
Patrik Ringborg

Selected Reviews

The Shining, Malmö Opera (August 2026)

"At times, you get the feeling that it's the conductor, Patrik Ringborg, and the orchestra who are actually driving the madness forward, with dissonant harmonies and pounding big-band jazz." - **Dagens Nyheter**

"When the hotel first appears to the family at the beginning of the first act, the orchestra, led by Patrik Ringborg with precision and warmth, introduces music reminiscent of Valhalla in Richard Wagner's operatic cycle Der Ring des Nibelungen." – **Sydsvenskan**

"Instead, one has to rely on the cumulative, multi-sensory impression created by the singers' performances, the set design, and, above all, the music, which drives the atmosphere and produces some extraordinary sound effects under Patrik Ringborg's masterful direction." - **Cinematic music**

"The music itself is cinematic and largely serves an accompanying function, unfolding in loops and often falling silent during the singers' interventions, always providing support. As a result, every syllable and every note can be heard. Nothing competes for attention; everything is in harmony, creating a truly unique experience." - **Skånska Dagbladet**

Lohengrin, Malmö Opera (October 2025)

"Patrik Ringborg begins with a beautiful and delicately brittle overture. He builds a powerful yet dynamic interpretation of an opera that contains just as many shades of light and darkness as he and the opera orchestra offer. It's breathtaking." - **Skånska Dagbladet**

"It also gave the impression that Patrik Ringborg was working very deliberately down in the pit, thinking of the balance here. He seemed acutely aware of every choice he made: wild tempo changes, some passages played very softly to make a crescendo hit even bigger, others faster than I've heard before – clear musical direction. From an interpretive standpoint, it was fascinating to both hear and watch. At times, I found myself just staring at the screen behind me showing Ringborg in action. ... It was clear, though, where he wanted to take the music. He even followed the text closely, occasionally miming along." - **Blogfløjten**

"the one who seems to bend time and make just over four hours feel like a breath is conductor Patrik Ringborg, with an orchestra in top form and a choir that rushes forward like a raging river. "Lohengrin" in Malmö is simply a triumph of the collective" - **Dagens Nyheter**

"Conductor Patrik Ringborg conjures up the shimmering strings of the prelude as if from a dream and then holds everything together from the king's clattering trumpet arsenal to Elsa's sun-glittering woodwind sounds. The Malmö Opera Orchestra shines in its sonorous and dynamic breadth, and the choir excels" - **Svenska Dagbladet**

Hugo Alfvén: Complete Orchestral Songs (Naxos Sweden: Released September 2025)

"Many of the orchestrations are reasonably simple and do not demand a lot from the orchestra. The dramatic ones are more challenging, but at whatever level of complexity they're all performed very well under Ringborg's

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direction. I am very glad this recording came my way. It opened me up to a composer I had heretofore disregarded. I took increasing delight in this album the more I listened to it." – **Robert A. Moore, *American Record Guide***

Der Freischütz, Bregenzer Festspiele (July 2025)

"Patrik Ringborg is new on the podium. Musically, this 'Freischütz' has taken a leap forward compared to last year's premiere. Conductor Patrik Ringborg and the Vienna Symphony Orchestra cultivate an elastic sound from which details emerge naturally. Everything sounds as if it has just been heard. It is even astonishing how Ringborg tweaks dynamics and tempi in view of the acoustic situation." – **Markus Thiel, *Merkur***

"Musically, this 'Freischütz' scores compared to last year in yet another respect: Patrik Ringborg's debut in Bregenz and at the helm of the once again brilliant Wiener Symphoniker is remarkable. The former Freiburg Principal Conductor and later interim Music Director is an expert in the grand Romantic musical arcs and shines with his incredibly exciting conducting." – **Alexander Dick, *Braunschweiger Zeitung***

"Is there a danger that the music is being pushed into the background by the Las Vegas-like show effects? Yes. But that doesn't happen in the current Bregenz 'Freischütz,' thanks primarily to the Vienna Symphony Orchestra and Patrik Ringborg. The top Viennese orchestra plays with impressive precision, soulfulness, and dedication...And the Swedish conductor delves even deeper in his interpretation than Enrique Mazzola did last year, unearthing moods in the early Romantic work that are magically captivating in their diversity and intensity." – **Stefan Ender, *Der Standard***

"Under the sensitive direction of Patrik Ringborg, the Vienna Symphony Orchestra elicits a colourful expressiveness from Weber's score, which oscillates between dramatic power and chamber music precision. The integration of noise and sound levels into the orchestral structure is particularly noteworthy. The sounds of nature, such as the boar's roar, the rumbling of the wolf's gorge or the whispering of the forest, are not created as external effects, but grow organically out of the music itself – an acoustic fabric of beguiling plasticity". – **Andreas Marte, *Vorarlberger Nachrichten***

"Bregenz Festival has engaged outstanding singers, confidently supported by the Vienna Symphony Orchestra, conducted for the first time by the Swede Patrik Ringborg. Anyone who wants to experience dramatic and poetic musical theatre will certainly get their money's worth." – **Klaus-Peter Mayr, *Ausburger Allgemeiner***

"The Vienna Symphony Orchestra, conducted by Patrick Ringborg and playing as excellently as ever, the vocal soloists, the Prague Philharmonic Choir and the Bregenz Festival Choir transported the audience into a fantastical world of opera." – **Diana Rasch, *MetropolJournal***

"Under the sensitive direction of Patrik Ringborg, the Vienna Symphony Orchestra elicits a colourful expressiveness from Weber's score that oscillates between dramatic force and chamber music-like precision. Particularly noteworthy is the integration of sound and noise levels into the orchestral structure. Sounds of nature such as the rooting of the boar, the rumbling of the wolf's gorge or the rustling of the forest do not arise – as external effects,

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but emerge organically from the music itself - an acoustic fabric of beguiling plasticity." – **Andreas Marte**, *Vorarlberger Nachrichten*

"the Vienna Symphony Orchestra under Patrik Ringborg, mixed up to create a huge sound, plays excellently" - **Jürgen Kan**, *Alb Bote Münsingen*

"Patrik Ringborg evokes pure romanticism". - **Susanne Zobl**, *Kurier*

"the Vienna Symphony Orchestra, broadcast from the Festspielhaus, sounds warm and romantic...with maestro Patrik Ringborg inspiring a pre-Wagnerian blend of sounds." - **Peter Krause**, *Concerti*

Salome, Malmö Opera (March 2025)

"Patrik Ringborg conducted well: he was good on colour and excellent on stage balance" – **Andrew Mellor**, *Opera Magazine*

National Symphony Orchestra, Ireland (November 2024)

"This National Symphony Orchestra concert in Dublin was a masterclass in orchestral storytelling, brimming with dynamic contrasts and thrilling performances. From the hauntingly atmospheric sounds of a freshly composed work to the blazing virtuosity of the soloist and the galvanising presence of the conductor, every element aligned to create a memorable and exhilarating experience. The audience responded with enthusiasm, rewarding the musicians and composer with repeated standing ovations throughout the night.

The programme opened with a compelling new composition, *Everything was asleep as if the universe was a vast mistake* by Judith Ring, a piece which takes us to a post-apocalyptic world where nature quietly reclaims the earth in the aftermath of mankind's extinction. Composed in 2022, Ring's work begins with ominous sliding chromatic strings, establishing a dark and brooding atmosphere. The music then shifts between harsh, stabbing motifs and a more fluid, minor tonality, giving it a cinematic quality. The brass sections add to the tension with their sliding harmonies before giving way to the stirring, primal rhythms of the strings, reminiscent of *The Rite of Spring*. Yet, nature soon asserts itself, with delicate birdcalls in the woodwinds and the soothing patter of rain, moments that were tenderly drawn out by conductor Patrik Ringborg. As the piece swelled into a major tonality, a sense of hope and renewal emerged, elevating the work from dystopian bleakness to a more optimistic vision.

Dvořák's *Cello concerto in B minor* is a stylish, Romantic work and in the hands of the vivacious Camille Thomas it was an immediate success. Opening with a megawatt vibrato, Thomas gave an intensely passionate declaration of the two main themes. The development section allowed her to show another side; the hushed phrases were

breathless with anticipation. Thomas imbued her second movement with an elegiac poignancy unfurling her gossamer thread of melody with extraordinary delicacy. The NSO supported Thomas, listening, interjecting and cajoling with woodwind motifs. The charm of the coda was swiftly replaced by an energetic and impassioned finale, in which Thomas displayed her virtuosity with dazzling chromatic runs and soaring ascents to the uppermost

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reaches of the cello's range. For an encore, Thomas treated the crowd to Pablo Casals' *Song of the Birds*, an utterly captivating performance that shimmered with a quiet, suspended beauty.

Authoritative and masterful, Ringborg swept us along on the emotional journey that is Tchaikovsky's *Symphony no. 5 in E minor*. The opening was dark and meditative, its melancholic mood contrasting with the more playful, almost

mischievous second theme. Ringborg's careful attention to the dynamics drew a rich, expressive performance from the NSO, allowing the brass and strings to shimmer and then roar with intensity. The second movement contains the glorious horn solo which was beautifully shaped before the cellos reiterated it with deep expressiveness. Ringborg whipped up the full forces of the orchestra to unleash the sonic boom of the *ffff* which Tchaikovsky notates in the score. Mercurial and graceful, the third movement was charmingly done while Ringborg and the NSO delivered a thrilling finale with incandescent tremolos, blazing brass and scurrying strings." - **Andrew Larkin, *Bachtrack***

Malmö SymfoniOrkester (December 2022)

"Conductor Patrik Ringborg makes the Malmö Symphony Orchestra an enthusiastic instrument at Malmö Live, and casts a spell on the myth of the doom of nature with Alfvén's grand orchestral palette and cunning leitmotifs: chromatically winding like Richard Strauss, glittering dancer like Bizet, and blackened like Weill and Sibelius." - **DN.se**

Romeo et Juliette, Malmö Opera (November 2022)

"Conductor Patrik Ringborg captures these key moments, where Gounod's maddeningly adept counterpoint gives way to Wagnerian soaring harmonies, and leads the Malmö Opera Orchestra through delicate, chamber-musically meandering passages. "Peace? Never!" says the rumbling, sweeping chorus that rounds out Act Three as Roméo is sentenced to exile after stabbing Tybalt to death in a knife duel in the Capulet's backyard. The melodrama becomes a big theater and hits directly in the solar plexus." - **newsbeezer.com**

"Orchestra redeems Gounod's fine score really well - all under the direction of Patrik Ringborg, who has just received a major Swedish prize for his musical merits and has been associated with Malmö Opera as 1st guest conductor." - **operaensvenner.dk**

Suor Angelica, Malmö Opera (April 2022)

"The low brass in Patrick Ringborg's orchestra seemed to drip tears" – **Andrew Mellor, *Opera Magazine***

Nürnberg Staatsphilharmonie, Stenhammer, Grieg, Nielsen (November 2021)

"What Ringborg and the large-scale Staatsphilharmonie demonstrate is his impressive skill for the orchestration

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possibilities of a late Romantic ensemble, a kind of Swedish Impressionism with rich atmosphere and subtly applied colour." – Uwe Mitsching, *Nürnberger Nachrichten*

Herr Arnes pennigar, Göteborg Operan (February 2021)

"There are not many really good Swedish operas from the post-war period, but Herr Arnes penningar is one of them...it is played brilliantly under Patrik Ringborg... A triumph for the Gothenburg Opera and primarily for Gösta Nystroem." – Lennart Bromander, *Aftonbladet*

"Conductor Patrik Ringborg has a strong feeling for the meanings of details, for what is at once elusive and surging in Nystroem's score. The transitions between inner and outer reality occur in the fine print, in the chamber musiclike passages. That is precisely how it is possible to hear the movements of the sea" – Magnus Haglund, GP
"Patrik Ringborg, who was rewarded with a touch from the orchestra, also does great things with the music's wild movement energies and screaming sounds makes one wish that this would be recorded, at least on CD, and immortalized for the future" – Martin Nyström, *DN*

"Patrik Ringborg proves once again that he is Sweden's best opera conductor." – *Expressen*

"Absolutely outstanding playing from the Gothenburg Opera orchestra, which in the applause gives conductor Patrik Ringborg a well-deserved tribute." – *SVD*

Swedish Radio Symphony Orchestra (February 2021)

"Patrik Ringborg sensitively leads the Radio Symphony Orchestra through Wilhelm Stenhammar's contrasting sounds of warmth and coolness." – *Svenska Dagbladet*

Autumn Sonata (opera), Hong Kong Philharmonic and Finish National Opera (October 2019)

"the star of the show was Fagerlund's score, a churning kaleidoscope of sonorities veering back and forth between chilling transparency and gut-wrenching outbursts. The autumn of the title is surely a metaphor, but under the conductor Patrik Ringborg the Hong Kong Philharmonic Orchestra wielded such an extensive palette of musical colour you could practically hear the leaves change." – Ken Smith, *Opera Magazine*

Die tote Stadt, National Symphony Orchestra of Ireland (April 2019)

"Patrik Ringborg has been a regular guest with the RT orchestra for over a decade and he led a powerful and highly

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expressionist interpretation of the drama...Ringborg drew an electrifying performance from the orchestra and the singers"- Ian Fox, *Opera Magazine*