



MICHAEL HOPE

COMPOSER, PERFORMER, PRODUCER

CONTACT DETAILS

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ABOUT

I am a UK-born composer and multi-media artist based in Denmark. My output encompasses solo instrumental works, large-orchestral works, and everything in between, often situated within the domains of experimental theatre and conceptual art. My works challenge traditional notions of craft, virtuosity, and genius, drawing on the acceleration of waste, cliché, and precariousness endemic to contemporary society and culture.

PRESS

"Breathtaking...absolutely unbelievable precision...utterly overwhelming...we each take...our wonderment about what has just happened to us out into the evening."
Rasmus Holmboe, SEISMOGRAF

"Heavy thoughts lie behind the madness...The entire work...was a brilliant reflection...a true avant-garde artist..."
Thomas Michelsen, POLITIKEN, 6 stars

"Spectacular...the piece is etched in my memory..."
Joanna Kwapięń, GLISSANDO

"Michael Hope found this balance to a near-genius degree...sublimely constructed..."
Sune Anderberg, WEEKENDAVISEN

"Incredibly high-risk...incredibly innovative..."
Macon Holt, PASSIVE/AGGRESSIVE

"Perfectly executed new music...I couldn't wipe the smile off my face after the concert. It was a rollercoaster ride... One rarely gets the chance to enjoy a concert experience like this in Denmark."
Jakob Gustav Winckler, SEISMOGRAF

EDUCATION & QUALIFICATIONS

DET KONGELIGE DANSKE MUSIKKONSERVATORIUM

Advanced Post-Graduate Diploma in Composition (Soloist)
(2022-2024)

DET JYSKE MUSIKKONSERVATORIUM

Master of Music (MMus Classical Composition)
(2018-2020)

THE ROYAL NORTHERN COLLEGE OF MUSIC

Upper Level GRNCM Diploma
(2013-2017)

THE UNIVERSITY OF MANCHESTER

BMus Hons (Joint Course) First Class
(2013-2016)

MEMBERSHIPS

Danish Composer's Society
KODA

NOTABLE COMMISSIONS & PERFORMANCES

UPCOMING PERFORMANCES

Artistic Research Presentation (Rome's Got Talent: Music, Oratory & Space from Antiquity to Today)
07/26 - The Danish Academy in Rome, Italy

Six performances as part of the Nye Veje Awards 2025 (The Role of the Composer in an Extreme Future)
2026, Copenhagen

RECENT PERFORMANCES & COMMISSIONS

Concert-length Music Theatre Work (*Late-Night Lineup*)

Commission from SPOR Festival
24/04/26 - SPOR Festival, Aarhus

Debutkoncert from Det Kongelige Danske Musikkonservatorium (*(I Love You) For Instrumental Reasons*)

MINU_festival_for_expanded_music, Copenhagen,
November 2024

Multi-Media Concert-Length Work (*Sketchbook*)

Commission from K!ART ensemble, MINU_festival_for_expanded_music,
November 2021
Performances in Aarhus & Copenhagen, April 2022
Warsaw Autumn, Warsaw, September 2025

Multi-event curated project with Current Resonance (*Asking people to do things*)

Curated for SPOR Festival, Aarhus
May 2024

Work for Ensemble Modern (*Si vous me regardez...*)

cresc... - Biennial für aktuelle Musik, Frankfurt LAB, Frankfurt
February 2024

Music Theatre Work & Curated Concert (*À la carte*)

Curated for MINU_festival_for_expanded_music, Copenhagen,
November 2023
Radikal Jung Festival, Münchner Volkstheater, Munich
April 2024

Solo Performance Work (*How not to shout*)

Commission from KLANG Festival, Den Sorte Diamant, Copenhagen,
June 2023

Ensemble & Video Work (*Six videos of alt-right propaganda but each time a millennial gets offended the distortion increases by 4%*)

Selected for Ung Nordisk Music Festival, Aarhus, August 2021

Chamber Orchestra Work (*Johann ___ You*)

Commission from Aarhus Sinfonietta (2020)

OTHER RELEVANT EXPERIENCE & PROJECTS

Co-Founder, Performer & Co-Producer, Current Resonance New Music Ensemble (2019-Present)
- Co-Artistic Director, Performer & Co-Producer, Current Resonance Festival (2019-2021)

Darmstadt Summer Course, Composition Studio (2025)

UNM (Ung Nordisk Music) Denmark Board Member (2023-2024)

AUT (Aarhus Unge Tonekunstnere) Board Member (2021-2024)

Britten-Pears Young Artist, Britten-Pears Young Artist Programme (2020)

Co-Artistic Director of Panorama Festival (2019-2020)



WORK EXPERIENCE

FREELANCE MUSICIAN 2009 - PRESENT

Freelance Music Teacher (2012-Present)

- Wide-ranging experience of teaching composition and music theory
- Leading seminars and group lessons covering a diversity of topics
- Teaching one-on-one lessons, individually tailored for developing the artistic voice of each student
- Practical teaching in a wide range of software and hardware, notation, orchestration, production and performance
- Theoretical teaching, leading workshops in musical analysis, philosophy and critique

Teacher in Music History, Composition and Performance, MINU Lab (2025-Present)

- Seminars and individual lessons with bachelor students
- Mentoring and guidance for students concerning the development of compositions presented on the festival (MINU Festival)
- Holistic teaching methodology with focus on the development of theoretical, practical and performative skills

Co-founder of Current Resonance New Music Ensemble (2019-Present)

- Stage Management; working with various electronic and acoustic tech setups
- Managing promotion, social media accounts, and ticket sales
- Resident pianist and theatrical performer; rehearsing and performing at a high professional standard
- Concert curation and production; realising captivating and coherent concert programmes from initiation to completion
- Fundraising; extensive experience of writing, designing and assembling fundraising applications with a highly successful track record
- Documenting and editing video and audio
- International tours in Poland and Denmark; experience of and adaption to international requirements
- <https://www.currentresonance.site/>

ENGLISH LANGUAGE TEACHER AT MULTILINGUA IDIOMES, VALLS, SPAIN – 2017-18:

- Formulating successful lesson plans and structures in response to the specific needs of individual students, groups or companies
- Working with and adapting materials for groups of differing abilities (i.e. children and adults)
- Teaching Business English; facilitating industry professionals in the development of their own professional skill set
- Development and employment of additional skills including proof reading and audio transcription
- Working quickly and successfully within reduced timescales

OTHER RELEVANT EXPERIENCE

Manchester University Music Society Student Conductor (2014-2015)

- Heading and directing several teams of mixed abilities simultaneously, both experienced and amateur
- Close working and cooperation with administration and management to ensure the successful organisation of concerts and rehearsals
- Working closely with other creatives (e.g. composers) and successfully realising their ideas; experience of mediation (e.g. between composers and performers)

ADDITIONAL QUALIFICATIONS

2008 Music Practical Level 8, Singing: Distinction

2013 Music Practical Level 8, Piano: Distinction

ADDITIONAL INFORMATION

Possesses one full, clean Danish driving license

MICHAEL HOPE

PORTFOLIO

Michael Hope is a critically acclaimed UK-born composer, performer and producer based in Denmark, whose output encompasses, among other things, instrumental, orchestral, performative, installation, electronic, video, and site-specific works, often situated within the domains of conceptual art and experimental theatre. His works challenge traditional western art music conceptions of craft, virtuosity, and genius, drawing on the acceleration of waste, cliché, and precariousness endemic to the production and consumption of contemporary society and culture, whilst simultaneously misusing media, technology, and data in an audacious embrace of uncertainty and contradiction.

(I Love You) For Instrumental Reasons (2024)

For For Speaker, Flute, Bass Clarinet, Percussion, Piano/Celeste, Violin, Cello, 5 Performers, Electronics, Video, Staging, and Audience
Duration: c. 80-90 minutes



A multi-media concert event interrogating entrenched conceptions of craft, genius, transcendence, and the protestant work ethic, precipitated by dominating neoliberal, bureaucratic attitudes towards music and art. Debut concert from Det Kongelige Danske Musikkonservatorium, Copenhagen. Included as one of the '6 hjerter' cultural highlights of 2024 in Danish newspaper Politiken.

Watch here (highlights): <https://youtu.be/9whkLLQddo0>

Performances:

MINU_festival_for_expanded_music, (I Love You) For Instrumental Reasons, Konservatoriets Koncertsal, 27/11/24 (*premiere*)

Late-Night Lineup (2026)

For 4 Performers, 4-Piece Band (Electric & Acoustic Guitar, Keyboard, Bass Guitar & Drums), Electronics, Staging, & Audience Participation
Duration: c. 80 minutes

A music-theatre work which disrupts the new music concert format by injecting it with the substance of a late night TV talk show. Interviews and monologues, battles and challenges all become vehicles for reconfiguring our relationship with the expectations and tropes of the concert experience. Commissioned by SPOR Festival.

Watch here (trailer): <https://youtu.be/CLDaavdAayg>

Performances:

SPOR Festival, Late-Night Lineup, turkis, Aarhus, 24/04/26 (*premiere*)



Si vous me regardez... (2023)

For Performer, Ensemble, and Live Electronics
Duration: c. 15 minutter

A work exploring portraiture and posing as musical practice, in which identity and perspective are constantly shifting, and in which the observer often becomes the observed. Presented by Ensemble Modern as part of ICCS young_professional 2023/24.

Listen here: rb.gy/rux6xj

Performances:

cresc...Biennale für aktuelle Musik, ICCS young_professionals, Frankfurt LAB, Frankfurt, 25/02/24 (*premiere*)



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À la carte (2023)

For 4 Performers, Playback, Lights, and Staging
Duration: c. 23 minutes

A music-theatre work that plays with the tropes and clichés of the murder-mystery genre to produce an anti-murder-mystery, anti-narrative work, in which the concept of fictional 'character' functions as a kind of musical 'instrument'. Part of À la carte, a concert curated by myself, also including works by Fraz Ireland, Neo Hülcker, Caitlin Rowley, og Alexandra Hallén. Cited as 'Concert of the Year 2023' in Seismograf Magazine.

Watch here: https://youtu.be/ivg9Bchz_VM

Performances:

Radikal Jung Festival 2024, À la carte, Münchner Volkstheater, Munich, 23-24/04/24 (3 performances)
MINU_festival_for_expanded_music, À la carte, KU.BE, Copenhagen 19/11/23 (premiere)



Sketchbook (2021)

For Compère, Piano, E. Guitar, Cello, Percussion, Diffused Audio, Video, and Staging
Duration: c. 80-100 minutes

A space for play and playfulness, in which participants play games, play videos, play recordings, play to win, play both real and fictional characters, and even, perhaps, play instruments. Commissioned by K!ART Ensemble.

Watch here (highlights): <https://youtu.be/dib7qNnWvXw>

Performances:

Warsaw Autumn, Sketchbook, Państwowe Muzeum Etnograficzne, 26/09/25
Sketchbook, KoncertKirken, 05/04/22
Sketchbook, Musikhuset Aarhus, 02/04/22
MINU_festival_for_expanded_music, Sketchbook, Christianshavns Beboerhus, 21/11/21 (premiere)



Born/Again (2019)

For Solo Piano, Video and Playback
Duration: c.15 minutes

A 'homage à la nature' which follows the performer on a serene and spiritual journey as they seek to discover 'true' musical expression and emotion.

Watch here: <https://youtu.be/Y1uSJ7JkIbY>

Performances:

Pulsar Festival 2023, with and without strings, Det Kongelige Danske Musikkonservatorium, 10/03/23
MINU_festival_for_expanded_music, Spectres of _____, Christianshavns Beboerhus, 20/11/21
Pulsar Festival 2020, Current Resonance, Rytmsk Musikkonservatorium, 11/03/20
Current Resonance Festival «3» Born/Again_____, Musikhuset Aarhus, 24/10/19 (premiere)



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maeLstrom (2022)

For Conductor and Playback

Duration: c. 10 minutes

A solo work exploring the limitations of the human performer and the impossibility of authentic imitation. Commissioned by KLANG Festival.

Watch here: https://youtu.be/43_GpacaBNA

Performances:

Pulsar Festival, Det Kongelige Danske Musikkonservatorium, 07/03/24

KLANG Festival, How not to Shout, Den Sorte Diamant, Copenhagen, 01/06/23

cute animals (FOOTAGE), Metronomen, Copenhagen, 05/05/23 (*premiere*)

Johann____You (2021)

For Chamber Orchestra

Duration: c.14 minutes

An orchestral work examining the tension between spectacle and solemnity, between the saccharine and the sincere, in mass art and consumerist culture. Commissioned by Aarhus Sinfonietta.

Listen here: <https://rb.gy/o1r1g!>

Performances:

Panorama Festival: Århus Sinfonietta+,
Skt Lukas Kirke Aarhus, 15/11/20 (*premiere*)



***danced (2020-21)**

For Flute (dbl. Piccolo) , Clarinet (dbl. Bass Clarinet), Piano, Cello, Two Performers, Playback, Lights, and Slide Projector

Duration: c. 30 minutes

An ensemble work investigating the materialisation of memory through technology and the artifice of nostalgia.

Watch here: <https://youtu.be/MjfEoW7SjYw>

Performances:

The Real Imitation, Musikhuset Aarhus, 03/11/21 (*premiere*)

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Regnklang: A Survey of Rain Sounds (2019)

For Guitar, Alto Saxophone, Playback, and live 'Rain'

Duration: 18 minutes

A duo work examining the problematisation of presence and absence through the concept of the 'trace'. Commissioned by Duo Regnklang and AUT (Aarhus Unge Tonkunstnere).

Watch here: https://youtu.be/yrAJbtO7h_Y

Performances:

Ocean of Sound #5: Viral Spiral + CR Hougaard + Hyper Amplified, Radar, 06/12/20

Current Resonance «2», Musikhuset Aarhus 24/08/19 (*premiere*)



Six videos of alt-right propaganda but each time a millennial gets offended the distortion increases by 4% (2018-19)

For Amplified Clarinet in B-flat, Trombone, Drum Kit, Electric Piano, Cello, Live Electronics, and Video

Duration: c. 18 minutes

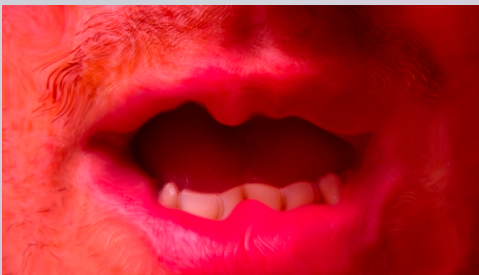
An ensemble work exploring themes of censorship, transcription, and audience complicity.

Watch here: https://youtu.be/5NTg_SDP1zU

Performances:

Ung Nordisk Musik 2021: The Voice, Musikhuset Aarhus, 14/08/21

Panorama Festival 2019 Kaleidoscope II, Musikhuset Aarhus, 09/03/19 (*premiere*)



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PRESS

"I have seen Michael Hope perform his works before, and heavy thoughts lie behind the madness. Thoughts about what a composer should do, how he can function in society, how we should contend with the individual, beauty, and art. Hope's objective is not to answer, but to elucidate the entire issue - with the help of the works of art that he himself performs... The entire work, entitled '(I Love You) for Instrumental Reasons', was a brilliant reflection on what it is that Michael Hope has been educated in at the conservatory. Now he is a fully-fledged composer, and we can look forward to more questions than answers from him."

Thomas Michelsen for POLITIKEN, 6 hjerter, *(I Love You) For Instrumental Reasons* [Read here](#) (in Danish)

"What one can sometimes miss in this environment...is that the works are not only spectacular, but also have musical depth. It is this which sets apart the good idea from the good work. And it was this balance that the young English composer Michael Hope found to a near-genius degree, when he held his debut concert from The Royal Danish Academy of Music as part of MINU Festival."

Sune Anderberg for WEEKENDAVISEN, *(I Love You) For Instrumental Reasons* [Read here](#) (in Danish)

"...Wednesday's breathtaking debut concert with the British composer Michael Hope...It is delivered with absolutely unbelievable precision...we each take the concert and our wonderment about what has just happened to us out into the evening. As I walk home, I think that there is hope for future debutants, for their scene, their festival organisers, their audiences - perhaps even for their reviewers - if we can take this open attitude, presence, conversation, and invitation to think about works with us out into the world."

Rasmus Holmboe for SEISMOGRAF, *(I Love You) For Instrumental Reasons* [Read here](#) (in Danish)

"Loaded to the brim with content, yet pleasantly structured...A huge spectrum of emotions, from rage to sadness, joy and jokes... The composer has succeeded in something extremely difficult with a large accumulation of content - the piece is etched in my memory and I am still able to reconstruct its progression and the emotions that accompanied me...I recommend keeping an eye on Michael Hope and following his career."

Joanna Kwapien for GLISSANDO *(I Love You) For Instrumental Reasons* [Read here](#) (in Polish)

"At the end of the performance, when Hope stands in the audience gallery and yells at the ensemble, whose members in the meantime have all donned larger-than-life cardboard masks of his own face, it becomes clear that this is self-abuse in the form of an exuberant swan song to the role of the composer. The text slowly oscillates between narcissistic self-aggrandising and the will to progress, emancipatory desire and the need for love, which produces an astonishing emotional impact."

Jonas Harksen for POSITIONEN, *(I Love You) For Instrumental Reasons* (translated from German)

"But the really big festival experience was Current Resonance, with whom I began this article. The five works on the quartet's programme - with Hope's À la carte as the last - seemed incredibly well chosen, and rarely have I experienced such perfectly executed new music. It's a mystery to me how the ensemble could succeed in activating the entire range of emotions with such a mundane theme as food...I managed to be baffled, irritated, moved, nauseous, overwhelmed. But most importantly, I couldn't wipe the smile off my face after the concert. It was a rollercoaster ride that tickled in all the right places. One rarely gets the chance to enjoy a concert experience like this in Denmark."

Jakob Gustav Winckler for SEISMOGRAF, *À la carte* [Read here](#) (in Danish)

"Similarly, the closing performance of Hope's "À la carte" saw the ensemble perform in gender-confounding costumes that refused to settle into a binary as they sat down for dinner, caught in the multilayered subjective realities of the moment. Between incidental sounds of culinary consumption, snippets of big band jazz, sound design, dialogue and noise, Hope had staged and composed the ruptures we live with even when we just share a meal with a friend/lover/enemy/parent/partner/associate and the struggle we feel to keep it all together - all the while questioning if we should. By the end, the stage and the performers were covered in cake and there was a remarkable feeling of levity in the room which is rare in contemporary music festivals."

Macon Holt for PASSIVE/AGGRESSIVE, *À la carte* [Read here](#)

"Something that was genuinely fun, on the other hand, was Michael Hope's Late-Night Lineup at turkis on Friday evening. Strolling down the aisle wearing a T-shirt printed with his own face, Hope brought new music to the people. In a tightly structured composition, he commented on the talk show genre in relation to contemporary music...the tones that seemed randomly scattered throughout the talk show were razor-sharp...It was pure form - until even the form dissolved.... Normally, I consider audience-participatory theatre my personal version of hell...but this felt strangely safe. As if we, the audience, had been part of the piece all along."

Therese Wiwe Vilmar for SEISMOGRAF, *Late-Night Lineup* [Read here](#)