



Sunday, May 3, 2026, 7:00 PM  
Leshner Center for the Arts, Walnut Creek, CA

## POSTCARDS FROM BROADWAY VOL. 2

### From the Stage to the Silver Screen

CONTRA COSTA WIND SYMPHONY – Dr. Luis Zúñiga, Director

South Pacific.....Richard Rodgers/Oscar Hammerstein II, tr. Erik Leidzen  
My Fair Lady.....Alan Jay Lerner/Frederick Loewe, arr. Robert Russell Bennett  
Oliver!.....Lionel Bart, arr. Norman Leyden  
Les Misérables.....Claude-Michel Schönberg, arr. Warren Barker  
The Phantom of the Opera.....Andrew Lloyd Webber, arr. Johan de Meij

## INTERMISSION

Grease.....Warren Casey/Jim Jacobs, arr. Ted Ricketts  
Into the Woods.....Stephen Sondheim, arr. Stephen Bulla  
A Chorus Line.....Marvin Hamlisch/Edward Kleban, arr. John Edmondson  
Gypsy.....Jule Styne/Stephen Sondheim, arr. John Higgins  
Chicago.....John Kander, arr. Roger Holmes  
Jesus Christ Superstar.....Andrew Lloyd Webber, arr. Fredric J. Lewis

Cover Artist: Jack Easby ★ Program: Kimberly Paternoster

**South Pacific** follows two parallel love stories set on an island during World War II—a Navy nurse's romance with a French expatriate and a Lieutenant's bond with a Tonkinese woman—as they grapple with the complexities of war and the struggle to overcome deep-seated racial prejudices. Through its celebrated Rodgers and Hammerstein score, the musical serves as both a lush wartime romance and a pointed social commentary on the irrational nature of bigotry that remains strikingly relevant decades later.

*The song "You've Got to Be Carefully Taught" was so controversial for its direct attack on racism that several lawmakers in Georgia tried to pass a bill banning "movies or plays that contain a thin or visible thread of propaganda," but Rodgers and Hammerstein flatly refused to remove it, claiming the song was the very "heart" of the entire show.*

Opened on Broadway: April 7, 1949 ★ Silver Screen World Premiere: March 19, 1958

Based on George Bernard Shaw's play *Pygmalion*, **My Fair Lady** tells the story of Eliza Doolittle, a Cockney flower girl who takes speech lessons from the arrogant phonetics professor Henry Higgins so that she may pass as a lady in high society. As the experiment progresses from a cold-hearted wager into a complicated emotional bond, the musical explores whether a change in accent and attire can truly bridge the divide of the British class system or if the transformation is merely skin-deep.

*During the casting of the 1964 film, the studio famously passed over Julie Andrews (who originated the role on stage) for Audrey Hepburn; however, because Hepburn's singing voice was deemed insufficient for the demanding score, nearly all of her songs were dubbed by "ghost singer" Marni Nixon, a secret that Hepburn reportedly found deeply frustrating on set.*

Opened on Broadway: March 15, 1956 ★ Silver Screen World Premiere: October 21, 1964

Set in the gritty streets of Victorian London, **Oliver!** is the journey of a young orphan who escapes a dismal workhouse and finds refuge among a colorful gang of pickpockets, only to discover a path toward his true family and a better life. Along the way, he navigates a world of catchy melodies and extreme peril, proving that while "food, glorious food" is a priority, finding a place to belong is the ultimate prize.

*During the filming of the 1968 movie, the young actors playing Fagin's gang became so proficient at their "work" that they reportedly spent their breaks practicing their pickpocketing skills on the adult crew members—often successfully lifting watches and wallets before returning them to their bewildered owners.*

Opened in London's West End: June 30, 1960 ★ Silver Screen World Premiere: September 26, 1968

Spanning decades of civil unrest in post-Napoleonic France, **Les Misérables** follows the fugitive Jean Valjean's lifelong quest for redemption and spiritual transformation as he is relentlessly hunted by the uncompromising Inspector Javert amidst the rising fires of a student-led revolution. Through its sweeping narrative of sacrifice and hope, the musical examines the thin line between law and mercy, ultimately questioning whether a man can ever truly escape the shadow of his past.

*The show's iconic "barricade" was originally a massive, 11-ton automated piece of scenery that became so notorious for its complexity and tendency to malfunction that the stagehands nicknamed it "The Beast," as it frequently threatened to crush any actor who didn't hit their marks with absolute precision during its rotating transitions.*

Opened in Paris: September 22, 1980 ★ Silver Screen World Premiere: December 10, 2012

Set within the depths of the Paris Opera House, **The Phantom of the Opera** follows a masked, disfigured musical genius who lures a young soprano into his web of obsession and tragic unrequited love. As his haunting influence over the production turns deadly, the story descends into a dark triangle of passion and jealousy that tests the boundaries between artistic inspiration and terrifying madness.

*The show's legendary falling chandelier is fitted with over 6,000 hand-strung beads and weighs roughly 1,500 pounds, requiring a rigorous "crash test" before every single performance to ensure it doesn't actually turn the front row of the audience into a permanent part of the set.*

Opened in London's West End: October 9, 1986 ★ Silver Screen World Premiere: December 10, 2004

**Grease** explores the complex social dynamics of teenage life during the 1950s at Rydell High School. Leather-clad greaser Danny Zuko and wholesome newcomer Sandy Dumbrowski navigate their summer romance's transition into the pressures of high school cliques and peer expectations. Their journey serves as a nostalgic yet satirical look at the struggle between personal identity and the desperate need to look "cool" in front of your friends while wearing an excessive amount of hair pomade.

*In the 1978 film, the character of Sandy Dumbrowski was changed to Sandy Olsson and rewritten as an Australian specifically to accommodate Olivia Newton-John's natural accent, as she was terrified she wouldn't be able to maintain a convincing American one throughout the shoot.*

Opened in Chicago: February 5, 1971 ★ Silver Screen World Premiere: June 13, 1978

Intertwining the classic tales of the Brothers Grimm, **Into the Woods** follows a baker and his wife on a quest to reverse a witch's curse, exploring the unintended consequences of "happily ever after" and the harsh realities that follow their granted wishes. As the characters' lives collide in the deep, dark forest, they are forced to confront the true cost of their desires and the shared responsibility of surviving in a world where giants are real and fairy tales rarely end at the wedding.

*During the original Broadway production, the Wolf's costume was designed with anatomically correct features that were so prominent they caused a minor scandal, eventually forcing the designers to "neuter" the costume by adding more fur to the groin area to make it family-friendly.*

Opened on Broadway: November 5, 1987 ★ Silver Screen World Premiere: December 8, 2014

**A Chorus Line** centers on 17 Broadway dancers auditioning for spots in a chorus line, providing a glimpse into the personalities and poignant life stories of the performers as they describe the events that shaped their lives and their shared passion for dance. By stripping

away the elaborate costumes and sets typical of the era, the musical places the raw vulnerability and physical toll of the industry center stage, transforming a simple audition into a powerful testament to the unsung heroes of the theater.

*The show's creator, Michael Bennett, was so protective of the original production's integrity that he actually had the choreography and staging copyrighted as a "dramatic work," making it one of the first musicals to legally require that every subsequent professional production recreate the original 1975 movements and "look" exactly.*

Opened on Broadway: July 25, 1975 ★ Silver Screen World Premiere: December 9, 1985

Loosely based on the memoirs of burlesque star Gypsy Rose Lee, **Gypsy** follows the ultimate stage mother, Mama Rose, as she aggressively pushes her two daughters through the grueling world of 1920s vaudeville to satisfy her own hunger for stardom. This powerhouse musical delves into the corrosive nature of vicarious ambition, charting the transformation of "Baby June" into a runaway star and "Louise" into the world's most sophisticated striptease artist.

*To ensure the actress playing Mama Rose feels the appropriate level of frantic urgency during the iconic "Rose's Turn" finale, the stage directions in Stephen Sondheim's original lyric sheet specify that the orchestra should play at such a high volume that the performer is forced to literally scream-sing to be heard over them.*

Opened on Broadway: May 21, 1959 ★ Silver Screen World Premiere: November 1, 1962

Set in the decadent Jazz Age of the 1920s, **Chicago** tells the story of Roxie Hart and Velma Kelly, two rival vaudevillian murderesses locked in a Cook County jail. With the help of slick criminal lawyer Billy Flynn, they manipulate the media and the public to transform their crimes into sensational headlines, satirizing the corruption of the justice system and the "celebrity criminal."

*The musical is based on a 1926 play by reporter Maurine Dallas Watkins, who covered the actual 1924 trials of Beulah Annan and Belva Gaertner. Watkins was so disillusioned by the fact that both women were acquitted despite overwhelming evidence that she wrote the play as a scathing critique of how "pretty" defendants could charm a jury.*

Opened on Chicago: March 11, 1975 ★ Silver Screen World Premiere: December 27, 2002

Told entirely through song from the perspective of Judas Iscariot, **Jesus Christ Superstar** explores the political and interpersonal tensions between Jesus and his disciples during the final week of his life, culminating in his crucifixion. By humanizing its biblical figures through the lens of 1970s rock and roll, the show examines the heavy burden of divinity and the tragic inevitability of a revolutionary movement turning into a martyr's legacy.

*During the filming of the 1973 movie in the Israeli desert, the actor playing Jesus, Ted Neeley, and the actor playing Judas, Carl Anderson, were actually best friends who shared a trailer, leading to the surreal daily sight of "Jesus" and "Judas" peacefully eating breakfast together in full costume and makeup before heading out to film their onscreen betrayals.*

Opened on Broadway: October 12, 1971 ★ Silver Screen World Premiere: June 26, 1973



**Luis Zúñiga** is a conductor, saxophonist, and educator. He attended the National Conservatory in his native Panama. After graduating from high school, Zúñiga received degrees in audio engineering, MIDI production, and performance from Shoreline Community College in Seattle. In addition, he completed his Bachelor of Music degree from the University of Miami, Florida; a Master of Musical Arts degree in saxophone performance at UCLA; and a master's degree in conducting from California State University, Los Angeles. In 2010, during his graduate research, Zúñiga was a member of the world-renowned saxophone class of Jean-Yves Fourmeau in Paris. In 2011 he received his Doctor of Musical Arts degree in saxophone performance and pedagogy from the University of Colorado, Boulder. Besides being a professional musician and educator, Zúñiga holds a college degree in automotive technology and enjoys car restoration and car racing.

## THE CAST

### Flutes

*Sarah Lombardo*  
Genevieve Pastor-Cohen  
Laura Remington  
Lisa Maher \*  
Liselle Belusa  
Martha Rosenberg (Piccolo) \*

### Oboes

*Tim Meals*  
Ronald Kerst

### Bassoons

*Tim Machajewski* \*  
Lisa Gerbracht \*

*Principal in Italics*

\* Board of Directors

### Clarinets

*Christy Bailes*  
Brinley Nearon  
Christina Bowerman  
Dave Bellman  
Elisa Park  
Karyn Weber (Bass)  
Kay Leong  
Kim Paternoster (Eb) \*  
Megan Kravitz  
Rita Zigas-Brown \*

### Saxophones

*Eric Lim* (Alto)  
Evan Zaitz (Alto)  
Jude Watson (Tenor)  
Robert Kaplan (Tenor)  
Andy La (Baritone)

### Trumpets

*Benjamin Loomer*  
Krystel Segovia  
Steve Mullins  
Sue Leonardi  
Tony Ligouri

### French Horns

*Kalyn Jang*  
Avery Snyder  
Lisa Bress  
Parker Hampson

### Trombones

*Hunter Richison*  
Dean Leonard  
Larry Grabow (Bass)

### Euphoniums

Brooke Bartley  
Richard Concepcion

### Tuba

Bill Bunyan

### String Bass

JJ Hartmann

### Percussion

*Gordon Gore* \*  
Ben Bresler  
Bill Taylor  
Bob Grigas \*  
Brittany Patterson \*  
Roberto Garcia-Leiva

### Guitar

Mike Williams

Each section is listed in alphabetical order by first name except for the principal.



# THANK YOU!

*We are extremely grateful to our audience, symphony members and patrons (you!) who support us.*

## Grandioso (\$2k+)

In Memory of John Pangia, Anonymous

Dean & Margaret Leshner Foundation

## Fortissimo (cont'd)

Kalene Leong

Laura Remington

Lisa Gerbracht

Liselle Belusa

Michael Basta

Ronald Kerst

Sarah Lombardo

Sue Leonardi

Tim Machajewski

William C. Taylor

## Dolce (\$50-99)

Mary Catherine Kelly

Paula Ridley

Rodney Lucich

Russell & Muriel Bowes

Sarah Hartglass

Stephanie Zichichi

Thomas Peters

Tracy Randolph

Viola Pena

## Maestoso (\$500-1999)

Ben Turner

Gordon Gore

Kim Paternoster & David Parker

Kalyn Jang & Ben Bresler

Loren Lewis & Elisa Park

Marilyn Raia

Rita Zigas-Brown

Tim Machajewski

## Animato (\$100-299)

Allison Thomason

Amy Kahn

Andrea Pendrey

Arlene Sirott

Bret Buchanan

Carol Hasegawa

Dean Leonard

Douglas Thomas

Eleanor Menegus

Jude Watson

Judy Locker

Lisa Johnson

Michael Williams

Vera Gore

## Espressivo (\$25-49)

Joe & Lynn Williams

Patrick Doherty

Timothy Smith

## Fortissimo (\$300-499)

Amanda Smith & Paul Schneider

Antone & Jeannine Ligouri

Benjamin Loomer

Bill Bunyan

Brinley & James Nearon

Brooke Bartley

David & Melodi Alltop

David & Ingrid Bellman

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Thank you to the musicians of the  
Contra Costa Wind Symphony  
for your dedication and artistry.



I would also like to extend a heartfelt  
thank you to our audience members  
and generous donors for your  
continued support. Your commitment  
makes it possible for us to share  
live music with our community.



Respectfully,  
Rita Zigas-Brown, a proud and grateful  
President of the CCWS and Clarinet Player



Wicked Code is proud to serve as the web development agency  
for the Contra Costa Wind Symphony.

It's a true privilege to support this remarkable organization  
both professionally and as the ensemble's Eb clarinetist.

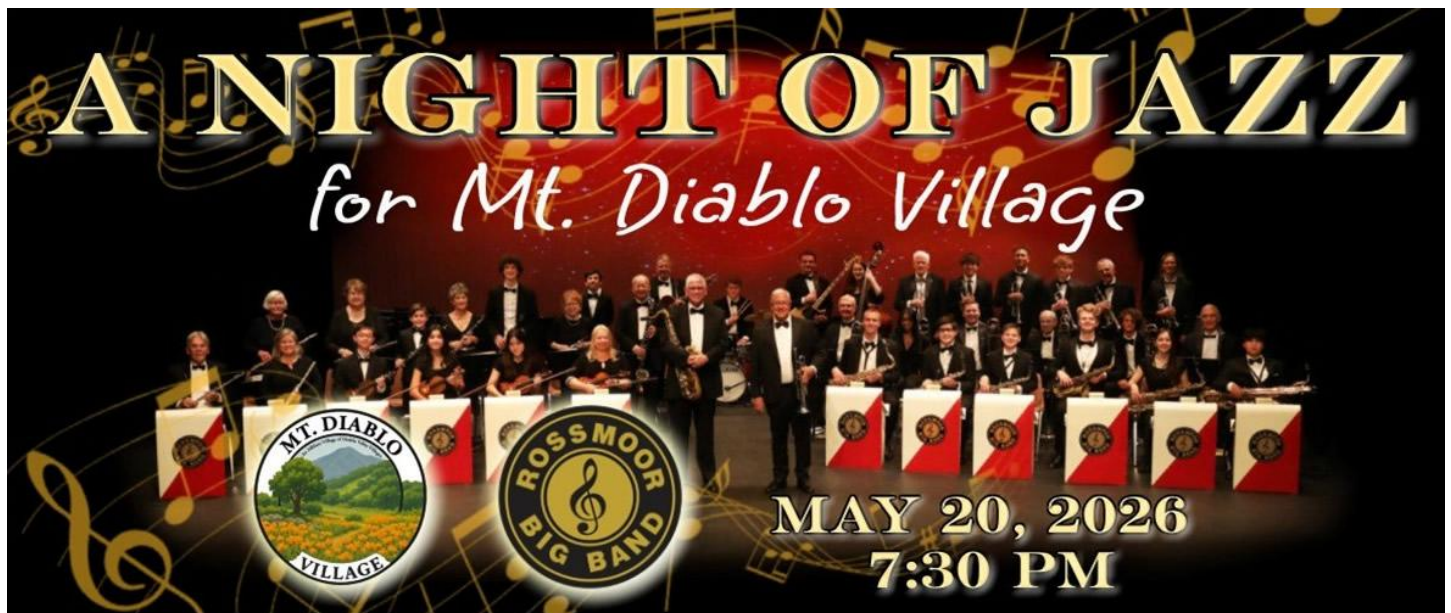
With sincere gratitude to the musicians - and especially Luis -  
for creating such a beautiful and soul-fulfilling  
musical experience.

**For more information, go to <https://wickedcode.com> or call 415.517.7183**



In Memory of  
John V. Pangia





Get ready for an exciting evening with the **Rossmoor Big Band**, performing a special concert benefiting **Mt. Diablo Village**. This unique jazz ensemble features musicians ages 13 to 86, bringing generations together through the vibrant sounds of classic swing and jazz favorites. Enjoy an evening filled with lively music, community spirit, and celebration while supporting a nonprofit helping older adults in Walnut Creek stay active, connected, and independent.



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