remake of Jacques Tourneur's 1942 RKO classic, anticipates some of the stylistic logics that would later characterize MTV aesthetics and commercial cinema of the decade: the fragmentation of narrative space, the centrality of rhythm and the construction of characters through musical atmosphere as much as through dialogue or action.

But what exactly makes these films appear so unmistakably "Eighties"? What does it mean – visually and musically – for a film to embody the aesthetics of that decade? The paper explores how Schrader's theoretical background – especially his reflections in *Transcendental Style in Film* – continues to operate even within works deeply immersed in the glossy surfaces and consumerist sensibility of the 1980s. This tension between transcendence and surface is central not only to Schrader's cinema, but also to Moroder's musical trajectory, situated between electronic repetition, emotional trance and pop spectacle.

Giorgio Moroder in TV Documentaries: A contribution to the historiography of popular music — *Susanne Binns-Preisendörfer, Carl von Ossietzky Universität Oldenburg*

Knowledge about popular music is generated every day: in music scenes, on social media, in journalism and in academia. For many years now, film productions have also been contributing to the creation of knowledge about popular music. There are countless biopics for the cinema that recount the lives of well-known artists, focusing in particular on their tragic twists and turns. A biopic about *Donna Summer* (1948–2012) is currently in production, and is expected to feature film scenes starring Giorgio Moroder and music by him.

On television, it is more often milestone anniversaries and birthdays that serve as the impetus for such productions. The TV documentary 'I Feel Love – Giorgio Moroder & Donna Summer' (arte, first broadcast 8 July 2026) is expected to focus on the collaboration between the two in Munich in the late 1970s, the emergence of the 'Munich Sound' and the significance of electronic music (synthesizers) for the disco craze of that era. Other TV documentaries about Moroder (BBC, ARD, Bayerischer Rundfunk) have traced his career from his early days in the Grödnertal valley in South Tyrol to his status as an acclaimed Oscar winner and pioneer of electronic dance music.

TV documentaries are popular historical accounts which, on the one hand, aim to impart knowledge whilst, at the same time, needing to be entertaining. They follow certain genre conventions, narratives and strategies of authentication. This paper aims to explore the logic behind these strategies and conventions using the examples mentioned above. Of particular interest is how authenticity and accuracy are established in documentaries – that is, how claims to truth are formulated, which sub-stories are told, what original material is selected, which dramatic structure dominates, and which individuals are given a voice to lend authenticity. In addition to analysing the

film material and comparing it with historical research on the disco wave, as presented, for example, by Dietmar Elflein (2022), the paper aims to contribute to the significance of popular historical representations in film and, more generally, to the historiography of popular music.

Midnight Express and Hollywood's synthesizer score in the late 1970s — *Maurizio Corbella, Università degli Studi di Milano*

This paper addresses Giorgio Moroder's debut film score for *Midnight Express* (Alan Parker, 1978) by situating it at a crossroad of shifting imageries of electronic music, both in film scoring and synth-oriented popular music.

The film's peculiar audiovisual mix built on pre-existing cultural connotations of electronic music in European auteur and genre film — notably horror, crime, erotic, and political thriller — while absorbing subcultural associations of the contemporary European electronic pop scene, and relaunched them, through its mainstream success crowned by the Academy Award for Best Original Score, within a new Hollywood sensibility. Significantly, political and socially critical undertones are a common feature of other films of the period bearing synthesizer scores: by Tangerine Dream (*Sorcerer*, Friedkin, 1977), by Vangelis (*Missing*, Costa-Gavras, 1982), and by Moroder himself (*Scarface*, De Palma, 1983). This convergence suggests that the synthesizer score carried, at least momentarily, a degree of ideological charge reminiscent of earlier uses of electronic art music in cinema. Common to these films are also their non-Anglophone milieus and reliance on European musicians — *Midnight Express* itself being a British-American venture (Gonthier and O'Brien 2015, 30–52) that stirred heated debate for its controversial representation of the Turkish people (Kaya-Mutlu 2005). The combination of Moroder's synthetic score with Parker's Turkish prison drama furthermore produces narrative tropes that configured a productive zone of alterity within the Hollywood mainstream, opening space for alternative constructions of masculinity: as evidenced by the homoerotic undertones of *Midnight Express* or the erotic-transgressive premise of *American Gigolo* (Schrader, 1980), Moroder's next major soundtrack success.

Drawing on film music historiography and the cultural history of Hollywood cinema (Cooke 2008, 727–739), the paper situates this convergence of electronic scoring and ideological edge within the broader landscape of the industry's assimilation of rock and pop cultures in the late 1970s and early 1980s.

11:45–12:45

Panel

Chair: Samantha Bennet, Australian National University

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

Giorgio Moroder's career embodies many of the paradoxes that have become attached to the unstable musical, technical and cultural object that is the synthesizer. In the 1970s, Moroder's music became synonymous with the Moog synthesizer through hits like 'Son of my Father', popularized by Chicory Tip, and Donna Summer's 'I Feel Love', but was he ever a user, let alone a pioneer or analog evangelist? In an interview with Rolling Stone (2018) he explained: 'I rented a Moog, and along with it a technician, because back then synths were so complicated that either you were a genius or you needed a technician'—a statement that raises enduring questions around the authorship, authenticity and technoscientific opacity of synthesized sound. To probe these, the panel will open with individual provocations from each speaker. Paul will employ Howard Becker's concept of 'support personnel' to look at some of the other social actors who are part of the Moroder story and

develop what David Edgerton calls a less 'innovation-centric' approach to the historiography of music technologies. Julin will turn to the screen, arguing that Moroder's credited work for films is where the synthesizer's paradoxes became economically operative, especially when synthesized material circulates as score, as single and, decades later, as nostalgic needle-drop. Maria, in turn, will reappraise the discursive tropes surrounding the synthetic soundworld of 'I Feel Love' to argue that their construction of synthesized sound as 'lifelike' enabled the domestication of both synthesizers and electronic (dance) music. The provocations will be followed by a collective attempt to patch together the disparate disciplines, discourses and practices that Moroder's relationships with synthesizers invoke, as well as touch upon their more contemporary manifestations.

13:45–14:30

Keynote

Chair: Jacopo Tomatis, Università degli Studi di Torino

The Many Faces of Giorgio Moroder — *Ewa Mazierska, University of Lancashire*

My paper will discuss Moroder as a portfolio musician, achieving success in several fields, such as electronic music, pop and film music. I will try to account for the factors which were conducive to such success, some of them originating in Moroder himself; others in the technological and economic environment in which he worked. I will argue that he showed traits typical of electronic musicians, such as the ability and willingness to collaborate with other musicians and a certain promiscuity; openness to technological and stylistic innovations, and the lack of prejudice towards different music genres. At the same time, the beginnings of his international career in the 1970s coincided with important transformations in production, consumption and internal hierarchies in popular music. They included technological changes, most importantly the development and popularization of synthesizers. Another was the crisis of rock, leading to the so called third mainstream, marked by the lack of a dominant style and the weakening of the dominant position of Anglo-American popular music, which was advantageous for musicians from continental Europe. The economic transformations, which included changes in tax systems and labour relations in the music sector, were also conducive to his career. Moroder benefitted also from the changes in the film industry which happened in the 1970s, such as the decline of studios as Fordist factories employing many permanent staff, the move towards more project-based productions, and maximising income through marketing film music as a separate product for consumption. My paper will also try to capture some stylistic traits of Moroder's most successful productions by analysing several examples of his work, such as 'I Feel Love' and the soundtrack to 'American Gigolo'.

14:30–15:30

Session #5

Chair: Mattia Merlini, Università degli Studi di Milano

Giorgio Moroder and the Fairlight CMI — *Samantha Bennett, Australian National University*

At the turn of the 1980s, Italian composer / producer Giorgio Moroder had firmly established a distinctive electronic dance music sonic signature. From Sparks "Number One Song in Heaven" (1979) to Sigue Sigue Sputnik's "Love Missile F1-11" (1986), Moroder's productions were defined by spacious layers of analogue synthesis, wide stereo fields, light metronomic rhythm programming with prominent hi-hats, and airy upper mid-range. Initially based at Musicland Studios, Munich, Moroder's application of a Modular Moog system to several commercially successful dance music singles resulted in a symbiosis and 'enduring influence' (Pinch and Trocco, 2009, p. 315) of synthesis as an integrated compositional and production praxis.

While Moroder's work is most often affiliated with the Modular and Mini Moogs, by the early 1980s Moroder had moved his studio operation to Los Angeles where he incorporated more synthesisers,

including the Roland Jupiter-8 and New England Digital Synclavier into his workflow. By this time, Australia's Fairlight CMI—a pioneering all-in-one computer-based sampler, sequencer and synthesiser—had proliferated around Europe and the US. Its distinctive 8-bit aesthetics and sonically discernible sounds including the ORCH5 and SARRAR patches became a sonic hallmark of commercial popular music in the early to mid 1980s. Via several programmers and engineers, the Fairlight CMI found its way into Moroder's film composition work. Fairlight CMI programmer and product specialist at Fairlight Instruments USA, Gary Chang, worked closely with Moroder on soundtracks including *Electric Dreams* (1984), *The Never Ending Story* (1984), and *Thief of Hearts* (1984). High profile rock engineer Reinhold Mack took on Fairlight programming duties for *Metropolis* (1984), and long-time Fairlight CMI user and composer Kristian Schultz programmed the Fairlight CMI for the *Scarface* (1983) soundtrack.

How did the Fairlight CMI manifest in Giorgio Moroder's work, especially as a sonically discernible feature in film soundtracks? Who were the Fairlight CMI programmers involved in Moroder's compositional and production processes? And, as an 8-bit device, in what ways does the Fairlight CMI complement and create tension adjacent to analogue synthesis present in Moroder's compositions? Featuring examples drawn from the original motion picture soundtracks of *Scarface* (1983), *Metropolis* (1984), *Thief of Hearts* (1984), *The Never Ending Story* (1984), and *Electric Dreams* (1984), this paper takes a case study approach to analysing the presence of the Fairlight CMI in Giorgio Moroder's work, from subtle undercurrent to prominent feature.

Technologies of Disco: Giorgio Moroder and the Moog synthesizer — *Paul Harkins, Edinburgh Napier University*

In this presentation I want to look at how Giorgio Moroder was using music technologies in the 1970s and his relationship with Moog synthesizers. Trevor Pinch and Frank Trocco situate the Moog within the worlds of rock and progressive rock; I want to investigate how the instrument was used to shape the sounds of disco in Europe. What was Moroder doing with the Moog and what kind of user was he? Why was he using the Moog and who gave him to access the instrument? How did he use the Moog and how did it shape the sounds of the music he was making with Donna Summer? Using secondary sources and interviews with Moroder and Pete Bellotte, I will uncover the social networks they were part of and pay close attention to the collective practices of music making. As with producers associated with pop music and digital technologies in the 1980s like Trevor Horn, it turns that out Moroder did not own a Moog and may have been a non-user. I will, then, use Howard Becker's concept of 'support personnel' to look at the other social actors who are part of this story: Eberhard Schoener, an early adopter of synthesizer technologies like the Moog and, later, the Fairlight CMI and his assistant, Robbie Wedel, who appears to have been a 'key user'. By following the users and non-users, we can begin to develop what David Edgerton calls a less 'innovation-centric' approach to writing the histories of disco and its technologies.

15:30–17:00

Session #6

Chair: David-Emil Wickström, Popakademie Baden-Württemberg

The Sound of the Future of the Past: How Giorgio Moroder became the 'Godfather of Synthwave' — *Mattia Merlini, Università degli Studi di Milano*

Giorgio Moroder is widely celebrated as one of the pioneers of disco music; more recently, however, his name has become closely associated with synthwave, a much younger genre deeply rooted in the aesthetics and sonic imaginaries of the 1980s. As evidenced by the recent inclusion of "Never Ending Story" in *Stranger Things* – a TV series that has become a key cultural reference within

synthwave subculture – the connection between Moroder and synthwave is particularly strong, to the extent that he is frequently regarded as one of the genre's principal inspirations alongside Tangerine Dream, Vangelis, and John Carpenter. Starting with the definition of a common thread linking these figures in a way that makes sense of their influence on synthwave – obsessed with retro-futuristic, slasher, and science-fiction aesthetics – this paper investigates the relationship between Moroder's work and synthwave, showing how the 'sound of the future' associated with his music has subsequently been reimagined as the 'sound of the future of the past', a defining element of synthwave's retro-futuristic aesthetic. To address this issue, the study examines both musical and cultural dimensions of Moroder's legacy, respectively by highlighting recurring musical features of synthwave that drawn from Moroder's musical idiolect, and by tracing some community discourses that have contributed to constructing his status as a foundational figure of the genre. The paper ultimately argues that Moroder's work uniquely synthesises many of the musical and symbolic values central to synthwave, bringing together elements that elsewhere appear more fragmented and thereby securing his privileged place within the genre's mythology.

Before Eternity: Electronic light music at the threshold of the future (Italy, 1973–1979) — Niccolò Galliano, *Università degli Studi di Milano*

In the mid-1960s, the arrival of commercial synthesizers opened new directions for music production in Italy, making electronic sound increasingly accessible to composers working in jazz, film music, pop, and television. Drawn by the practical possibilities of synths, Italian musicians mainly approached electronic music through easy listening and space-age pop, commercial idioms whose catchy melodies and controlled experimentation embodied an optimistic vision of modern everyday life. The result was what I define as *Electronic Light Music*: a repertoire that, by the following decade, had entered the Italian media landscape through TV themes, radio backgrounds, mood-music LPs, and sci-fi soundtracks. The present paper examines the moment when this music began to adopt a futuristic aesthetic under the influence of Giorgio Moroder. Indeed, Donna Summer's *I Feel Love* and Moroder's *From Here to Eternity* (both released in 1977) popularized a "sound of the future" that had previously occupied a less prominent place within the Italian scene. While outer-space imaginaries circulated across a variety of media outputs, their connection with electronic sound was neither automatic nor exclusive. This makes it possible to read the repertoire that preceded Moroder's influence as a body of work still grounded in contemporary present and a layered relationship with musical tradition. Rather than assuming futurism as an intrinsic feature of electronic music, the paper traces its emergence as a historical *topos*: the analysis will focus on the electronic arrangements featured in *L'occasione* (1973), a television variety show hosted by Quartetto Cetra; Giampiero Boneschi's Moog opening theme for the *23rd Sanremo Festival* (1973); Piero Umiliani's VCS3 reworkings of Neapolitan songs on the record *Switched On Naples* (1972); and the electronic productions of jazz pianist Gianni Safred, culminating in *Futuribile* (1978), an album that reveals the growing reception of Moroder's futuristic imaginary.

To Be Number One (1990): l'immaginario delle Notti magiche tra musica e media — Luca Bertoloni, *Università degli Studi di Pavia*

Nel 1989 Moroder, all'apice dell'affermazione internazionale, è incaricato di comporre l'inno dei Mondiali di Italia 1990. Nasce così *To Be Number One*, in italiano *Un'estate italiana* (nota come *Notti magiche*), che tramite un complesso processo di circolazione e rigenerazione intermediale e transmediale è diventato un dispositivo discorsivo e simbolico capace di imprimersi nell'immaginario (inter)nazionale. Esso rappresenta un caso paradigmatico di branding musicale transmediale applicato a un mega-evento sportivo, in cui si intrecciano dimensioni locali e dinamiche globalizzanti. Con le sue espansioni, ha infatti contribuito a costruire una specifica

rappresentazione dell'identità italiana, intercettando più pubblici grazie alla mediazione tra istanze melodiche locali e sound contemporanei internazionali.

Rileggendo la vicenda di *Notti magiche* con strumenti mediologici e sociosemiotici, osserviamo tre elementi caratterizzanti in ottica sociosemiotica e mediologica. 1) La produzione e la sua costruzione discorsiva, dalla scelta di Moroder come autore fino all'adattamento di Nannini e Bennato, portatori sia di capitali culturali, sociali e simbolici specifici, sia di istanze testuali differenti. 2) La sua diffusione durante il Mondiale attraverso un apparato traduttivo che coinvolge diversi media (radio, televisione, videoclip), e dialoga con la mediatizzazione della competizione. 3) La sua persistenza nell'immaginario contemporaneo, attraverso pratiche riattivanti di rimediazione dal cinema – il film *Notti magiche* (Virzì, 2018) – alle piattaforme digitali, dove si è rigenerata grazie al riuso coesivo e identitario di calciatori e tifosi italiani durante Euro 2020.

Ciò porta non solo a riflettere sul legame tra Moroder e un brano che ha segnato la storia musicale e sociale italiana, ma anche sul ruolo delle canzoni come dispositivi capaci di attraversare e riconfigurare gli ambienti comunicativi intercettando istanze che alimentano e scrivono immaginari socioculturali più ampi.

09:30–11:00

Keynote

Sounds Like the Future: A critical analysis of the evolving relationship between automation and creativity (In collaboration with Transart Festival)

Chair: Samantha Bennet, Australian National University

Giorgio Moroder and the Midnight Funk Association — *Tavia Nyong'o, Yale University*

Automation and the New Acousmaticity in Twenty-first Century Synthetic Music — *Maria Perevedentseva, University of Salford*

There is a well-known anecdote about how a thrilled Brian Eno, after listening to "I Feel Love," rushed over to David Bowie, telling him he had found the sound of the future. In the 1970s, the growing use of synthesizers and sequencers raised more than a few eyebrows, forcing artists and the public to rethink the relationship between humans and machines.

Similar concerns accompany the challenges that algorithms and AI services are placing on today's musicians, reviving this conflict in a new setting where automation is threatening artists' livelihoods and their identities. Tavia Nyong'o and Maria Perevedentseva, each from their own perspective, will guide us through a critical exploration of the complex and evolving relationship between automation and creativity.

11:30–13:00

Session #7

Chair: Julin Lee, Hochschule für Musik und Theater München

"La grande scoperta di un italiano": Italian reception of black singers and Moroder's productions in the late 1970s — *Gianpaolo Chiriaco, University of Innsbruck*

In a 1978 article in the Italian newspaper *La Stampa*, Donna Summer was described as an American mixed-race "porn-singer" (pornocantante) who had been "discovered" by an Italian producer. That same year, a review of an Italian performance by Roberta Kelly characterized Giorgio Moroder as the "patron of almost all the new divas of modern song" (patron di quasi tutte le nuove dive della canzone moderna).

Drawing on articles published during the "dancing days" of the late 1970s (Morando 2009), this paper analyzes the reception of records and performances by Black female singers who worked in those years with Giorgio Moroder. I argue that, although these artists were frequently framed through the hypersexualized trope of the Black Venus (Venere nera), already identified by Clifford Boyd (2025) in Sanremo performances of the 1960s, the contemporaneous fascination with the musical idioms of "Black America" also signals an effort to grasp both the foundations and the novelty of Black vocal expression.

Within this context, Moroder emerges not only as a hit-making producer but as the professional, ostensibly soothing ear of a white male whose work and intuition helped make this fascination possible.

Chase: translation and localization as tools in the pursuit of success — Anne Leinen & Martin Verdross, independent scholars

The aim of most young artists is to make their art known and appreciated by the public. One of the many goals of an artist is to earn a living with one's art. But being a good artist and producing innovative and interesting content does not suffice to become known and successful.

In this presentation, we will examine the career path of Giorgio Moroder through the decades and how he managed to become a true trailblazer in his field using his understanding of language and markets.

From his beginnings in the South-Tirolean Val Gardena, tucked away in the Dolomites, Moroder already had an edge over other musicians: he was fluent in the three languages constituting the official languages of his territory: Ladino, his mother-tongue, German and Italian. He branched out to German-speaking countries and his multilingual and multicultural advantage brought him to advance his career in Germany.

We will show how, in a first move, he opened new markets for his music by publishing translated and localized versions of his songs in different countries acting as an entrepreneur for his own interests. In lockstep with Neoliberalism, he fended for himself in the free marketplace of ideas using his skills to adapt to the specific needs of each market. In this way, he managed to reach smaller European markets in Northern Europe.

After achieving success, in a second move, he found a way to outsource the promotion of his songs. Rather than overseeing the translation of his works into different languages himself, he gave concessions to other authors who published translated and localized versions of his songs in markets less accessible to Western music such as countries behind the Iron curtain and Asian countries.

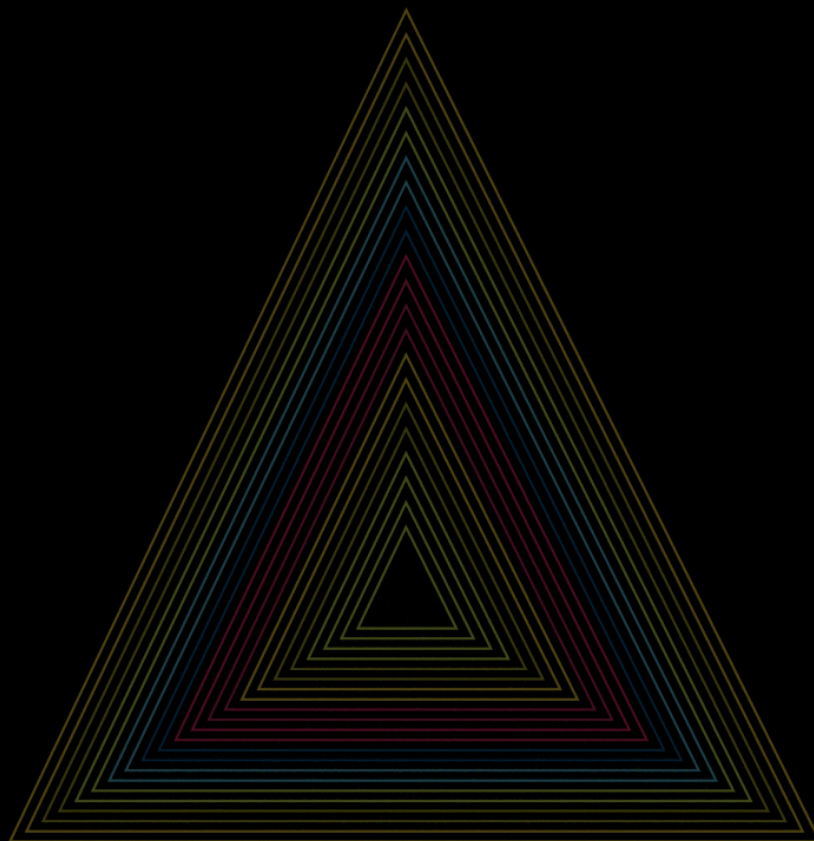
In his third move, he seized the opportunity to compose hymns for mega-events like the official songs for the 1984 Summer Olympics in Los Angeles, USA (Reach out), the 1988 Summer Olympics in Seoul, South-Korea (Hand in Hand) and the 1990 FIFA World Cup in Italy (To be Number One/Un'estate Italiana). Here we see a parallelism to internationalization or even McDonaldization: he offered efficient artistic products that can predictably capture the whole world with its localized versions.

The 'Father of Disco' Goes *Musikkapelle*: Amateur Musicking and the Local Reception of Giorgio Moroder in South Tyrol — Franka Luise Mayr, Free University of Bozen-Bolzano

This paper examines the local reception and transformation of Giorgio Moroder's music in South Tyrolean *Musikkapellen*: amateur wind bands that occupy a central place in the region's musical and social life. While Moroder's disco, electronic and film music is usually associated with studio production, synthesizers, dance floors and transnational popular culture, its performance by local wind bands opens up a different field of musical meaning. The paper asks what happens when the music of the so-called "father of disco" is arranged for brass and woodwind instruments and performed by amateur musicians from South Tyrol, whose ensembles often bring together people of different generations, musical experiences, educational trajectories and everyday life-worlds.

Drawing on conversations with the Ladin composer, arranger and conductor Matthäus Crepaz, who has repeatedly collaborated with Moroder himself⁵, the paper develops a case study of the local *Musikkapelle* Zwölfmalgreien, exploring how Moroder's music is translated into its sound world, rehearsal practices and performance contexts. These arrangements do not merely transfer pre-existing works into another instrumental setting. Rather, they create new local entanglements between disco, brass band tradition, regional identity, amateur musicianship and cultural heritage. For many members of the *Musikkapelle* Zwölfmalgreien, Moroder's idiom marks an unfamiliar repertoire: rhythmically, stylistically and aesthetically, it may unsettle established expectations of what a *Musikkapelle* is supposed to sound like. At the same time, it can inspire musical curiosity, intergenerational exchange and stylistic experimentation.

By focusing on amateur musicianship, arrangement practices and local performance cultures, the paper asks what Moroder's music does when it returns, in transformed form, to his region of origin. It argues that these performances offer a productive case for thinking about localisation, musical heritage and the negotiation of tradition in contemporary South Tyrolean brass band culture.



EVERYBODY CALLS ME GIORGIO: MORODER ACROSS MEDIA, ARTS AND COMMUNICATION

PLAYLISTS

22 Ways to Say "I Feel Love"/Remixed

A DJ-set curated and mixed by Antonio Lampis

A Homage to Giorgio Moroder on the occasion of the international conference "Everybody Calls Me Giorgio: Moroder Across Media, Arts and Communication"

Black Light Smoke – "Perfecto" (2017)
Donna Summer – "I Feel Love" (Patrick Cowley Mega Mix) (1982; mix realizzato originariamente nel 1978)
Donna Summer – "I Feel Love" (Rollo & Sister Bliss Monster Mix) (1995)
Timo Maas – "Old School Vibes" (2002)
Giorgia – "I Feel Love" (2018)
Bronski Beat & Marc Almond – "I Feel Love / Johnny Remember Me" (1985)
Techno Grooves – "I Feel Rave" (1990)
Blue Man Group feat. Venus Hum – "I Feel Love" (Jason Nevins' Big Room Radio Edit) (2004)
Jaydee vs. Donna Summer – "Plastic Dreams / I Feel Love" (2003)
Jaydee – "Plastic Dreams" (1992)
Joris Voorn – "The Secret" (2010)
Kaiserdisco – "Get Enough" (Original Mix) (2016)
Mr. Belt & Wezol, BENDAH & Limited Life – "I Feel Love" (Extended Mix) (2022)
Rhythm Masters & MYNC feat. Wynter Gordon – "I Feel Love" (DJ PP Remix) (2010)
MYNC & Rhythm Masters feat. Wynter Gordon – "I Feel Love" (Illyus & Barrientos Remix) (2017)
Kevin Duvall – "I Feel Love" (Baggi Begovic Vocal Mix) (2008)
The New Deal – "I Feel Love" (2003)
Sam Session – "I Feel Love" (1998)
Beyoncé – "Summer Renaissance" (2022)
Vooz Brothers – "I Feel Moroder" (Original Mix) (2016)
Alex Junior DJ – "I Like Moroder" (2012)

Listen on Soundcloud: <https://on.soundcloud.com/FU0F4EhGAOV4JVSH1c>

Giorgio Moroder - fora por döt le monn, te vigni lingaz

A playlist curated by Les Jeux Sont Funk

Zdzisława Sosnicka – "W kazdym moim snie" / *Once Upon a Time/Faster and Faster* [1979 · Poland/Polish]
Meire Rose – "É o amor" / *I Feel Love* [1977 · Brazil/Portuguese]
Blondie – "Llámame" / *Call Me* [1980 · USA/Spanish]
Yoko Hatanaka – "愛はMusic" (Ai wa Music) / *Flashdance... What a Feeling* [1983 · Japan/Japanese]
Jitka Zelenková – "Címkoliv Tu Být" / *Midnight Express* [1983 · Czechoslovakia/Czech]
Su Kramer – "Hilf der Welt" / *Lord Release Me* [1974 · Federal Republic of Germany/German]
George Lam – "逝如風" (Shī rú fēng) / *Theme From Midnight Express* [1984 · Honk Kong/Mandarin Chinese]
Usha Uthup – "Ramba Ho-ho-ho Samba Ho-ho-ho" / *I Feel Love* [1981 · India/Hindi]
Neşe Karaböcek – "Beni Bana Ver" / *Take My Breath Away* [1986 · Turkey/Turkish]
Sleepy Sleepers – "Metsäratio" / *On The Radio* [1980 · Finland/Finnish]
Virve Rosti – "Antaudun" / *Giving Up, Giving In* [1979 · Finland/Finnish]
Elvira Voća – "Priča Bez Svršetka" / *The NeverEnding Story* [1984 · Yugoslavia/Serbo-Croatian]
Vicky (Virve Rosti) – "Ohari" / *The Runner* [1979 · Finland/Finnish]

Listen on Soundcloud: <https://on.soundcloud.com/npPrMajBvsqnn30iKM>

SPEAKERS

Samantha Bennett (Australian National University)

Samantha Bennett is Professor of Music and Associate Dean Higher Degree Research at the Australian National University, and Chair of the International Association for the Study of Popular Music (IASPM). Her research interests bridge music and science and technology studies, and focus on sound recording, music production, music technologies, and the analysis of technology and process in recorded popular music. She is currently working on two research projects: the first, a large-scale technological, musicological, practice-led, and sociopolitical investigation of the Fairlight Computer Music Instrument, and the second, as research assistant to Muruwari research lead Roy Barker Jr on the sound recording, technology and audio archive aspects of his project 'Muruwari Ngulli Yaandibu' (Muruwari we speak).

Luca Bertoloni (Università degli Studi di Pavia)

Luca Bertoloni, a teacher of literature in secondary education, has been conducting independent research in the fields of socio-semiotics and media studies since 2020, in support of the Department of Humanities at the University of Pavia. His approach combines cultural, sociological, linguistic and media studies. He focuses primarily on intermedial imaginaries, media ecologies, narrative links across media, the language used in songs and Italian popular music. He has published numerous articles in specialist journals, books and edited volumes, and has participated in several international conferences. He also serves as a referee for a number of journals, sits on various scientific and editorial boards, and is a member of several academic associations, such as Associazione Italiana Studi Semiotici and Associazione Italiana Insegnanti di Geografia. He has authored three monographs: *Frugando parole. Lingua e stile delle canzoni di Claudio Baglioni* (2023), *L'immaginario intermediale pop tra i banchi* (2025), *Geografie pop* (2026). He is currently conducting research into the relationship between songs, images, singer-songwriters and the imaginary in the Italian cultural landscape.

Susanne Binas-Preisendörfer (Carl von Ossietzky Universität Oldenburg)

Susanne Binas-Preisendörfer is a Professor of music and media at the Carl von Ossietzky University of Oldenburg. Her research focuses on the theory and history of mediated musical forms, transculturality, popular listening practices and the historiography of popular music. From 2003 to 2007, she served as an expert on the German Bundestag's Enquete Kommission Kultur in Deutschland. Her academic mentors include Peter Wicke, Christian Kaden and Gerd Rienäcker (all from Humboldt-Universität zu Berlin).

Alberto Brodesco (Università degli Studi di Trento)

Alberto Brodesco holds a PhD in Audiovisual Studies from the University of Udine. He is a research assistant at the Department of Sociology and Social Research at the University of Trento, where he teaches "Science on Screen" in the Master's programme in Communication of Science and Innovation. He is professor of "Semiotics of Art" in the Graphic Design and Multimedia programmes at LABA – Libera Accademia di Belle Arti in Brescia. He is the author of more than sixty publications in the fields of cinema and Media Studies, including the monographs *Una voce nel disastro. L'immagine dello scienziato nel cinema dell'emergenza* (Meltemi) and *Sguardo, corpo, violenza. Sade e il cinema* (Mimesis), translated into French by Rouge Profond Editions (the book was shortlisted for the "Prix Sade" literary award in 2021). His publications appear in *Cinergie*, *Nuncius*, *Schermi*, *Public Understanding of Science* and *Porn Studies*.

Francesco Brusco (Università degli studi di Salerno)

Francesco Brusco is a lecturer in Contemporary Popular Music at the University of Salerno. Following a period of research at the Institute of Popular Music in Liverpool, he obtained his PhD in Literary and Musical Text Studies from the University of Pavia. His academic work focuses in particular on record production in the analogue era and its collaborative practices, with a special emphasis on recording

studios as sites of social, cultural and technological mediation. A musician and music journalist for *Il Manifesto*, he has published monographs on the Beatles, Fabrizio De André and Francesco Guccini. His latest work is *La voce del padrone: suoni e racconti dagli studi di registrazione* (Jaca Book, 2022).

Guillermo Tinoco Silva Caceres (Université Laval and Universidade Federal do Ceará)

Guillermo Caceres is a Brazilian composer, pianist, researcher, and record producer. He holds a bachelor's degree in piano performance (2005), a diploma in music production (2009), and a master's degree in sound studies (2010). Throughout his career as a professional musician, he has composed, produced, and performed music for short films, animations, contemporary dance, and video games, winning awards such as Best Original Score at the Brazilian Cine Ceará film festival (2004), as well as the first place in two Student Recording Competitions by the Audio Engineering Society (AES), at both Brazilian (2008) and Latin American levels (2009). Since 2011, Guillermo has held the position of assistant professor at the Federal University of Ceará, in Brazil, where he teaches courses in keyboard performance, music technology, acoustics, and sound design; as well as conducts various research activities with a particular focus on record production and live synthesizer ensembles. Guillermo is currently completing his Ph.D. in musicology at Université Laval, in Québec, under the supervision of Serge Lacasse, with an innovative research that focuses on practices of imitation at the level of phonographic production in recorded popular music.

Gianpaolo Chiriaco (Universität Innsbruck)

Gianpaolo Chiriaco is a senior scientist at the University of Innsbruck, where he is responsible for the Archive for Popular Music Studies. He has conducted extensive research into the intersections of music and blackness, as well as on the history of popular music within the Italian colonial enterprise. He is principal investigator of the research projects SONIETHIO and "Research as Vocality. Tracing the African Presence in Naples". Multimedia material about his work is available at www.afrovocality.com

Maurizio Corbella (Università degli Studi di Milano)

Maurizio Corbella is Associate Professor of Musicology at the University of Milan. His research ranges across aspects of the cultural history of music in the twentieth and twenty-first centuries, with particular attention to film music, popular music, and mediated musical performance. He has published internationally on film music history, music publishing, library music, electronic sound in cinema, music biopics, and Ennio Morricone. He is co-editor of the forthcoming edited volume *Soundtrack Networks: Film, Music Publishing, and Record Production in 1950s–70s Italy* (Milano University Press).

Antonio Frascione (Università degli Studi di Salerno)

"D. Cimarosa" State Conservatoire of Music in Avellino, specialist diploma in Electronic Music with distinction. At the DISPAC of the University of Salerno and the Hochschule der Medien in Stuttgart, he obtained a Master's Degree in Performing Arts and Multimedia Production, with a final thesis, *Elettroniche evoluzione dell'industria culturale in Italia in rapporto al fenomeno rapido ed inarrestabile delle nuove tecnologie digitali*, with distinction. Master's degree in Production Management for Film and Television Companies at the Luiss Creative Business School in Rome, with a final placement at the MIC within the Directorate for Cinema and Audiovisual Media. Representative of interests at the Chamber of Deputies and researcher at the Vatican. I have been involved in ESG marketing, cultural promotion, tourism and youth policy for many years, and am active in various national cultural associations as a volunteer in the social sector. Contributor to online publications covering the music industry, cinema, the 2030 Agenda and cultural heritage. Communications activist for the Festival of Sociology and the ASIS International School of Sociology. Subject expert in Sociology and Theory of the Digital Society, and a research fellow on the 'NIMI – New Intelligence Made in Italy' project at the University of Salerno. Knight of the Order of Merit of the Italian Republic by decree of the President of the Republic on 2 June 2025.

Niccolò Galliano (Università degli Studi di Milano)

Niccolò Galliano holds a PhD in Musicology from the University of Milan (2026). His research focuses on the cultural history of twentieth-century music, with particular attention to art and popular music industries and the relations among institutions, markets, technologies, and audiences. His doctoral project, developed in collaboration with the Archivio Storico Ricordi, reconstructed the history and

production network of Casa Ricordi in the interwar period through the study and digital mapping of the company's epistolary archive. He has also conducted research on the history of Italian library music. In 2022 he served as research consultant for the project *Anonymous Creativity: Library Music and Screen Cultures in the 1960s and 1970s* at Northumbria University and in 2024 he was a visiting researcher at the Digital Humanities Institute (University of Sheffield). He's managing editor of the journal *Sound Stage Screen*.

Mathieu Guillien (Université Évry Paris-Saclay)

Pianist by training, doctor in musicology and author of *La Techno minimale* (2014), Mathieu Guillien devoted his academic research to electronic dance music, the history of which he has been teaching since 2004 at the Sorbonne Nouvelle University and through various conferences (Princeton University, EHESS, Sciences Po, etc.). Today a member of the RASM-CHCSC research laboratory and a teacher at the University of Évry Paris-Saclay, he continues to work as a composer.

Paul Harkins (Edinburgh Napier University)

Paul Harkins is a Lecturer in the Department of Music at Edinburgh Napier University and a sociologist of music who works at the intersection of popular music studies, the new organology, and Science and Technology Studies (STS). His book, *Digital Sampling: The Design and Use of Music Technologies* was published by Routledge in 2019. He has published articles in *Popular Music*, *Popular Music & Society*, *IASPM@Journal*, *Journal on the Art of Record Production*, and *Reseaux* and co-edited a special issue of *Popular Music* on Music and the Anthropocene in 2020. New research includes articles on the response of the music industries to the climate crisis and a feminist historiography of the Fairlight CMI. He is currently working as a co-editor on two collections: *The Oxford Handbook of Sampling in Popular Music* and *The Fairlight CMI: History, Technology, Identity*, as well as projects about the repair, maintenance, and distribution of musical instruments.

Antonio Lampis (former head of the Italian Culture Department of the Autonomous Province of Bolzano)

Antonio Lampis has held senior management positions in the public sector for over four decades. From 1997, he headed the Italian Culture Department of the Autonomous Province of Bolzano; between 2017 and 2020, he served as the General Director of Museums at the Ministry of Culture, during which time he also acted as interim director of the Royal Palace of Caserta. On his return to Bolzano in 2020, he once again took on managerial responsibilities in the cultural sector and subsequently assumed the role of Department Head. He retired from active service on 30 April 2026. He has taught and led seminars at universities and on master's programmes, has been involved in the governance of cultural institutions, and has published essays and books on museums, cultural policy, public administration, cultural marketing and cultural welfare. He is a member of the executive committee of the Association for the Economics of Culture and of the 2026–2028 Council of the Cultural Welfare Centre, with responsibility for public administration. He writes for *Il Sole 24 Ore*. On 29 January 2026, during the Inauguration of the Academic Year, he delivered the laudatory address in honour of Moroder, entitled "From here to eternity", on the occasion of the conferral of the title "Senator honoris causa" by the Free University of Bozen-Bolzano.

Julin Lee (Hochschule für Musik und Theater München)

Julin Lee is a postdoctoral research and teaching associate at the University of Music and Theatre Munich, where she completed her dissertation on music and sound in American television series in the streaming era. She received the Promotionspreis der Gesellschaft für Musikforschung (2025) and a second honorable mention for the 2025 IMS Outstanding Dissertation Award. During her affiliation with the Deutsches Museum, Munich, her research focused on the intersection of film music studies and organology, specializing in the Mixturtrautonium. At the 2021 conference of the American Musical Instrument Society, her paper on the Yamaha CS-80 synthesizer and *Blade Runner* won the Frederick R. Selch Award. She is currently co-chair of the IMS Study Group Music and Media and co-editor of the journal *Music, Sound, and the Moving Image*.

Anne Leinen (Independent scholar)

Sociologist (MA), state certified and sworn translator (EN, IT, DE), language examiner (IT, DE) and language teacher (DE). She completed her studies in sociology, with a Master's thesis on the franchise model in retail with a case study of the bookstore industry in Germany and Italy, at

Universität Trier and Università degli Studi di Trento. Subsequently she started working as a freelance translator and obtained her state certification with the Ministry of Education of Saxony and the Ministry of Education and Culture of the Saarland. After receiving her teaching qualification in German as a second language from LMU in Munich, she taught a university-level course in translation at SSML in Trento. She is currently working as a translator, as a German lecturer and as a language examiner for Italian and German for the Province of Bolzano and for German at the Free University of Bolzano.

Franka Luise Mayr (Free University of Bozen-Bolzano)

Franka Luise Mayr is a researcher and lecturer at the Faculty of Education at the Free University of Bozen-Bolzano. Her work focuses on music and cultural education, music outreach, and multi-professional approaches to teaching and educational development. She studied cultural studies, educational sciences, and musicology in Lüneburg, Madrid, and Bolzano, and completed her PhD in General Education at the Free University of Bozen-Bolzano as a scholarship holder of the Cusanuswerk. In addition to her academic work, she is active in music education, designing and organising concert formats for children and families.

Ewa Mazierska (University of Lancashire)

Ewa Mazierska is Professor of Film Studies at the University of Lancashire, UK and Honorary Professor at the University of Gdansk. She published over thirty monographs and edited collections on film and popular music, including *The Artistry and Legacy of Queen* (ed. with Tony Rigg, Bloomsbury, 2025), *Popular Polish Electronic Music, 1970–2020: Cultural History* (Routledge, 2021), *Polish Popular Music on Screen* (Palgrave, 2021), *Viennese Electronic Music: 1990–2015: Cultural History* (Routledge, 2018), *Poland Daily: Economy, Work, Consumption and Social Class in Polish Cinema* (Berghahn, 2017) and monographs of several directors, such as Roman Polanski, Jerzy Skolimowski and Nanni Moretti. Mazierska's new book concerns Roman Polanski's films after *The Pianist* (forthcoming from Berghahn in November 2026). She is the principal editor of *Studies in Eastern European Cinema*. Her work was translated to over 20 languages.
<https://www.lancashire.ac.uk/academics/ewa-mazierska>

Mattia Merlini (Università degli Studi di Milano)

Mattia Merlini is an independent music scholar specialised in popular music studies and ludomusicology. He holds a PhD in Musicology (University of Milan, 2026) with a dissertation on eclecticism in video game music, as well as master's degrees in Musicology (University of Milan, 2019) and Philosophy (University of Pisa, 2022). He has served as a teaching assistant at the University of Milan (2021–2026) and IULM University (2022–2024) and is author of one of the few scholarly publications on synthwave music, published in 2023 on the journal *Sound Stage Screen*. His research interests are quite diverse, and include Japanese video game music, progressive rock and metal, music genres and streaming platforms, artificial intelligence and music creativity, and contemporary film music. He currently teaches philosophy and human sciences at a secondary school in South Tyrol, his homeland, while working on several forthcoming publications. Since 2012, he has been composing music for independent films produced in the same area.

Dino Mignogna (Università di Bari "Aldo Moro")

Dino Mignogna is a PhD student at the University of Bari "Aldo Moro". His research interests focus on popular music, with a particular emphasis on song forms and the relationships between music, media and technology. He has published the books *La musica possibile* (Arcana, 2022), *'Canzonette' a regola d'arte* (Arcana, 2020) and *Song Analysis* (Arcana, 2018), as well as several other contributions, including articles for accredited academic journals (*Cinergie*, 2025; others forthcoming). He has translated and edited the Italian reissue of Fred W. Gaisberg's autobiography, *La musica che gira* (LIM, 2024).

Carlo Nardi (Free University of Bozen-Bolzano)

Carlo Nardi is a Lecturer in Music education and Sociology at the Free University of Bozen-Bolzano and Research Associate at Rhodes University. He obtained his PhD in Musicology from the University of Trento with a thesis on audio mastering. His research interests focus on the use of technology from a sensory perspective, authorship and creativity in relation to technological change, the organisation of labour in music production, community music, and music for the moving image.

Between 2011 and 2013, he was general secretary of IASPM. He is a musician, sound engineer and composer of music for documentaries and installations.

Tavia Nyong'o (Yale University)

Tavia Nyong'o is a Professor of Theater & Performance Studies, Professor of American Studies, and Professor of African-American Studies at Yale University. He was previously acting Chair and Associate Professor of Performance Studies at New York University. His current research and teaching interests span black queer cultural and performance studies, contemporary art and aesthetic theory, speculative genres, afrofuturism, and black sound studies. Nyong'o's first book, *The Amalgamation Waltz: Race, Performance, and the Ruses of Memory* (2009) won the Errol Hill award for the best book in black theater and performance studies. In it he showed how 'race mixing' had been alternately presented as the solution to anti-black racism and a threat to white supremacy in the nineteenth century, arguments sustained by locating 'amalgamation' in some distant past or future. Black performance, he argued, with its insistent relationship to the 'now,' consistently disrupted those fantasies. His second book, *Afro-Fabulations: The Queer Drama of Black Life* (2018) won the Barnard Hewitt award for best book in theater and performance studies. Departing from millennial debates over post-blackness and afro-pessimism, Nyong'o argued that the drama of black life exceeds the social conditions that seek to negate it. Taking up a broad spectrum of performance and performative aesthetics, *Afro-Fabulations* locates the intersection of blackness and queerness in speculative modes of social life. He is currently embarking on a study of critical negativity in the twenty-first century.

Nyong'o also writes for contemporary art and culture publications such as *Artforum*, *Texte Zur Kunst*, *Cabinet*, *n+1*, *NPR*, and the *LA Review of Books*. In 2019, he curated "Dark as the Door to a Dream" at the Stedelijk Museum in Amsterdam, as part of the Studium Generale Rietveld Academie. In 2017, he curated "The Critical Matter of Performance" at the New Museum for Contemporary Art, with Johanna Burton and Julia Bryant-Wilson.

A long-standing member of the editorial collective of *Social Text*, Nyong'o has served as both print editor and web editor of the journal for many years. He is also on the editorial boards of *TDR: A Journal of Performance Studies*, *Theatre*, and *Contemporary Theatre Review*. He edits the *Sexual Cultures* book series at NYU Press with Ann Pellegrini and Joshua Chambers-Letson.

Nyong'o has received fellowships from the Alexander von Humboldt Foundation, the American Society for Theatre Research, Ford Foundation, Jacob K. Javits Foundation, and the British Marshall Foundation.

<https://tdps.yale.edu/profile/tavia-nyongo>

Maria Perevedentseva (University of Salford)

Maria Perevedentseva is Lecturer in Musicology at the University of Salford with research specialisms in the analysis, history, and criticism of electronic, dance, and experimental musics, and music and online cultures. She co-founded the Music and Online Cultures Research Network (MOCReN), with whom she edited a special issue of the *Journal of Popular Music Studies* in 2025, and has published on timbre cognition and dance music in *Dancecult*, *Sound Studies*, and edited volumes for Intellect and Cambridge University Press. She is a member of Vanessa Valiati's 'Music and Platformization: The Algorithmic Mediation of Taste and Streaming Consumption Practices' research group and, from 2026–31, is working with Christopher Haworth on the ERC-funded Consolidator project titled 'After Sampling Culture: Synthetic Media as Culture in Twenty-First Century Music'.

Werner Pescosta (Istituto Ladino "Micurá de RÜ")

Werner Pescosta (1974) has been working at the Ladin Institute 'Micurá de RÜ' since 1993. He graduated with a degree in Modern Literature from the University of Padua. His main area of research is the history of the Ladins of the Dolomites. He is the author of the book *Storia dei ladini delle Dolomiti* (2010), published also in German under the title *Geschichte der Dolomitenladiner* (2013).

Theodor Rifesser (former head of the the Istituto pedagogico ladino)

Born in 1947 in Ortisei, he studied theology, pedagogy and psychology and devoted much of his professional career to Ladin education, heading the Istituto pedagogico ladino (Ladin Pedagogical Institute) from 1989 to 2012 and coordinating the Ladin Section of the Faculty of Education in Bressanone. At the same time, he was actively involved in music as a choir director, organist and president of the South Tyrol Association for Sacred Music.

Martin Verdross (Independent scholar)

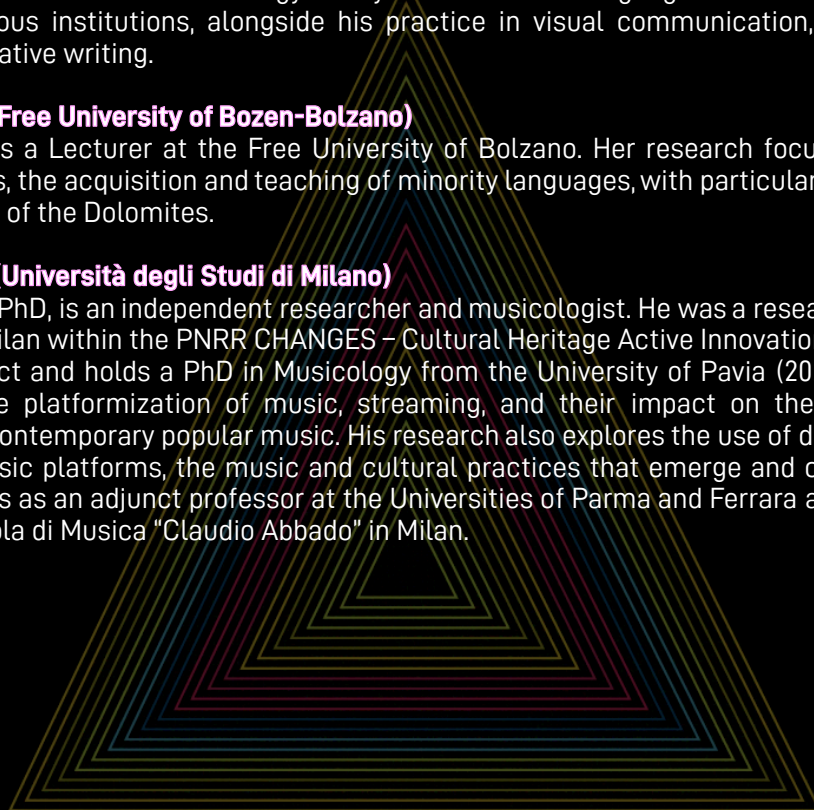
Born in 1988 in Bolzano, Italy, Martin Verdross studied Industrial Design at the Free University of Bolzano-Bozen and Conceptual Arts between Venice (Accademia di Belle Arti) and London (Middlesex University). Focussing on the concepts of music, language, sculpture, and code as means of conservation and reproduction in his thesis project, he then moved professionally between the fields of dramaturgy, artistic direction, and design-based and literary disciplines, publishing short stories in his native language German and working on opera productions in Germany, France, and Italy with a focus on visual dramaturgy. Today he works as a language examiner for German and Italian for various institutions, alongside his practice in visual communication, communication design, and creative writing.

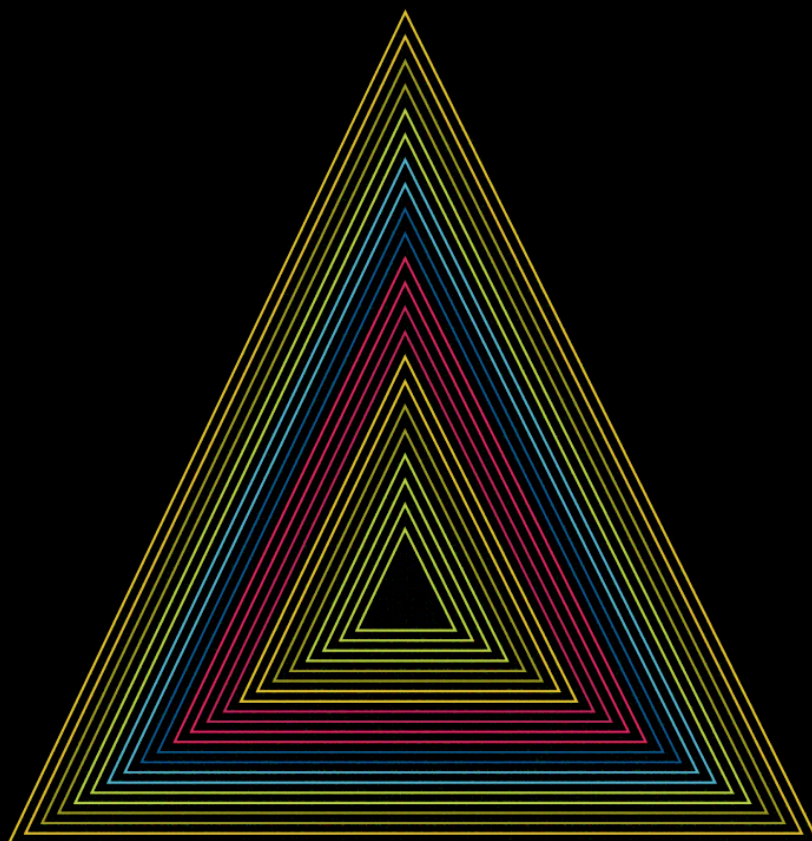
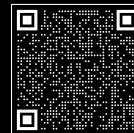
Ruth Videsott (Free University of Bozen-Bolzano)

Ruth Videsott is a Lecturer at the Free University of Bolzano. Her research focuses primarily on sociolinguistics, the acquisition and teaching of minority languages, with particular reference to the Ladin language of the Dolomites.

Mattia Zanotti (Università degli Studi di Milano)

Mattia Zanotti, PhD, is an independent researcher and musicologist. He was a research fellow at the University of Milan within the PNRR CHANGES – Cultural Heritage Active Innovation for Sustainable Society – project and holds a PhD in Musicology from the University of Pavia (2025). His research focuses on the platformization of music, streaming, and their impact on the production and circulation of contemporary popular music. His research also explores the use of digital methods to investigate music platforms, the music and cultural practices that emerge and circulate through them. He serves as an adjunct professor at the Universities of Parma and Ferrara and has taught at the Civica Scuola di Musica "Claudio Abbado" in Milan.





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