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www.WBOpera.org 221 Lambert Avenue Palo Alto, CA 94306



José Luis Moscovich GENERAL DIRECTOR 2025-26 70th SEASON NON-PROFIT ORGANIZATION US POSTAGE

PAID PALO ALTO, CA PERMIT NO. 50



Made possible in part by grants from the Silicon Valley Community Foundation and the Eloise Bouye Foundation

### Samson et Dalila

Camille Saint-Saëns In French, with English titles

Oct. 10 (7 p.m), 12 (2 p.m) 18 (7 p.m) & 19 (2 p.m), 2025 at the Lucie Stern Theatre

José Luis Moscovich, cond & director

**Piano Preview:** Oct. 2 at 7 p.m. at the Holt Building - 221 Lambert Ave, Palo Alto Post-show cast discussion: Oct. 12

Samson leads a revolt of the Jews enslaved by the Philistines. Dalila, a priestess of the Philistine god Dagon, seduces Samson into revealing to her that the secret of his strength in his long hair, and she cuts it while he sleeps. Blinded and taken to Dagon's temple to be ridiculed, he begs God for one moment of his former strength and causes the temple roof to collapse, killing him and his captors.

### SALOMÉ

Richard Strauss In German, with English titles

Feb 13 (7 p.m), 15 (2 p.m) 21 (7 p.m) & 22 (2 p.m), 2026 at the Lucie Stern Theatre

José Luis Moscovich, conductor Richard Harrell, director

**Piano Preview:** Feb 5 at 7 p.m. at the Holt Building - 221 Lambert Ave, Palo Alto Post-show cast discussion: Feb 15

Intrigued by the voice of John the Baptist, the man that King Herod (her stepfather) keeps in the underground cistern, Salome insists on seeing the prisoner. He's brought out and she is instantly infatuated with him, but he rejects her. When Herod begs her to dance she agrees and later demands (and gets) on a silver platter, the head of John the Baptist.

## TOSCA

Giacomo Puccini In Italian, with English titles

May 22 (7 p.m), 24 (2 p.m) 30 (7 p.m) & 31 (2 p.m), 2024 at the Lucie Stern Theatre

José Luis Moscovich, conductor TBA, director

**Piano Preview:** May 14 at 7 p.m. at the Holt Building - 221 Lambert Ave, Palo Alto Post-show cast discussion: May 24

A young opera singer, agrees to sleep with the Baron Scarpia, Rome's corrupt Chief of Police, to save her lover's life. Instead, she stabs Scarpia in the chest. But Scarpia's promises also turn out to be hollow. Her lover is executed at the Castel Sant'Angelo. Pursued by guards, she jumps to her death from the Castle's tower. One of Puccini's most famous works, *Tosca* packs a dramatic force and a level of suspense unsurpassed in the verismo repertoire.

#### SUBSCRIBE AND SAVE!

	Season	Tickets	Single Tickets		
	Front	Rear	Front	Rear	
General saveup to \$75	\$324	\$291	\$135	\$120	
Senior save up to \$60	\$267	\$231	\$110	\$97	
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PLEASE NOTE: Senior (+65) and Youth (-25) discount (season and single) tickets are available in both front and rear seating sections, in limited numbers. Students must present student ID. PLEASE CALL FOR GROUP DISCOUNTS.



### CHECK YOUR DATES AND ORDER EARLY

to secure the seating of your choice.

### the critics are raving

"It's amazing to witness, year after year, the willingness of José Luis Moscovich and company to take on some of the more daunting operas in the canon. In this one — one of the greatest — they have exceeded all expectations, creating a riveting production of Verdi's late-life masterpiece." May'24 (on Otello) Michael Vaughn - Palo Alto Weekly "West Bay Opera's Otello punches well above its weight." "Otello was undoubtedly a resounding success for WBO, and it was astonishing to see the level of passion and dedication of everybody involved." "For WBO, to pull out such an exceptional Otello was almost a miraculous feat."

May'25 Michael Antonio - Parterre Box

"José Luis Moscovich conducted a tight performance, and the orchestra, not overwhelmed by the score's demands, breathed with the singers and lent them strong support."

Feb'25 (on Sonnambula) Michael Zwiebach - SanFraciscio Classical Voice
"The audience is treated to some of the most sublime music of the period... Exquisite, dramatic voices. The arias, duets, and larger ensembles and the choral singing, transport the listener to a far away, magical place." Feb'25 (on Sonnambula) Barbara Keer - Splash Magazine

"...a big-sounding, stage-filling *La sonnambula* with a cast of principals who overall conquer triumphantly the range challenges the composer has given them, with a chorus that reigns supreme in melodic harmonies, and an orchestra that delivers Bellini's score with both subtlety when accompanying arias and grandeur when blossoming into full sound."

Feb'25 Eddie Reynolds - theatereddys.com

"the performance left the audience captivated by the political and emotional ferment depicted onstage." Feb'24 (on Franzetti's Corpus Evita) Joshua Kosman - San Francisco Chronicle

"a scintillating and worthy experience with beautiful music, an important storyline, and an

opulent production." Feb'24 (on Franzetti's Corpus Evita) Victor Cordell - Berkshire Fine Arts
"I hope residents of Palo Alto and the surrounding towns realize how rare it is that community theater can provide a world class opera like this one."

Oct'23 (on Madama Butterfly) Jeryl Moy - Splash Magazine

"With a cast of incredibly charismatic principals whose voices would be the envy of any opera company, West Bay Opera ends its 67thseason with a not-to-be-missed, fully engrossing and big-sounding production.

May '23 (on The Flying Dutchman) Eddie Reynolds - theatereddys.com

"A glowing production of La traviata." Oct' 22 Adam Broner - repeatperformances.com

"Producing this opera is among the many courageous decisions by General Director and Conductor José Luis Moscovich to extend the repertoire of his audience."

May' 22 (on Pique Dame) Victor Cordell - Berkshire Fine Arts

"an all-round splendid affair..." Feb' 20 (on Verdi's Macbeth) Joshua Kosman - San Francisco Chronicle "The production that opened on Friday, under the baton of General Director José Luis Moscovich makes a vivid and compelling case for this little-known work." (on the Bay Area premiere of Verdi's *I due Foscari*) Feb' 19 Joshua Kosman - *San Francisco Chronicle* 

(on the Bay Area premiere of Vergis Laue Foscari)

"General Director Moscovich has demonstrated a deep commitment to staging meaningful opera for our time, and courage in his choice of works that are challenging even to large major companies. His courage is a gift to local music lovers.

Feb '18 Renee Batti - Palo Alto Weekly

"In its turns from shimmering apprehension to explosive outbursts to a kind of uneasily brooding intimacy, the music got an attentive and often vividly colored reading under conductor José Luis Moscovich's baton." May'17 (on Salomé) Steven Winn - S Francisco Classical Voice "It is wonderful that West Bay Opera takes on a tremendously difficult opera like *Norma* and delivers it with such musical force." Oct' 17 Nicholas Jones - *San Francisco Classical Voic* Oct' 17 Nicholas Jones - San Francisco Classical Voice

"West Bay Opera again is proving itself to be a glittering jewel of the Bay Area arts scene, with a fabulous production of Giacomo Puccini's amazing, tragic, beautiful *Madama Butterfly.*" May'16 John Orr - The Mercury News

"Conductor José Luis Moscovich supplied firm control of the proceedings from the pit...

The coordination of singers and the orchestra was admirable."
Feb'15 (on The Abduction from the Seraglio) Steven Winn - SF Classical Voice

"Palo Alto's ever-surprising West Bay Opera now takes a mid-19th century war-horse and launches it deep into the 21st century."

Feb '14 (on L'elisir d'amore) Adam Broner - Repeat Performances
"Any regional opera company that can convey the power, grace, and genius
at the heart of Verdi's Otello deserves gratitude and respect. Hats off to West
Bay Opera." May '13 Jason Serinus - San Francisco Classical Voice

"WBO's annual budget is around \$500,000 versus San Francisco Opera's \$71 million, and there is not a shadow of corresponding difference between production values." Oct '13 Janos Gereben - San Francisco Classical Voice

"...under the artistic leadership of José Luis Moscovich, I would label West Bay Opera as one of the most reliable purveyors of grand opera to be found..." Oct '12 (on Samson et Dalila) David Dunn-Bauer - The Berkshire Review



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recognition in all printed programs for the 2024-25 Season (unless you wish to donate anonymously)

As a **SILVER CIRCLE** member (\$250-\$999) you are entitled to all of the above, plus

preferential seating

a personalized backstage tour of one of our productions; and As a GOLD CIRCLE member (\$1,000-\$1,999) you are entitled to all of the above, plus

- attendance at all opening night champagne receptions; and attendance at invitation-only working rehearsals

As a PLATINUM CIRCLE member (\$2,000 and above) you are entitled to all of the above, plus

- attendance at the President's Dinner, including special guests; and
- a singer and accompanist at your home, to entertain your dinner party guests.

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E-MAIL	Adult Rear	\$291	\$	\$	\$	\$	\$			
and Tosca. Each production is performed over two consecutive weekends.  Please indicate below your seating preference:  Same as last year.  Wheelchair		Senior Front	\$267	\$	\$	\$	\$	\$		
		Senior Rear	\$231	\$	\$	\$	\$	\$		
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