



EVERYBODYCALLSMEGIORGIO

Moroder across media, arts and communication

Free University of Bozen-Bolzano-Bulsan | IASPM Italiana

Brixen & Bozen | 10-12 September 2026

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 A1.51

13:00–14:00

Welcome and registration · Foyer

14:00–14:30

INSTITUTIONAL OPENING

Federico Giudiceandrea, Presidente della Libera Università di Bolzano

Elisa Laforgia, Rappresentante della comunità studentesca

André Comploi, Direttore per l'istruzione, la formazione e la cultura ladina

Jacopo Tomatis, Presidente di IASPM Italiana

14:30–15:30

PANEL | STORIA E CULTURA DEI LADINI

Introduzione e chair

Ruth Videsott, Free University of Bozen-Bolzano

“Ladins, ch’è jüs a chirì la fortüna fora de süa patria ladina”. Storie di emigrazione dalla Val Badia

Werner Pescosta, Istitut Ladin “Micurà 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

22 Ways to Say “I Feel Love”/Remixed

A DJ-set curated and mixed by Antonio Lampis

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, Free University of Bozen-Bolzano

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

Francesco Brusco, Università degli Studi di Salerno

17:00–19:00

SESSION #2

Chair: Paolo Somigli, Free University of Bozen-Bolzano

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

Dino Mignogna, Università di Bari “Aldo Moro”

Remix e Remixation: piattaforme e trasformazione della replicabilità culturale

Mattia Zanotti, Università degli Studi di Milano

Approcci innovativi al design sensoriale uditivo nel mondo di Giorgio Moroder

Antonio Frascione, Università degli Studi di Salerno

FRIDAY 11/09 · BX A1.50

08:15–08:45

Welcome and registration · Foyer

09:15–09:45

SESSION #3

Chair: Alessandro Bratus, Università di Pavia

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

09:45–11:15

SESSION #4

Chair: Ewa Mazierska, University of Lancashire

Transcendental Disco: Two Moroder soundtracks for Paul Schrader

Alberto Brodesco, Università degli Studi di Trento

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

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

A playlist curated by Les Jeux Sont Funk

11:45–12:45

PANEL | SYNTH PANEL

Chair: Samantha Bennett, Australian National University

Patching Paradoxes: The synthesizer in Giorgio Moroder's music and beyond

Paul Harkins, Edinburgh Napier University

Julian 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

Chair: Jacopo Tomatis, Università degli Studi di Torino

The Many Faces of Giorgio Moroder

Ewa Mazierska, University of Lancashire

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

Technologies of Disco: Giorgio Moroder and the Moog synthesizer

Paul Harkins, Edinburgh Napier University

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

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

Niccolò Galliano, Università degli Studi di Milano

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

Luca Bertoloni, Università degli Studi di Pavia

17:00–19:00

IASPM MEETING

Assemblea generale della IASPM Italiana

19:00–23:00

FROM HERE TO ETERNITY

A full-bodied transcendence with Juliane Barbara DJ

SATURDAY 12/09 • BZ 01.02

09:00–09:30

Welcome and registration

09:30–11:00

Sounds Like the Future

A critical analysis of the evolving relationship between automation and creativity

In collaboration with Transart Festival

KEYNOTE | TAVIA NYONG'O

Chair: Samantha Bennett, 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

11:00–11:30

Coffee break

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, Universität Innsbruck

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

Anne Leinen, independent scholar

Martin Verdross, independent scholar

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

13:00–13:30

Conference closing

Chair: Carlo Nardi & Ruth Videsott, Free University of Bozen-Bolzano

Maurizio Corbella, Università degli Studi di Milano

Niccolò Galliano, Università degli Studi di Milano

Julin Lee, Hochschule für Musik und Theater München

Ewa Mazierska, University of Lancashire

Maria Perevedentseva, University of Salford

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.

Location

Thursday | Campus Brixen · Room BX A1.51 (Viale Ratisbona/Regensburger Allee 16 · Bressanone/Brixen)

Friday | Campus Brixen · Room BX A1.51 (Viale Ratisbona/Regensburger Allee 16 · Bressanone/Brixen)

Saturday | Campus Bozen · Room D1.02 (Piazza Università/Universitätsplatz 1 · Bolzano/Bozen)

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); Guglielmo Bottin (Università di Milano); 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: Paul Harkins (Edinburgh Napier University); Julin Lee (Hochschule für Musik und Theater München); Maria Perevedentseva (University of Salford), Werner Pescosta (Institut Ladin "Micurá de Rū"), Theodor Rifesser.

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

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