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# Tobias Ringborg

## Selected Reviews

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Offenbach Orphée aux enfers, Malmö Opera (February 2020)

"Tobias Ringborg brings pace to the orchestra, which elegantly glides between idyllic, pastoral and cancan passages."

Bo Löfvendahl, Svenska Dagbladet

"Malmö Opera's eminent orchestral and choral resources are used spiritedly, with Tobias Ringborg and Elisabeth Linton working well at the head of the artistic team."

Carlhåken Larsén, Sydsvenskan Orfeusre

"... the lively orchestra in the pit under the conductor Tobias Ringborg."

Camilla Marie Dahlgreen, Information Orfeusrec

"... Tobias Ringborg's orchestra pit where Offenbach's appealing beats and vibrant woodwind lines peak over the dark-toned chords of the work."

Hanna Höglund, Expressen Kultur

"Malmö Opera Orchestra under Tobias Ringborg performed well."

Mattias Gejrot, Ystads Allehanda

"Tobias Ringborg exudes cancan rhythms from the orchestra pit."

Johanna Paulsson, Dagens Nyheter

Puccini Madama Butterfly, State Opera of South Australia (November 2019)

"Puccini's music is delivered with exceptional beauty by the Adelaide Symphony Orchestra under noted Swedish conductor Tobias Ringborg."

Graham Strahle, The Australian

"As always, the Adelaide Symphony Orchestra provides highly sympathetic accompaniment, conducted by Tobias Ringborg, making his Australian debut and in what must be seen as a real coup for the company."

Brett Allen-Bayes, Limelight Magazine

"an inspiring Adelaide Symphony Orchestra under Swedish Tobias Ringborg."

Brian Angus, Bachtrack

"Ringborg breathes with his singers, intuitive and alert to the nuance of the score."

Ewart Shaw, The Advertiser

"Of course, there is no opera without the orchestra and the Adelaide Symphony Orchestra does not disappoint. Every nuance of one of Puccini's finest scores is there, thanks to the conductor Tobias Ringborg."

Barry Hill, Stage Whispers

"...the excellent Adelaide Symphony Orchestra conducted by Tobias Ringborg."

Katherine Arguile, In Daily

"The orchestra came to life under the guidance of Tobias Ringborg in a way I have not heard this group of talented musicians come together before. The nuance of the vision of Ringborg brought the orchestra to life in a journey that underpinned the action on the stage and carried, and married, with the orchestra to make Puccini magic. The romanticism and emotional turmoil with which Puccini imbued his work was evident from the moment Ringborg lifted his baton."

Adrian Barnes, Glam Adelaide

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"The star, in a way, was the orchestra, which did justice to Puccini's magnificent score. Swedish conductor Tobias Ringborg, making his Australian début, led the Adelaide Symphony Orchestra."

Peter Rose, Australian Book Review

### Mozart Die Zauberflöte, Scottish Opera (May 2019)

"Worthwhile, above all, because it brought Tobias Ringborg back to Scottish Opera, where his performances over the years have never failed to excite. So it was again in Mozart's Singspiel. Ringborg brought a defining intelligence, an assurance of style, a depth and intensity to [the] performance ... For its audience-pleasing consistency, this Flute could not be faulted, but it needed Ringborg in the pit to elevate it above the crowd."

Andrew Clark, Opera Magazine

"Tobias Ringborg's pleasingly pacy conducting gets a lightness of tone from the orchestra that helps make the whole thing shine."

Thom Dibdin, The Stage

"The conductor Tobias Ringborg keeps the music focused, helped by some period-sensitive touches such as minimal string vibrato and natural trumpets and timpani."

Simon Thompson, The Times

"In the pit, Tobias Ringborg's passion for this composition is in plain sight as he chooses to conduct without a baton, instead sculpting the sound with his bare hands - commanding an obedient and responsive orchestra who themselves cannot resist a glimpse of the on-stage eccentricities during their periods of rest."

William Parker, Opera Guide Scotland

"In the elevated pit with all players out in front of the stage, Tobias Ringborg held stage and players together well bringing out period colours from a Mozartian-sized band that included natural trumpets, small-bore trombones, basset horns and period timpani."

David Smythe, Bachtrack

"The five star production is thanks to the stars aligning in every aspect of its creation [including the] lively conducting."

Lauren Humphreys, The Reviews Hub

### La bohème, New Zealand Opera (September 2018)

"The players of the Orchestra Wellington responded spiritedly to Tobias Ringborg's thoughtful and colourful leadership."

Lindis Taylor, Opera Magazine

"Tobias Ringborg's superb conducting allowed the orchestra to swoon where necessary but without giving in to undue sentimentality. Overall, the crowd scenes in the central acts and the byplay between the bohemians was handled swiftly and due emphasis given to comic moments. Puccini's little pictorial touches, such as the pizzicato falling of snow or the crackling of the flames consuming Rodolfo's play, were consistently brought out to striking effect. Ringborg was more flexible in the showstopping moments for the singers, allowing Devoe in particular to fill out her rapturous lines. The orchestra too was in ecstatic form, ably supporting this highly appealing performance of Puccini's masterpiece."

Simon Holden, Bachtrack \*\*\*\*

"Tobias Ringborg, in his third Puccini outing with the company, sweeps this fine quartet along in the irresistible momentum created by Auckland Philharmonia Orchestra."

William Dart, NZ Herald

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"The APO played beautifully under the baton of Tobias Ringborg without succumbing to sentimental excess. The playing and singing during the gloomy Act III in particular was full of contrasts and subtleties that avoided obvious musical or theatrical gestures and clichés."  
Peter Hoar, Radio New Zealand

"But the clincher is the conducting of Tobias Ringborg. He guides the production with a sure sense of style, drawing some superb playing from Orchestra Wellington, not afraid to occasionally overpower the singers as Puccini clearly intends, and generally marshalling the emotional highs and lows in masterly fashion. This should not be missed."

John Button, Stuff

Barber, Korngold and Rachmaninov, Auckland Philharmonia (August 2018)

"Tobias Ringborg certainly made it so with Auckland Philharmonia Orchestra and the tingle of expectation running through a packed Auckland Town Hall augurs well for the Swedish maestro when he conducts NZ Opera's La Boheme next month."

William Dart, NZ Herald

Stenhammar, Korngold and Rachmaninov, Sinfonieorchester Wuppertal (January 2018)

"Already in [Stenhammar's "Excelsior!" Overture], Swede Tobias Ringborg proved himself an accomplished conductor. His conducting was characterised by awareness and precision. He coaxed incredibly nuanced sounds from the orchestra, even in the loud sections. This made this Opus 13, with its expansive and powerful sound world, a true feast for the ears. ... [Korngold's] fifty minutes long symphony oscillates between major and minor keys and moves between dissonant, lyric, dark and triumphant passages. Here, too, Ringborg and the symphony orchestra bring this coherent work to life flawlessly."

Hartmut Sassenhausen, Westdeutsche Zeitung

Trouble in Tahiti, Opera North (October 2017)

"Tobias Ringborg conducts with the right insouciant panache. I loved every minute and recommend it warmly."

Rupert Christiansen, The Telegraph \*\*\*\*

"Conductor Tobias Ringborg leads a vital version of the jazz-inflected score."

George Hall, The Stage

"Tobias Ringborg's razor-sharp handling of the American vernacular idiom is a joy from the off, too."

David Nice, The Arts Desk

Cavalleria rusticana, Opera North (September 2017)

"Tobias Ringborg conducts a magnificently passionate performance with the orchestra in superb form, dynamic contributions from the chorus and a committed set of principals."

Gavin Castle, The Examiner

"The ravishing music was subtly and precisely interpreted by conductor Tobias Ringborg."

Richard Wilcocks, Bachtrack \*\*\*\*

"The orchestra matched the intensity of the stage drama with suitably committed playing, conductor Tobias Ringborg beautifully shaping Mascagni's soaring phrases."

John Leeman, Seen and Heard International

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"Marvellous, then, with some glorious playing from Tobias Ringborg's orchestra – harpist Celine Saout deserves a shout out."  
Graham Rickson, The Arts Desk \*\*\*\*

"Conductor Tobias Ringborg squeezes every nuance of drama and passion from Mascagni's music. The Orchestra of Opera North's translucent performance of the famous Intermezzo bathed the auditorium in a radiant glow."  
Jim Seton, Ilkley Gazette

"Tobias Ringborg's orchestra blows hot and cold, reflecting the ambivalence on stage."  
Martin Dreyer, York Press

Pagliacci, Opera North (September 2018)

"Tobias Ringborg conducted with sensitivity, following the emotional surges expertly."  
Richard Wilcocks, Bachtrack \*\*\*\*

"Ringborg conducts with the fierce brash energy that this crude score requires."  
Rupert Christiansen, The Telegraph \*\*\*\*

"It is wonderfully conducted by Tobias Ringborg, too."  
Tim Ashley, The Guardian \*\*\*\*

"Leoncavallo's greasepaint-and-adultery thriller Pagliacci, conducted with verve by Tobias Ringborg."  
Richard Morrison, The Times

"Tobias Ringborg ... found plenty of colours in the score."  
Michael Tanner, The Spectator

Fedora, Royal Swedish Opera (December 2016)

"The orchestra of the Royal Opera House, conducted by Tobias Ringborg, did a very good job of driving the action forward and giving the singers a rich musical carpet on which to shine. Ringborg conducted with force, never timid or afraid of covering his singers, but nevertheless careful of their needs. The strings provided a lustrous wall of sound when required. Several elegant details in the complex score were correctly highlighted. A very good performance."  
Laura Servidei, Bachtrack \*\*\*\*

"[The bicycle scene] has all the fun details in the score as Tobias Ringborg elegantly highlights. He directs with great sensitivity and precision, a perfect counterpart to Loy's precise touch on the scene."  
Bo Löfvendahl, Svenska Dagbladet

"... the glossy orchestral sound Tobias Ringborg gets out of the Royal Orchestra ..."  
Per Feltzin, Sveriges Radio

"The Royal Orchestra was led by Tobias Ringborg, who managed to bring an almost perfect representation of the work with the orchestra. Great compliment."  
Peter Franken, **place de l'opera**

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"Fedora is a suspenseful melodrama dressed in gorgeous clothes and lush Pucciniesque music, which orchestra conductor Tobias Ringborg brings out and enhances so that you really do not get why nobody played this opera in Scandinavia before. The Royal Orchestra plays it sensitively and extremely balanced. Nothing is lost."

Gunilla Brodrej, Expressen

"Ringborg and the Royal Orchestra and the Royal Opera Chorus make this Fedora resurrection unforgettable."

Eleonore Büning, Frankfurter Allgemeine Zeitung

"The third musical star is conductor Tobias Ringborg with his terrific grip on Giordano's very colourful tonal language."

Camilla Lundberg, svt

"Tobias Ringborg conducts with audible passion and excitement. The first bars already move the audience to a state of ecstasy, which ... does not lift until the finale note. He plays with the passion in the ravishing and billowing melodies and together with Royal Orchestra he makes the evening perfect."

Jochen Rüh, Opernfreund

The Marriage of Figaro, Scottish Opera (October 2016)

"I wouldn't have wanted to miss a single note of Ringborg's Mozartian soundworld."

Andrew Clark, Opera Magazine

"There is a drive and verve from the pit, where Tobias Ringborg has the Orchestra of Scottish Opera shimmering."

Thom Dibdin, The Stage

"The musicians, under Swedish conductor Tobias Ringborg, emerge from the evening with the great credit."

Keith Bruce, The Herald

"Conducted by Tobias Ringborg, a confident orchestra sets to at a very brisk clip and plays with spirit and precision throughout..."

Keith Aitken, Daily Express \*\*\*\*\*

"The orchestra, conducted by Tobias Ringborg, deserves mention for being a notch higher than Scottish Opera's usual standard, delivering Mozart's score with vivid attention to detail and a fine dynamic range."

Gregor Forbes, Bachtrack \*\*\*\*

"But it's in the pit where extraordinary things are happening. It's been a while since the Scottish Opera Orchestra has sounded so energised and psyched up as they were on opening night under Swedish conductor Tobias Ringborg, leading from the forte piano. From the opening note of the overture, he has us on the edge of our seats. This is vigorous, articulate Mozart, the strings – particularly the cellos – digging in with swashbuckling determination, yet maintaining an airborne topping of refinement and clarity. Ringborg finds unexpected gems in the wind writing, like the bassoon motif that suddenly pokes through the texture to make its mischievous point. The dances sparkle with feisty, Rameau-like panache. Ringborg's bristling musical vision is the distinguishing feature of this stage-friendly Figaro. Indeed it drives it, presenting the orchestral score as the spiritual engine room of the opera. It's where the emotional welly of this production lies." Ken Walton, The Scotsman \*\*\*\*

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Idomeneo, Garsington Opera (June 2016)

"Streamlined by well-judged cuts, conductor Tobias Ringborg's reading was emotionally intense. The orchestra was excellent, its ensemble tightly controlled, the sound country-house deluxe; the chorus supplied vast reserves of energy."

Flora Willson, The Guardian (4 stars)

"Tobias Ringborg conducts ... with electrifying momentum. A magnificent realisation of one of the greatest of serious operas."

Hugh Canning, Sunday Times

"In the pit the orchestral thunderstorms thundered and raged, Tobias Ringborg an expert hand at the helm..."

Rebecca Franks, The Times (4 stars)

"There was no doubting the conductor's living and breathing the music. His enthusiasm was infectious; the orchestra's vivid response ... was not the least of the evening's special qualities."

Mark Berry, Opera Today

"In the pit, the orchestra showed themselves to be well versed in the prevailing style of period-inflected modern-instrument performance, playing with real punch and precision; ... The conductor Tobias Ringborg favoured drama over grandeur, perhaps, but never let any moments of Mozart's score, full of so much glorious music, feel underplayed. All told, this was an imposing and impressive achievement."

Hugo Shirley, Opera Magazine

"Tobias Ringborg believes that Idomeneo, Mozart's first mature opera, is exciting precisely because it combines music that is progressive and rather old-fashioned. He relishes the opportunity to tackle such a varied score, and he enables the various details to breathe while maintaining excellent balance. His overarching achievement, however, is to allow all of the disparate elements to work on their own terms while facilitating a coherent entity."

Sam Smith, Classical Source (4 stars)

"Heavily cut for a summer audience, Mozart's long opera comes in at under two and a half hours of music... But what riches remain, and how fabulously the cast and chorus sing under Swedish conductor Tobias Ringborg. ... the stylish, ever sensitive Ringborg."

Mark Valencia, WhatsOnStage (4 stars)

"The terrific chorus and orchestra are impressive under Tobias Ringborg, a newcomer to the Garsington family."

Claudia Pritchard, CultureWhisper (5 stars)

"Tobias Ringborg, making his Garsington debut, directed the orchestra from the fortepiano. He is most definitely a singers' conductor, and the playing on this occasion was of a chamber music quality ... The grand, elemental effusions were well managed. The cast, production team and orchestra were given a rapturous ovation, and rightly so."

Melanie Eskenazi, musicOMH (4.5 stars)

"There is orchestral authority, too, from conductor Tobias Ringborg in the very first bars, with dotted rhythms tense and commanding before a swing into a lightning-flash seascape. ... Ringborg does emphasise the through-composition of the drama, amazing for 1781..."

David Nice, The Arts Desk

"... the orchestra responds to conductor Tobias Ringborg's flexible approach with a notable sense of historically informed style."

George Hall, The Stage (4 stars)

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"... conductor Tobias Ringborg's ... forward-thrusting musical momentum." Alexandra Coghlan, The Spectator

"The orchestra plays magnificently under the direction of Garsington newcomer Tobias Ringborg."  
Tim Hughes, Oxford Times

"Mr Ringborg gets an urgent, wholly committed performance from his orchestra of Mozart's music."  
Paul Levy, Arts Journal

### **L'elisir d'amore, Opera North (February 2016)**

"Tobias Ringborg's conducting is fresh, fizzy and vibrant enough to suggest that those Vespas still have plenty of miles on the clock yet."  
Alfred Hickling, The Guardian \*\*\*\*

"The Opera North Orchestra is appropriately agile and sensitive, capturing the effervescence of the music under conductor Tobias Ringborg. This is a production which still bubbles with life, in spite of its age."  
Richard Wilcocks, bachtrack \*\*\*\*

"Finally, conductor Tobias Ringborg ensured the orchestra provided an overall sense of drive throughout as well as holding the whole performance together with musical precision."  
John Leeman, Seen and Heard International

"Conductor Tobias Ringborg keeps a light touch whilst exercising perfect control over the many animated ensembles."  
Ronald Simpson, Huddersfield Examiner \*\*\*\*\*

"... the pep of Opera North's orchestra, conducted with dash and precision by Tobias Ringborg, who is Swedish."  
Geoff Brown, The Times

"Not only the solo arias, but the ensemble pieces are balanced beautifully with conductor Tobias Ringborg's deft orchestral accompaniment from the pit and Opera North's chorus skilfully contribute to the spectacle by their individual vignettes and glorious collective sound."  
Tom Tollett, The State of the Arts

### Tosca, New Zealand Opera (September 2015)

"You will be spellbound from Puccini's dramatic opening chords, delivered by a magnificent Auckland Philharmonia Orchestra, under a conductor, Tobias Ringborg, who knows how to make the music bloom." William Dart, NZ Herald

"What really made the evening compelling was the spellbinding musical direction of Swedish conductor Tobias Ringborg. Here is a musician who completely understands Puccini's music; when to move forward to avoid any sentimentality-filled wallowing and when to pull back to create a mesmeric moment. He created plenty of tension to go with that on stage, but also delivered superbly controlled rubato. Line was always paramount, making each new musical episode seem logically born out of the previous. The Auckland Philharmonia Orchestra followed their conductor's lead with maximum flexibility. Special attention should be called to the gloriously soaring string tone doubling the voices in the love duet and the plaintive wind solos so atmospheric in the opening of the last act. It is fantastic to hear the orchestra as an equal dramatic player in its own right, here matching the stellar contributions of those on stage permeating out from the thuribles." - Simon Holden, Bachtrack

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"In the pit Tobias Ringborg and the Auckland Philharmonia gave a powerfully dramatic performance of the score that served both the singers and the work well, while the chorus contributed strongly particularly with their powerful and chilling rendition of the 'Te Deum' at the end of Act 1." - Michael Sinclair, The Opera Critic

"The Auckland Philharmonia Orchestra under the baton of Tobias Ringborg was wonderfully polished and clear."  
- Sam Jury, Broadway World

"Swedish conductor Tobias Ringborg knows every word and every note of this opera and conducts the Auckland Philharmonia with immense energy from the pit." - Takeshi Ito, Stuff

"The APO delivers magnificent committed playing, with a thrilling dynamic range under the faultless direction of Tobias Ringborg. The pianissimo, the vibrant string playing and the full throated roar of brass and percussion is never less than spot on." - Penny Dodd, Theatre Review

### Turandot, Dalhalla Opera (August 2015)

"A vocally and musically magnificent performance with the grandiose Nina Stemme in the title role... all under Tobias Ringborg's fiery command." - Av Lars Sjöberg, Expressen

"The orchestra, Dalasinfoniettan combined with Gävle Symfoniorkester, sounds fine under Tobias Ringborg."  
- Claes Wahlén, Aftonbladet

"The combined orchestras of Dalasinfoniettan and Gävle Symfoniorkester blended exquisitely well. Tobias Ringborg conducts a grand and revolutionarily dramatic Puccini, without ever becoming contrived - fully in tune with the production's magnificent visuals." - Av Bo Löfvendahl, Svenska Dagbladet

### Il Trovatore, Scottish Opera (May 2015)

"Scottish Opera ended its 2014-15 season on a high with this solidly cast, superbly conducted revival. The transformative agent was Tobias Ringborg... Ringborg has two essentials for a Verdi conductor: temperament and style. The former was evident from the vitality he drew from the very first choral tableau, and his knack of drawing the threads of a scene into a natural, powerful climax; the latter in his sensitive, never manicured phrasing of the aria accompaniments, always giving his singers the right support and allowing the music to breathe. Verdi's instrumental voicing pulsed under his care...The immaculately tuned succession of chords at the start of the prison scene was another pleasurable detail. Ringborg is the most inspiring Verdi conductor I've heard since Richard Armstrong; I can't think of higher praise." - Andrew Clark, Opera Magazine

"With the conductor, Tobias Ringborg, encouraging razor-sharp rhythms and tubby, ominous bass lines from the orchestra and the chorus delivering stonking denunciations of everyone, this is true Verdian music-making."  
- Richard Morrison, The Times \*\*\*\*

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"In the pit, Swedish conductor Tobias Ringborg elicits a renewed sense of purpose from the Scottish Opera Orchestra. There is fire in their belly, tempered nonetheless by Ringborg's insistence on clarity of texture and energised, but disciplined, pacing. He reacts instinctively to the nuances of the singers, without allowing the momentum to falter." - Ken Walton, The Scotsman \*\*\*\*

"Swedish conductor Tobias Ringborg keeps the orchestra crisp and the pacing neat..." - Kate Molleson, The Guardian

"... the Orchestra of Scottish Opera, conducted by Tobias Ringborg, plays as well as it has all season. ... Ringborg subsequently achieved a near-perfect balance between pit and stage." - Keith Bruce, Herald Scotland \*\*\*\*

"Under the brisk baton of Tobias Ringborg the Orchestra of Scottish Opera sound full blooded throughout."  
- Lauren Humphreys, The Public Reviews \*\*\*\*

"This is also a distinguished night for the company's orchestra and chorus, both of them providing taut music-making and unstoppable dramatic momentum. Much of the credit goes to Swedish conductor Tobias Ringborg, who pushes the score along as if he had real fire and brimstone in his veins." - George Hall, The Stage \*\*\*\*

"Down in the pit, Tobias Ringborg was managing to get the most sensitive playing out of the orchestra that has been heard in the Theatre Royal all year. Consistently quite reserved tempi allowed the singers the chance to shine and there was a wonderful (and in Glasgow, rarely achieved) balance between the pit and the stage. At just one moment in the third act did it seem that there was the danger of everything going out of kilter but this was soon rectified. Musically this production was something of a triumph." - Kelvin Holdsworth, Opera Britannica \*\*\*\*

### Macbeth, Opera North (April 2014)

"Tobias Ringborg was alive to the fire and the fury[...] He was able to allow his splendid brass choir the longest possible leash. Ringborg's enthusiasm could not be faulted." **Martin Dreyer**, Opera Magazine

### Madama Butterfly (April 2013) New Zealand Opera

"This music would be much less without the contribution of Auckland Philharmonic Orchestra, with conductor Tobias Ringborg showing why he claims Puccini to be his musical god. Strings soar and, in the starker moments, details compel." - William Dart, The New Zealand Herald

"The mood is amplified with the exuberant performance of Puccini's glorious music by the Auckland Philharmonia Orchestra, led by Swedish maestro, Tobias Ringborg." - Marianne Kelly, Times New Zealand

"The whole show was steered expertly and unsentimentally by Tobias Ringborg." - Douglas Elliot, The Opera Critic

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"The score was masterfully conducted by Swedish conductor Tobias Ringborg who (refreshingly) refused to wallow in Puccini's score. Speeds were on the quick side and, most importantly, there was a real sense of linear development, like the music was heading somewhere and when the climaxes hit they actually made sense as part of a complete musical fabric." – Simon Holden, Bachtrack

"The Swedish conductor Tobias Ringborg was persuasively re-creative... Ringborg kept up the pace without rushing the singers, and the Auckland Philharmonia Orchestra maintained the very good form it has shown in recent years." – Nicholas Tarling, Opera Magazine

### Don Giovanni, Opera North

"For a sense of drama, the performance depends on Tobias Ringborg's conducting; his flexible tempi bring welcome life to the stage." – Andrew Clark, Financial Times

"Tobias Ringborg conducts an appropriately energised account of the score." – Rupert Christiansen, The Telegraph

"The show is conducted with energy by Tobias Ringborg." – Richard Morrison, The Times

"Most of the drama comes from the pit, thanks to Tobias Ringborg's big-boned musical approach." – Hugh Canning, The Sunday Times

"Tobias Ringborg conducts a stylish performance with notable contributions from the woodwind and his own attentive and flexible fortepiano continuo." – Ron Simpson, WhatsOnStage

"The Opera North orchestra plays thrillingly for Tobias Ringborg." – Alfred Hickling, The Guardian

"Conductor Tobias Ringborg drew intense playing from the Opera North orchestra." – Opera Now

"Tobias Ringborg conducted with a palpable sense of purpose and kept the orchestra on its toes." – Martin Dreyer, Opera Magazine

### Rigoletto, Scottish Opera

"...conducted by Tobias Ringborg, this is a more gripping and surprising Rigoletto than any I can remember - an impact it achieves without a big budget or plot makeover. The visual aesthetic - bright single-colour costumes against a black background, perfectly lit...finds an echo in Ringborg's taut, extremely stylish conducting: he is a find. Ringborg ensures that everyone, including the chorus, sounds well schooled." - Andrew Clark, Financial Times

"Down in the pit, Tobias Ringborg and the Scottish Opera Orchestra pay scintillating attention to the score, holding the tension on a tight rein, and whipping up a real storm. The duets soar and the penultimate scene crackles...with lightning, both visually and in the pit." - Sarah Urwin Jones, The Times

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"Musically it was all of a piece, thanks to Ringborg's easy control and edge-of-seat pacing...Ringborg ensured that everyone, including the chorus, sounded well schooled. It is time Scottish Opera woke up to the fact that it needs a music director who commands a variety of styles, has an intelligent grasp of dynamics and is a disciplinarian. Ringborg, whose equally vivid *Così* here three years ago is well remembered, fits the bill." - Andrew Clark, Opera Magazine

"First and foremost is the music. That appears to be the sure-footed maxim behind Scottish Opera's new production of Verdi's *Rigoletto*, which enjoys a heightened sense of musicality under the brilliant Swedish conductor Tobias Ringborg. He energises the Scottish Opera Orchestra in a way few conductors have in recent times. Does it have something to do with the unorthodox distribution of the instruments in the pit? Probably yes, to the extent that the side-grouped woodwind emerge with engaging character, and the more openly visible strings at the start of Act 3 are luscious and sensational. Ringborg's achievement is one deep-rooted in his understanding of the score, which he amazingly conducts from memory, and from which he elicits a sense of punchy, original theatricality... I left with Verdi's glorious music ringing in my ears, proof of where the real magic of opera lies: in the notes of the score." - Kenneth Walton, The Scotsman

"And honours go to the precise and stylish conducting of Tobias Ringborg, who has musicianship coming from every pore, while the orchestra played its socks off for him." - Michael Tumelty, The Herald

"Tobias Ringborg drives the house band through Verdi's stormy score with pace and panache..." - Keith Aitken, Scottish Daily Express

### *Così fan tutte*, Scottish Opera

"Tobias Ringborg's brilliant conducting – full of arresting voices, telling tempo choices, eloquent ornaments and subtle dynamic inflexions. We must hear more of this Swedish musician, who 'hears' Mozart with all the period inflexions we have come to expect today, but in an entirely original way, using stylistic awareness as a spur for his own interpretative flair rather than as a substitute for imagination. Ringborg made us feel the ink could still be drying on Mozart's score: his wonderfully inventive pianoforte accompaniment was one of the evening's supreme achievements." – Andrew Clark, Opera Magazine

"There was nothing fashionable, or unfashionable, about this stylish, virtuoso production. Happily, there was also a virtuoso conductor, Tobias Ringborg. The overture exploded into a harum-scarum chase, without a glance over the shoulder, and this triumphant refusal to be cautious marked the whole opera, with the artists carried along on the flood. There were also perfectly poised slow tempi; "Soave sia il vento" flowed gently and serenely, the Tyrrhenian Sea glistening in the background." - Raymond Monelle, Independent

"What really sets this production apart, though, is the explosive tonal world explored by the Scottish Opera Orchestra. Directing from the fortepiano, Swedish conductor Tobias Ringborg draws unfathomed richness and passion from Mozart's meaty score. Like everything else in this probing production, fresh ideas abound." - Kenneth Walton, The Scotsman

"Tobias Ringborg's brilliant conducting – full of arresting voices, tempo choices and dynamic inflexions that make you feel the ink could still be drying on Mozart's score." - Andrew Clark, Financial Times

"Directed from the fortepiano by Tobias Ringborg, the orchestral playing is bold and imaginatively coloured, with a wild overture, consistently excellent work from the bassoons, spiky strings, pleasingly dry kettledrums, a languid, velvety pianissimo in Prieto's "Un aura amorosa", and a lovely clarinet solo in Noorduyn's "Per pietà". Cupid's nose may be bloodied by the end but this is an alluring and perceptive production." - Anna Picard, Independent of Sunday