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221 Lambert Avenue  
Palo Alto, CA 94306



JOSÉ LUIS MOSCOVICH  
GENERAL DIRECTOR  
**2026-27**  
**71st SEASON**

NON-PROFIT  
ORGANIZATION  
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All performances at the  
**Lucie Stern Theatre**  
1305 Middlefield Rd.  
Palo Alto, CA 94301

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Foreground-center: Dalila (Kim Stanish), Samson (John Kun Park), High Priest of Dagon (Kellen Schrimper), and members of the WBO Chorus  
*Samon et Dalila* - Oct 2025

Photo: Olak Jump

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

# ABDUCTION FROM THE SERAGLIO

(DIE ENTFÜHRUNG AUS DEM SERAIL)  
**Wolfgang Amadeus Mozart**  
*Singspiel in German, with English titles*

**Oct. 9** (7 p.m), **11** (2 p.m)  
**17** (7 p.m) & **18** (2 p.m), **2026**  
*at the Lucie Stern Theatre*  
José Luis Moscovich, *cond & director*  
**Piano Preview:** Oct. 1 at 7 p.m.  
*at the Holt Building - 221 Lambert Ave, Palo Alto*  
Post-show cast discussion: Oct. 11

Belmonte sails from Spain to Turkey to rescue his beloved Konstanze from the harem where she has been kept since her ship was beset by pirates, who sold her, her friend Blonde and their servant Pedrillo to Pasha Selim, the Ottoman ruler. A fun story and a timeless perspective on human nature, set at the cultural crossroads of East and West. Presented in a period setting, with orchestra and chorus. Sung in German with projected English titles.

# DON CARLOS

**Giuseppe Verdi**  
*In French, with English titles*

**Feb 12** (7 p.m), **14** (2 p.m)  
**20** (7 p.m) & **21** (2 p.m), **2027**  
*at the Lucie Stern Theatre*  
José Luis Moscovich, *conductor*  
José María Condemi, *director*  
**Piano Preview:** Feb 4 at 7 p.m.  
*at the Holt Building - 221 Lambert Ave, Palo Alto*  
Post-show cast discussion: Feb 14

Dynastic politics, intrigue, jealousy, adultery and the inescapable, dark presence of the Inquisition at the royal court of the world's most powerful ruler in the 1500s: Emperor Felipe II of Spain. A monumental Verdi score featuring some of the most dramatic arias and ensembles of the entire Verdian canon. Presented in period setting, with orchestra and chorus. Sung in French with projected English titles.

# TURANDOT

**Giacomo Puccini**  
*In Italian, with English titles*

**May 21** (7 p.m), **23** (2 p.m)  
**29** (7 p.m) & **30** (2 p.m), **2027**  
*at the Lucie Stern Theatre*  
José Luis Moscovich, *conductor*  
Richard Harrell, *director*  
**Piano Preview:** May 13 at 7 p.m.  
*at the Holt Building - 221 Lambert Ave, Palo Alto*  
Post-show cast discussion: May 23

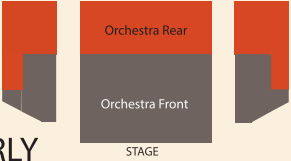
In mythical ancient China, Princess Turandot, the Emperor's daughter, will only marry a foreign prince who can solve three difficult riddles. Those who fail are beheaded. Calaf, son of Timur steps up to the challenge. Puccini's last opera and perhaps his most daring score, left incomplete at the time of his death. It includes several of Puccini's most famous arias. Presented in period setting with large orchestra and chorus. Sung in Italian with projected English titles.



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CHECK YOUR DATES AND ORDER EARLY to secure the seating of your choice.

the critics are raving

“West Bay Opera’s Salome is an **incredibly impressive accomplishment** for any opera company, especially one that produces on a smaller, more intimate stage than most...”  
Feb’26 (on *Salome*) Eddie Reynods - *Theatre Eddys*  
“Jose Luis Moscovich and his orchestra match the power of their singers, with the confidence of playing on familiar ground.”  
May’26 (on *Tosca*) Michael Vaughn - *Palo Alto Weekly*  
“West Bay Opera’s **production extracts all that can be expected** from the opera by a company of its size, and that is considerable. Feb’26 (on *Samson et Dalila*) Victor Cordell - *Berkshire Fine Arts*  
“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 (on *Otello*) 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 - *San Francisco 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 (on *Sonnambula*) 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*  
“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 (on *La traviata*) 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*  
“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 - *San 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 - *SF 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*  
“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*

Robert Balonek (Scarpia) and Julia Behbudov (Tosca)  
*Tosca* - May 2026



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If you already are a donor, we thank you for your support and ask you to consider increasing your annual contribution to West Bay Opera. If you are not, we encourage you to become a West Bay Opera donor and enjoy the benefits listed below.

- As a **BENEFACTOR** (up to \$249) you are entitled to recognition in all printed programs for the 2026-27 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
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- 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. (For homes with pianos.)

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| Adult Rear   | \$303         |                | \$              | \$              | \$                  | \$               | \$                |
| Senior Front | \$279         |                | \$              | \$              | \$                  | \$               | \$                |
| Senior Rear  | \$243         |                | \$              | \$              | \$                  | \$               | \$                |
| Youth Front  | \$138         |                | \$              | \$              | \$                  | \$               | \$                |
| Youth Rear   | \$123         |                | \$              | \$              | \$                  | \$               | \$                |
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