

PLÁCIDO DOMINGO ELI AND EDYTHE BROAD GENERAL DIRECTOR  
JAMES CONLON MUSIC DIRECTOR

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## Plácido Domingo Announces Details for Los Angeles Premiere of Wagner's *Der Ring des Nibelungen*

Conducted by Music Director James Conlon, the *Ring Cycle* will be Directed and Designed by Achim Freyer, with Cast Including Plácido Domingo, Vitalij Kowaljow, John Treleaven and Linda Watson

Performances Will Begin in 2009 and Culminate  
With Three Full Cycles to Conclude the 2009-2010 Season

(LOS ANGELES, CA) September 28, 2006 — **Plácido Domingo** announced today the full details of LA Opera's highly anticipated Company premiere of Richard Wagner's *Der Ring des Nibelungen*, to be conducted by Music Director **James Conlon** and directed and designed by **Achim Freyer**. At a press conference in the Grand Hall of the Dorothy Chandler Pavilion, Mr. Domingo, Mr. Conlon and Mr. Freyer were joined by LA Opera's Chief Operating Officer **Edgar Baitzel**, as well as philanthropists Eli and Edythe L. Broad — who made this new production of Wagner's four-part masterpiece possible with a \$6 million gift from The Eli and Edythe L. Broad Foundation — in addition to Chairman and CEO Marc I. Stern and President Carol Henry and other members of the Company's Board of Directors. The four operas that make up the *Ring* — *Das Rheingold*, *Die Walküre*, *Siegfried* and *Götterdämmerung* — will initially be introduced in seven-performance installments of each individual work, presented during the 2008-2009 and 2009-2010 Seasons. Subsequently, in the summer of 2010, the Company will present three full *Ring* cycles, in which all four *Ring* operas will be performed in order over the course of a few days.

“Wagner's *Ring* cycle has become today almost a ‘statement of identity’ for an opera company,” said Eli and Edythe Broad General Director **Plácido Domingo**. “Not only does it mean that the company has the financial means for such a mammoth undertaking, but it is also a sign of the artistic vision of its management team. This is truer than in almost any other operatic venture, because Wagner himself laid down very specific staging details — certainly more so than any other composer who comes to mind. He did this because he not only composed the music but also wrote his own libretti. In other words, he was equally interested in the musical and the theatrical exposures of his operas. He was so concerned for the proper staging of his works that he campaigned for a completely different kind of opera house from the ones that existed at that time, and that became the reason why the opera house in Bayreuth was built. For decades after the premieres of his works, they were presented everywhere with almost slavish obeisance to his instructions. I believe that the first significant breakaway from that tradition came through his grandson, Wieland Wagner, who took advantage of new staging technologies to re-interpret his grandfather's visions in the 1950s. Because he was a member of the family, the world accepted the changes. Wieland was a genius in his own right and he worked his magic mostly through imaginative and detailed lighting effects, effects which would have been impossible in Richard Wagner's time, because electricity had not been invented as yet.”

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“After Wieland had broken the ‘old mold,’ interpreting Wagner’s operas became more prevalent. The next real departure came with the Patrice Chéreau interpretation of the *Ring* at the Bayreuth Festival in 1976, which marked the centennial of the original *Ring* in 1876. Chéreau replaced the mythological setting with the industrial revolution, a concept which was based on the writings of George Bernard Shaw when he was still a music critic in London. In covering the Bayreuth productions for his English readers, Shaw drew parallels to the English industrial revolution. The fact that Chéreau’s concept made an immense impact was not only due to his vision but also to the fact that in his libretti Wagner’s philosophical outlook, is completely universal – namely pertinent to many different eras and situations.”

“Ever since Chéreau’s time,” Mr. Domingo continued, “so-called ‘message’ or ‘concept productions’ of the *Ring* have become customary and opera companies around the world have tried to find their individual stamps for this gigantic work. These individual interpretations have become tourist attractions, because music lovers travel from one *Ring* interpretation to another, always in search of new thrills and new insights. In selecting the director for the Los Angeles *Ring* cycle, I chose – together with Edgar Baitzel – a man who had given our company two highly acclaimed productions, namely Bach’s *Mass in B-Minor* and Berlioz’s *La Damnation de Faust*. That man is Achim Freyer. Speaking of his *Damnation de Faust* production, I’m happy to report that the majority of the hurdles which prevented the release of our DVD taping from that time have been overcome and that I’m looking forward to a speedy release of this brilliant musico-theatrical experience. As in all his work, Achim will also design the scenery, costumes and the lighting. Anyone who saw our *Damnation de Faust* production will remember how incredibly effective his use of lighting is. As with Wieland Wagner, he reminds me in some aspects of a painter, like Rembrandt, for instance, to whom that mysterious light was as important as the interpretation of the human form. This will be the first *Ring* for Achim in his long and distinguished career and if any descriptive words of his plan for our *Ring* come to mind, they are ‘magical invention.’ And what is so special about Achim Freyer’s productions is that they are completely harmonious with the music. I consider that it is a real coup to have him as the director for our *Ring*.”

“I’m also thrilled that our music director, James Conlon, will be in charge of the *Ring* as conductor and that this will mark the first time that the United States will hear his interpretation of the work for which he has been justly acclaimed in Europe. By the way, the only Wagner opera which he has conducted so far in our country – which is his native land – is *Der fliegende Holländer* at the Metropolitan Opera. Between 2001 and 2010, LA Opera will have presented all of the major Wagner operas, including *Lohengrin* in 2001, our revival of *Der fliegende Holländer* in 2003, *Parsifal* in 2005, and continuing in future seasons with Mr. Conlon conducting *Tannhäuser*, *Die Meistersinger von Nürnberg* and *Tristan und Isolde*, in addition to the *Ring*. Of course, I must express again our gratitude to Eli and Edythe Broad for having pledged the sum of six million dollars – a sum that makes a reality of our dreams for what I believe can become a real landmark production in the annals of opera. The cast consists of singers whom I consider truly outstanding Wagnerians. Some are international favorites and others are singers who I am proud to introduce as Wagnerians.”

“Though Wagner has long been a staple of orchestral repertory and there have been occasional performances of Wagner operas in LA, there has never been a Wagner tradition similar to that in Europe in general and Germany specifically,” said Music Director James Conlon. “I want to see LA Opera become a hub of Wagnerian activity in the coming years so as to instill our audience, and especially our young people, with a thirst for this fantastic mix of glorious music theater, the world of myth and human relationships. Los Angeles, as one of the cultural capitals of the world, needs to have a giant Wagnerian magnet just as do New York, London, Paris and Vienna.”

Director and designer **Achim Freyer** has long been regarded as one of the most important figures in European theater, opera and the visual arts, celebrated for his provocative and often boldly abstract stage images. His work has been hailed as vividly theatrical, exhilaratingly irreverent and meticulously prepared.

The total estimated costs of producing and performing LA Opera's *Der Ring des Nibelungen* will be approximately \$32 million. \$20 million will come from seasonal ticket revenue and annual contributions, and the remaining \$12 million from incremental required funding, of which \$6 million has come from the Eli and Edythe L. Broad Foundation. *Das Rheingold* and *Die Walküre* will enter the repertory during the 2008-2009 Season, and *Siegfried* and *Götterdämmerung* will follow in the 2009-2010 Season. Three complete cycles of the tetralogy will then be presented in the summer of 2010. Casting will include soprano **Linda Watson** as Brünnhilde, tenor **John Treleven** as Siegfried, bass **Vitalij Kowaljow** as Wotan, tenor **Plácido Domingo** as Siegmund, soprano **Anja Kampe** as Sieglinde, mezzo-soprano **Michelle DeYoung** as Fricka, bass **Eric Halfvarson** as Fafner/Hunding/Hagen, baritone **Gordon Hawkins** as Alberich, tenor **Graham Clark** as Mime, mezzo-soprano **Jill Grove** as Erda, tenor **Arnold Bezuyen** as Loge, soprano **Ellie Dehn** as Freia, bass **Morris D. Robinson** as Fasolt and bass-baritone **Alan Held** as Gunther.

"LA Opera's new *Ring* presentation will be a defining moment in the Company's history," said Chief Operating Officer Edgar Baitzel. "Achim Freyer has had a notable prior history with LA Opera, and his extraordinary vision and theatrical brilliance will bring an exciting new dimension to Wagner's great work. We can also look forward to some extraordinary music-making from Music Director James Conlon, a great conductor whose mastery of the Wagnerian operas is already well known in Europe."

Richard Wagner's *Der Ring des Nibelungen* is a monumental experience that tells a unified story, drawn from Norse mythology, over the course of four complete operas: *Das Rheingold*, *Die Walküre*, *Siegfried* and *Götterdämmerung*. His concept was immense: an orchestral, vocal and theatrical portrayal of a legendary war between gods and mortals for control of the earth. The plot concerns an epic struggle to win control of a magic ring that gives its bearer the power to rule the world. Created by the evil dwarf Alberich, the ring is successively possessed by Wotan, the king of the gods, then by the dragon Fafner, and eventually by Wotan's son, Siegfried. Ultimately, the ring comes into the possession of Siegfried's widow Brünnhilde, who returns the ring to its source, thus ending the reign of the gods. Conceived as a festival event, it is the largest work in the history of Western music, developed over the course of 28 years, from its conception in 1848 to the first performances of the completed cycle in 1876. One of the most influential theatrical works ever created, it is the culmination of Wagner's unique musical style and the embodiment of his concept of "Gesamtkunstwerk" or "complete work of art." The comparative rarity of *Ring* stagings, as well as the work's overwhelming musical and dramatic impact, regularly inspires thousands of opera lovers to travel around the world to experience different productions, with significant impact on a city's cultural and economic life.

Celebrating its 21<sup>st</sup> Season, Los Angeles Opera has now become, under the leadership of Plácido Domingo, the nation's fourth largest opera company and a renowned producer of works from the classical and contemporary repertoires. The 2006-2007 Season, which marks the first season of James Conlon's tenure with the Company as Music Director, includes 75 performances of ten operas, four of which are conducted by Mr. Conlon, who made his Company debut leading the season-opening productions of Verdi's *La Traviata* and *Don Carlo*.

## ARTIST BIOGRAPHIES

### **Achim Freyer** (director; scenery, costume and mask designer; lighting concept)

Achim Freyer made his U.S. debut at LA Opera in 2002 with his production of Bach's *Mass in B-minor*, and he returned in 2003 to stage the Company's widely acclaimed new production of *La Damnation de Faust*. In 1992, he founded the Freyer-Ensemble. Working together, Freyer and the group have developed a unique theater language and created more than twenty different pieces for the theater. The Freyer-Ensemble is always an integral part of Freyer's more extensive opera and dramatic theater productions. His work in opera has taken him to cities throughout Europe, including Munich, Basel, Amsterdam, Vienna, Paris and Salzburg. In 1982 he directed *Die Zauberflöte* in Hamburg, a production that has successfully gone down in theater history and still plays to sold-out houses.

### **James Conlon** (conductor)

One of the world's preeminent conductors, James Conlon has cultivated a vast symphonic, operatic and choral repertoire, and has conducted virtually every prestigious symphony orchestra in the U.S. and Europe. In addition to his position as Music Director of LA Opera, he became Music Director of the Ravinia Festival (summer home of the Chicago Symphony Orchestra) in 2005, and has been Music Director of the Cincinnati May Festival, America's oldest choral festival, since 1979. He has served as Principal Conductor of the Paris National Opera (1995-2004); General Music Director of the City of Cologne (1989-2002); and Music Director of the Rotterdam Philharmonic (1983-1991). He has conducted more than 250 performances at the Metropolitan Opera since his 1976 debut. Through worldwide touring, an extensive discography, and frequent television appearances, he is one of today's most recognized conductors.

### **Vitalij Kowaljow** (Wotan)

Ukrainian bass Vitalij Kowaljow has sung in this country at the Metropolitan Opera, LA Opera, and in San Francisco and Washington. He made news when he stepped in on ten days' notice at the Bastille Opera to perform Procida in the seldom performed French version of *Les Vêpres Siciliennes* under James Conlon. Recent engagements include *Aida* and *Nabucco* in Verona, *La Forza del Destino*, *Rigoletto* and *Luisa Miller* at the Met, and debuts with the San Francisco Symphony and the Chicago Symphony Orchestra in the Verdi *Requiem* under James Conlon. The 2006-2007 season includes debuts in San Diego as Pimen in *Boris Godunov*, in Hamburg in *Der Freischütz*, a return to the Met as Sarastro and a recording of *La Bohème* with Anna Netrebko and Rolando Villazón. Previous LA Opera appearances include *Gianni Schicchi* (2002), *Nicholas and Alexandra* (2003) and *Lucia di Lammermoor* (2003).

### **Linda Watson** (Brünnhilde)

American soprano Linda Watson has gained international recognition as one of the most important Wagnerian artists to have emerged in recent seasons. Her debut at the Bayreuth Festival in 1998 as Kundry in *Parsifal* was followed by important debuts throughout the world. At the 2005 Bayreuth Festival, she performed Ortrud in *Lohengrin*, returning for Brünnhilde in the new 2006 *Ring* staging there. In the 2005-06 season, she performed Brünnhilde in the *Ring* at the Théâtre du Châtelet in Paris and at the Vienna State Opera, Kundry in *Parsifal* at LA Opera and at the Met, Brünnhilde in *Die Walküre* in Washington and Barcelona and *Lohengrin* in Bologna. Future engagements include *Lohengrin* at La Scala and a return to Bayreuth for the *Ring*. Previous LA Opera appearances include the Dyer's Wife in *Die Frau ohne Schatten*.

### **John Treleaven** (Siegfried)

Since his successful appearances in the title role of *Lohengrin* at the Vienna State Opera, the Gran Teatre del Liceu in Barcelona and the Hamburg State Opera, British heldentenor John Treleaven has become known as an internationally renowned Wagner interpreter. He has celebrated particular success as Siegfried in *Siegfried* and *Götterdämmerung* – most recently at Covent Garden, and in Tokyo, Zurich, Helsinki, Barcelona (available on DVD), Vienna and Chicago. The Heldentenor made his spectacular debut at the Netherlands Opera as Tristan in *Tristan und Isolde*, also singing this role in Barcelona (available on DVD) and Frankfurt as well as at the Brisbane Festival, the Teatro Verdi in Verona, in concerts with the BBC Symphony Orchestra in London (available on CD), at the 2004 Lucerne Festival and at the Munich State Opera Festival in July 2006.

### **Plácido Domingo** (Siegfried)

Plácido Domingo is renowned worldwide as a singer, conductor and arts administrator. He has sung 123 roles, more than any other tenor in history, performed in every major opera house and made well over 100 recordings, garnering nine Grammy Awards and two Latin Grammys. He has made more than 50 videos and three theatrically released films: *La Traviata*, *Otello* and *Carmen*. More than one billion people in 117 nations saw his live telecast of *Tosca* from the authentic Roman locations. After serving as artistic director of LA

Opera and Washington National Opera, he became general director of both companies in 2003. He founded *Operalia*, the biggest annual international vocal competition, discovering many singers who now enjoy international stardom. This season's conducting engagements include *Manon* in Los Angeles, *Madama Butterfly* in Washington and Valencia, *Tosca* in Vienna and *La Bohème* at the Met. Singing engagements include Siegmund in Washington and with the Kirov Opera in Orange County; *Cyrano de Bergerac* in Valencia; *Vidal Hernando* in *Luisa Fernanda* with LA Opera; and the title role in Tan Dun's *The First Emperor* at the Met, his 124<sup>th</sup> role.

#### **Anja Kampe** (Sieglinde)

German-born soprano Anja Kampe created a sensation with her portrayal of Sieglinde in the Washington National Opera's 2003 production of *Die Walküre*, a role she will repeat there in 2007. She sang the role of Freia in *Das Rheingold* at the Bayreuth Festival in 2002. Engagements for the 2006-2007 season include the title role in *Ariadne auf Naxos* and Marie in *Wozzeck* at the Teatro Real in Madrid, and Senta in *Der fliegende Holländer* in Munich and Tokyo. In the summer of 2006, she performed Leonore in *Fidelio* at the Glyndebourne Festival. Last season's appearances also include performances of Senta in *Der fliegende Holländer* in both Munich and Brussels.

#### **Eric Halfvarson** (Fafner / Hunding / Hagen)

Bass Eric Halfvarson most recently appeared with LA Opera as the Grand Inquisitor in *Don Carlo* in 2006. Engagements for the 2005-06 season included Sparafucile in *Rigoletto* at the Metropolitan Opera, Gremin in *Eugene Onegin* at Covent Garden, Osmin in *Die Entführung aus dem Serail* in Madrid and the Grand Inquisitor in *Don Carlo* in Torino. Future appearances include *Manon Lescaut* and *Tannhäuser* in San Francisco; *Macbeth* in Dallas; *Don Carlo* and *Der fliegende Holländer* in Barcelona; *La Gioconda* in Madrid; *Fidelio*, *Don Carlo* and *Don Giovanni* at Covent Garden; and *Götterdämmerung* with the Vienna Staatsoper. Recent appearances include *La Gioconda*, *Rigoletto* and *Die Walküre* (Hunding) at Covent Garden; *Boris Godunov* (Pimen) in Barcelona; *Der Rosenkavalier* (Baron Ochs) with Finnish National Opera; and Hunding in *Die Walküre* and Hagen in *Götterdämmerung* in Chicago.

#### **Gordon Hawkins** (Alberich)

Baritone Gordon Hawkins has performed leading roles with the Metropolitan Opera, Covent Garden, Deutsche Oper Berlin, Dallas Opera, Washington National Opera, Seattle Opera, Lyric Opera of Chicago, Opera Pacific, Florida Grand Opera, Opera Company of Philadelphia, New York City Opera and Houston Grand Opera. Recent engagements include Alberich in *Das Rheingold* and Porgy in *Porgy and Bess* in Washington; the title role in *Macbeth* and Donner/Gunther in the *Ring* in Seattle; and the Four Villains in *Les Contes d'Hoffman* in Tokyo. Engagements for 2006 and beyond include a return to the Washington as Alberich in the *Ring* cycle; Tonio in *Pagliacci* in Seattle and Atlanta; Porgy in Chicago, Detroit and Dallas; Amonasro in *Aida* in Houston and Cincinnati; and Alberich in *Götterdämmerung* with the BBC Symphony Orchestra at the Royal Albert Hall, to be broadcast live on BBC Radio.

#### **Michelle DeYoung** (Fricka)

Mezzo-soprano Michelle DeYoung has established herself as one of the most exciting artists of her generation. Her many U.S. opera engagements have included Venus in *Tannhäuser* and Dido in a new production of *Les Troyens* at the Metropolitan Opera; Sieglinde in *Die Walküre*, Waltraute in *Götterdämmerung*, and Brangäne in *Tristan und Isolde* at the Lyric Opera of Chicago; Venus in *Tannhäuser* in Houston, Brangäne at the Seattle Opera, and the title role in *The Rape of Lucretia* at the Glimmerglass Opera. In Europe she has appeared as Kundry in a new production of *Parsifal*, conducted by Boulez, and opening the Bayreuth Festival; Jocaste in *Oedipus Rex* and Gertrude in *Hamlet* at the Théâtre du Châtelet in Paris, and Fricka in semi-staged performances of *Das Rheingold* and *Die Walküre* at London's Royal Albert Hall, the Royal Opera House Covent Garden, the Concertgebouw and the Birmingham Symphony Hall.

#### **Jill Grove** (Erda)

American mezzo soprano Jill Grove has won critical raves throughout America and Europe. In the 2005-2006 season, she added to her list of Verdi roles with her first performances of Preziosilla in *La Forza del Destino* with San Francisco Opera. She returned to the Metropolitan Opera for Margret in *Wozzeck* and repeated her acclaimed Amneris in *Aida* for her debut at Opera Pacific and La Cieca in *La Gioconda* for her debut at the Teatro Municipal, Santiago. Other recent appearances include her Covent Garden debut as La Cieca in *La Gioconda*, Azucena in *Il Trovatore* in Houston, and Erda in *Das Rheingold* and *Siegfried* as well as the First Norn in *Götterdämmerung* in complete *Ring* cycles with Lyric Opera of Chicago as well as Erda in both *Das Rheingold* and *Siegfried* at the Metropolitan Opera. She made her LA Opera debut in 1998 in *Fantastic Mr. Fox* and returns this year in *L'Incoronazione di Poppea*.

**Graham Clark** (Mime)

English tenor Graham Clark will make his LA Opera debut in 2006 as the Witch in *Hansel and Gretel*. He was a principal soloist with English National Opera from 1978 to 1985 and he has also sung in the U.K. with the Royal Opera Covent Garden, Opera North and Welsh National Opera. He has had an extensive international career since 1976, including 16 seasons and over 100 performances at the Bayreuth Festival (Loge and Mime in *Der Ring des Nibelungen*; David in *Die Meistersinger*; the Steersman in *Der fliegende Holländer*; Melot and Sailor in *Tristan und Isolde*) and 14 seasons at the Metropolitan Opera from 1985 to present (including Loge and Mime, *Der Ring des Nibelungen*; Bégearss in the world premiere of *The Ghosts of Versailles*; Captain Vere in *Billy Budd*; Steva in *Jenufa*). He has appeared in over 350 Wagner performances including over 250 performances of *Der Ring des Nibelungen*.

**Arnold Bezuyen** (Loge)

Tenor Arnold Bezuyen started his career in the theaters of Augsburg and Bremen. He debuted as Loge in *Das Rheingold* under the baton of James Levine at the Bayreuth Festival in 1998. In the same year, he participated in a CD recording of *Das Rheingold* with conductor Gustav Kuhn. He has been engaged for future appearances at the Bayreuth Festival for many summers to come. In 2005 he sang there in *Tannhäuser*, *Lohengrin* and *Tristan und Isolde*. He returned to Bayreuth this year as Loge in the new *Ring* staged by Tankred Dorst. His operatic career has taken him to the Vienna Staatsoper, Deutsche Oper Berlin, Hamburg, La Scala, Stuttgart and Amsterdam, among others. He made his Covent Garden debut as David in *Die Meistersinger von Nürnberg*. Future plans include Loge in Cologne and in Bayreuth in 2007, the title role of *Faust* in Toulouse, Steva in *Jenufa* in Hamburg, and *The Excursions of Mr. Broucek* in Frankfurt.

**Morris D. Robinson** (Fasolt)

Morris D. Robinson is quickly gaining a reputation as one of the most interesting and sought after basses of his generation. Last season, he returned to the Metropolitan Opera as Sarastro in *Die Zauberflöte* and as the King in *Aida*. He also made his debut at the Florida Grand Opera as Sparafucile in *Rigoletto*. For the 2006-2007 season, he returns to Florida Grand Opera as Ramfis in *Aida*, and to the Met for more performances of *Die Zauberflöte*. A recent graduate of the Metropolitan Opera Lindemann Young Artist Development Program, he has appeared there in *Fidelio*, *Aida*, *Nabucco*, *Tannhäuser* and in new productions of *Les Troyens*, *Die Zauberflöte* and *Salome*. In 2006 he made his debuts at the Tanglewood Festival as the Commendatore in a concert of *Don Giovanni* with James Levine, and at the Cincinnati May Festival as Osmin in a concert performance of *Die Entführung aus dem Serail* with James Conlon.

**Ellie Dehn** (Freia)

During the 2005-2006 season, soprano Ellie Dehn made her Italian debut as Anne Truelove in *The Rake's Progress* at the Accademia Santa Cecilia in Rome in a performance that will be televised by the RAI. She then made her Opera Orchestra of New York debut in Carnegie Hall as Jemmy in *Guillaume Tell* and made her début as soloist in Mozart's *Mass in C-minor* with the New York Choral Society. She performed the Countess in *Le Nozze di Figaro* with the Tulsa Opera, and returned to the Spoleto Festival USA as Donna Elvira in *Don Giovanni*. Appearances for the 2006-2007 season include Donna Anna in *Don Giovanni* with Opera Pacific and with the Port Opera Festival. Before completing her studies at the Academy of Vocal Arts in Philadelphia in 2004-2005, she made her Opera Pacific debut as the Countess in *Le Nozze di Figaro* and her Spoleto Festival USA debut as Donna Elvira in *Don Giovanni*,

**Alan Held** (Gunther)

Recognized internationally as one of today's leading singing actors, bass-baritone Alan Held has appeared in major roles in the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Seattle Opera, Washington National Opera, Covent Garden, La Scala, Vienna State Opera, Paris Opera, Munich State Opera, Bavarian State Opera, Hamburg State Opera, Salzburg Festival, Gran Teatre del Liceu in Barcelona, the Netherlands Opera, and Théâtre Royal de la Monnaie. This season he returns to the Lyric Opera of Chicago as Jochanaan in a new production of *Salome*, to the Washington National Opera as Wotan in *Die Walküre*, and to the Teatro de la Maestranza in Seville as Don Pizzaro in *Fidelio*. He also appears with the Montreal Symphony, Orchestre de Paris, National Symphony Orchestra and Pittsburgh Symphony.

Photographs of the featured artists for the *Ring* cycle can be found on the LA Opera Press Gallery:

<http://www.laopera.com/press%5Fphoto/index.asp?eventid=22>