
Patrik Ringborg

Selected Reviews

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 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." - **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**

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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*

Herr Arnes penningar, Göteborg Operan (February 2021)

"Det finns inte så många riktigt bra svenska operor från efterkrigstiden, men Herr Arnes penningar är en av dem – inte bara för denna oemotståndliga havspuls... Men 2017 gav Göteborgsoperan verket konsertant, vilket gav sådan mersmak, att man nu till slut vågar sig på en ny fullskalig uppsättning, där det här verket äntligen kan ges full scenisk och musikalisk rättvisa (på den lilla Storan fanns inte de möjligheterna). Inte minst genom den rikt besatta orkestern (såg är till exempel ett viktigt klangtillskott), och det spelas glänsande under **Patrik Ringborg**... En triumf för Göteborgsoperan och främst för Gösta Nystroem.

There are not many really good Swedish operas from the post-war period, but Mr. Arne's Money is one of them – not only for this irresistible ocean pulse... But in 2017, the Gothenburg Opera gave the work a concertante, which gave such a taste for more, that they are now finally venturing into a new full-scale production, where this work can finally be given full scenic and musical justice (at the small Storan there were no such possibilities). Not least through the richly cast orchestra (saw is, for example, an important sound addition), and it is played brilliantly under **Patrik Ringborg**... A triumph for the Gothenburg Opera and primarily for Gösta Nystroem." – *Aftonbladet*

"de långa sånglinjerna står här i en intressant relation till det franska klangtän-kande som i så hög grad påverkade Nystroems komponerande. De impressionistiska färgöver- lagringarna fungerar som själva bryggan mellan det verkliga och det öververkliga, bland annat genom en originell användning av såg och tongenerator. Dirigenten **Patrik Ringborg** har en stark känsla för detaljernas betydelser, för det på en gång undanlidande och framvällande i Nystroems parti- tur. Övergångarna mellan inre och yttre verklighet sker i det finstilla, i de kammarmusikaliskt pregnanta passagerna. Det är just så det går att höra havets rörelser.... Men annars är detta i hög grad kollektivets föreställning där inte minst Ann-Margret Fyregårds kostymer i olika svarta och grå nyanser, inspirerade av bland annat Holbeins, Cranachs och Bruegels 1500-talsmåleri, bidrar till att göra det samlade sceniska uttrycket kraftfullt och övertygande. Så får Nystroems opera sin rättmätiga plats som modern klassiker.

The long vocal lines here stand in an interesting relationship to the French sound thinking that so greatly influenced Nystroem's composing. The impressionistic color overlays function as the very bridge between the real and the surreal, among other things through an original use of saw and tone generator. 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 music-like passages. That is

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precisely how it is possible to hear the movements of the sea.... But otherwise this is very much a collective performance where not least Ann-Margret Fyregård's costumes in various shades of black and gray, inspired by, among others, Holbein's, Cranach's and Bruegel's 16th-century paintings, contribute to making the overall scenic expression powerful and convincing. This is how Nystroem's opera takes its rightful place as a modern classic."

- **Magnus Haglund, GP**

„Finns det en bättre svensk opera än Gösta Nystroems "Herr Arnes penningar"? Efter att ha sett Göteborgsoperans uppsättning tvivlar DN:s Martin Nyström på det.

Men framför allt är det helhets- känslan i föreställningen som blir så övertygande, hur allt tycks bära vartannat. Hur alla tycks se varan- dra, vilket får sitt mest gripande uttryck i de fullkomligt magni- fika körerna. Att dirigenten **Patrik Ringborg**, som belönades med en touche av orkestern, dessutom gör stordåd med musikens vilda rörel- seenergier och vinande klanger får en att önska att detta skulle spelas in, åtminstone på cd, och förevi- gas för framtiden. En bättre svensk opera än Gösta Nystroems "Herr Arnes penningar" finns nog inte. Åk och se!

Is there a better Swedish opera than Gösta Nystroem's "Herr Arnes penningar"? After seeing the Gothenburg Opera's production, DN's Martin Nyström doubts it.

But above all, it is the overall feeling in the performance that is so convincing, how everything seems to support each other. How everyone seems to see each other, which finds its most moving expression in the absolutely magnificent choirs. The fact that conductor **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. There probably is no better Swedish opera than Gösta Nystroem's "Herr Arnes penningar". Go and see!" - **Martin Nyström, DN**

"Berättelsen är bara på knappt 70 sidor, men Lagerlöf var en mästare på att direkt kasta in läsaren i kuslig stämning. Musikaliskt lyckas Nystroem med detsamma. En modern tongenerator användes i orkestersatsen, manövrerad av Fredrik Duvling, samtidigt som Hans-Christian Green spelar på såg. Mellanspelens stråkslöjor sveper in iskylan från havet och döden. **Patrik Ringborg** bevisar än en gång att han är Sveriges bästa operadirigent.

The story is only just under 70 pages long, but Lagerlöf was a master at immediately throwing the reader into an eerie atmosphere. Musically, Nystroem succeeds right away. A modern tone generator was used in the orchestral movement, operated by Fredrik Duvling, while Hans-Christian Green plays the saw. The interludes' string veils sweep in the icy cold from the sea and death. **Patrik Ringborg** proves once again that he is Sweden's best opera conductor."

- **Expressen**

„Även orkestern målar upp en egen värld, redan från inledning- ens glidande klanger och ett åter- kommande rytmiskt stråkackord som påminner om "Våroffer". I Nystroems vackra havsmusik möts levande och döda, ibland med skälvande spökljud från såg eller elektrisk tongenerator. Helt enastående spel från Göteborgs- operans orkester som i applåd- tacket ger dirigenten **Patrik Ringborg** en välförtjänt hyllning.

The orchestra also paints a world of its own, right from the opening's gliding sounds and a recurring rhythmic string chord reminiscent of "Rite of Spring". In Nystroem's beautiful sea music, the living and the dead meet, sometimes with trembling ghostly sounds from a saw or electric tone generator. Absolutely outstanding playing from the Gothenburg Opera orchestra, which in the applause gives conductor **Patrik Ringborg** a well-deserved tribute. " - **SVD**

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

„Dirigent war **Patrick Ringborg**, er ist Spezialist für die Spätromantiker Bruckner und Wagner (auch an deutschen Opernhäusern), für Richard Strauss und das Fin-de-siècle....

Was **Ringborg** und die groß besetzte Staatsphilharmonie zeigen, ist sein eindrucksvolles Geschick für die Orchestrierungsmöglichkeiten einer spätromantischen Besetzung, ist eine Art von schwedischem Impressionismus mit viel Atmosphäre und subtil aufgetragenem Kolorit. Dafür liefert Stenhammars Symphonie auch eine Menge Spielmaterial für fast sechzig Minuten, das in immer neue, deutlich imaginierte Bilder mündet

The conductor was **Patrick Ringborg**, a specialist in the late Romantics Bruckner and Wagner (also at German opera houses), Richard Strauss, and the fin-de-siècle.

What **Ringborg** and the large-scale Staatsphilharmonie demonstrate is his impressive skill for the orchestration possibilities of a late Romantic ensemble, a kind of Swedish Impressionism with rich atmosphere and subtly applied color. Stenhammar's symphony also provides a wealth of material for almost sixty minutes, culminating in ever-new, clearly imagined images." – **Uwe Mitsching, Nürnberger Nachrichten**

Swedish Radio Symphony Orchestra (February 2021)

"**Ringborg** *Lyfter Fram det skira i det storvulna hos Stenhammar*

Patrik Ringborg leder lyhört Radiosymfonikerna genom Wilhelm Stenhammars kontrastrika klanger av värme och svalka.

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