PARK AVENUE OPERA PRESENTS

Giuseppe Verdi's

LA FORZA DEL DESTINO

In 90 Minutes

The Off-Broadway Triad Theatre

185 West 72nd Street, NYC 10023

October 11, 2026

2 PM

FEATURING

Roger Malouf – *Conductor and Stage Director*

Dr. Adrian Hollaender – *Artistic Consultant, Hollaender-Calix Agency, Vienna, Austria*

Mara Waldman – Pianist

Beverly Vanessa Hill – *Donna Leonora*

Rafael LeBron – *Padre Guardiano and the Marquis di Calatrava*

Tanya Kamens – *Curra*

Edgar Jaramillo – *Don Alvaro*

Chaka Allen – *Don Carlo*

SYNOPSIS

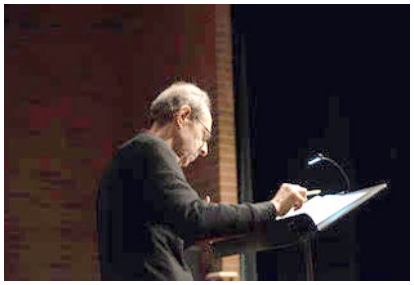
It is night in Seville, Spain. Leonora, with the help of her maid, Curra, is planning to elope with Alvaro. After a tearful goodnight to her father, the Marquis of Calatrava, Leonora is overcome with doubts about starting a new life with a man her father detests. When Alvaro arrives, she wants to postpone their plans, but he talks her out of this. As they prepare to leave, the Marquis rushes into the room. To show that he is no threat, Alvaro throws his pistol onto the ground. It goes off, hitting the Marquis. He dies, cursing his daughter, as the plotters run off into the night.

On that terrible night, Leonora, Alvaro, and Curra are separated from each other. Leonora's brother, Carlo, has sworn death to his sister and Alvaro, and searches for them relentlessly. Leonora has disguised herself as a man, and after some wandering, makes her way to a monastery in the mountains. She seeks refuge and protection. Father Guardiano agrees that she can spend the rest of her life in a cave on the grounds of the monastery.

Our story now takes us to Italy, where many Spaniards are helping the Italians fight off the invading Germans. Alvaro, in a moment alone, reflects on his life and the loss of his beloved Leonora. As soldiers, both using assumed names, Alvaro and Carlo have become friends. In the heat of battle, Alvaro is badly wounded and must undergo surgery. He asks Carlo to swear that, if he does not survive the surgery, Carlo will burn a packet of letters without reading them. Carlo agrees, but when he is alone, he reflects on the suspicions he has about his new friend. Without breaking his oath, he sees a picture of Leonora fall out of Alvaro's case, and Carlo realizes who he is. The surgery is successful, and Carlo is prevented from killing Alvaro by the other soldiers.

A number of years have passed. Back in Spain, Alvaro has become a beloved friar and has found his way to the monastery where Leonora is hiding. Carlo, relentless in his search, discovers him there. Alvaro tries to ignore the insults with which Carlo taunts him, but when he attacks Alvaro's family name and heritage, Alvaro can no longer control himself. He grabs the sword that Carlo offers him, and they run off to fight.

Leonora comes out of her cave, praying for peace, which has eluded her all these years. As the men fight, Alvaro stabs Carlo. They call out for help for the dying man, believing that someone is nearby. Leonora turns them away, until she recognizes Alvaro's voice. They stand before each other in disbelief that they are seeing one another again. Alvaro must tell her that he just killed her brother. Leonora runs over to Carlo, and with his dying breath, he stabs his sister. Alvaro curses his fate, which has brought death to the entire Vargas family. Father Guardiano appears, and with Leonora, tells him not to curse, but to pray and to ask for forgiveness. Then the miracle happens, and Alvaro truly feels forgiven. He knows he will someday join Leonora in heaven.



Roger Malouf is a former Assistant Conductor with the Metropolitan Opera, Assistant Professor at Mannes College of Music, and on the production staff of New York City Opera and The Juilliard School. As pianist and vocal coach, he worked with Bel Canto Institute in Italy, American Institute for Musical Studies (AIMS) in Austria, International Vocal Institute in Croatia, and Portland State University's Deutsche Sommerschule am Pazifik. Roger presented master classes in opera for Manhattan Opera Studio and Respiro Opera NYC, and in art song at University of California, Santa Barbara. He conducted productions for Natchez Opera Festival, Little Opera Theatre of New York, Trinity Church Wall Street, and Brooklyn Repertory Opera. Roger has been a frequent adjudicator for the Metropolitan Opera Laffont Competition, the Vocal Competition of the Wagner Society of New York, and the Altamura/Caruso Competition.



Adrian Eugen Hollaender obtained his cultural education in Vienna (piano with Prof. Hedwig Langer; solfeggio, composition, conducting and music history with Prof. Franz Carda; singing and stage arts with Prof. Toma Popescu) as well as vocal arts and operatic interpretation perfection lessons by Franco Corelli, Giuseppe di Stefano, Alfredo Kraus, Gianni Raimondi, Luciano Pavarotti and Piero Cappuccilli. Parallelly, he studied law at Vienna University, graduating magna cum laude, and became a distinguished international attorney.

Adrian Hollaender has made successful concert appearances in Vienna and abroad and has also frequently served as judge in important international singing competitions. He wrote numerous articles and books on cultural subjects, like the internationally acclaimed book *Great Legends of Opera* featuring leading opera singers of past and present, and the bestseller book *Addio, Luciano - The Very Private Pavarotti* giving a detailed analysis of the person, artistry and singing technique of Luciano Pavarotti. He qualified himself as stage director and producer of cultural events like "Musik ohne Grenzen" in Vienna Townhall, under the patronage of the Mayor of Vienna Dr. Helmut Zilk, as well as a televised Gala with famous opera scenes, as well as the "Tribute to Franco Corelli" in the Austria Center Vienna (hall capacity: 4,370 people) and the Festival Series "Stars of Tomorrow" in Vienna, of which he was the initiator and director for many years under the patronage of the Romanian Ambassador and the Slovak Ambassador in Vienna.

He has especially explored the specifics of the Vienna Operetta, culminating in his stage direction of Emerich Kálmán's masterpiece "Die Csardasfürstin" ("The Csardas Princess") in the renowned Sofia Musical Theater on the occasion of the Bulgarian Presidency in the European Union Council, celebrating the 70-year anniversary of this very operetta and the anniversary of 100 years of operetta in Bulgaria.

Among recent successes, in 2025 he staged the commemoration event "Homage to Maria Callas" in the Sala Terrena in Vienna on the 60-year anniversary of her last opera performance in the title role of Giacomo Puccini's "Tosca."

He also gave lectures on opera topics on important educational stages (with Alfredo Kraus, Plácido Domingo, Renato Bruson and Franco Corelli), led university courses about stage career development (Bruckner-Universität Linz and Privatuniversität Konservatorium der Stadt Wien, and Palm Beach Opera), and for decades he has been a successful international artistic consultant of the International Artists Agency Hollaender-Calix (www.hollaender-calix.at) which collaborates with major music institutions and festivals all over the world.

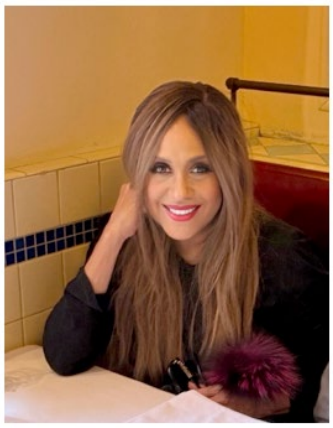
His invitation by the Park Avenue Opera New York for the staging of Giuseppe Verdi's "La Forza del Destino" in 2026 marks the culmination of a fruitful, long-lasting collaboration with the American dramatic soprano Beverly Hill.



Mara Waldman graduated from the Manhattan School of Music with a master's degree in piano and made her Carnegie Recital Hall (Weill Hall) debut sponsored by the Leschetizky Association. She was a winner in the New York Chopin Foundation Council International Auditions, the International Piano Recording Competition, and recorded solo piano music by Vittorio Rieti for Columbia Records.

She made her conducting debut with the Bel Canto Opera Company and went on to conduct several productions with that company. This led to her work with the New York City Opera Company national tours and South Texas Lyric Opera performances. Ms. Waldman was Music Director/Conductor of the Encompass New Opera Theatre for 10 years, held the positions of Chorus Director and Associate Conductor with the New Jersey Association of Verismo Opera for 6 years, and Music Director/Conductor of the

Belleayre Music Festival Opera for 4 years. She was on faculty of the New Opera Festival di Roma, Italy, for 6 years as conductor and voice teacher, and performed Rachmaninoff Second Concerto with the Festival Orchestra. She was a coach at the AIMS program in Graz, Austria for 2 summers. She was Chorus Master and Associate Conductor with New Jersey Verismo Opera Company for 9 years and conducted operas and concerts with them as well.
She joined the voice faculty of the Brooklyn Youth Chorus Academy in 2010, after teaching and coaching privately for over 35 years. Ms. Waldman is a certified Level 3 instructor in Somatic Voicework, the Lovetri Method™, is President Emerita of the New York Singing Teachers' Association, the Leschetizky Association, Joy in Singing and currently is on the board of the Musician's Club of New York and the Advisory Board of Killer Queen Opera.



Beverly Vanessa Hill is a world-renowned dramatic soprano, arts leader, humanitarian, and founder whose career reflects a powerful commitment to both artistic excellence and service to others.

Hailed as the "talk of the town" upon her Vienna debut, Ms. Hill has captivated audiences across the globe with performances in such noteworthy opera festivals as the Kammerensemble Berlin, the televised Kitzbuhel Opera and More, the Gala Festival in Salzburg, and the Richard Wagner Society in Vienna. Ms. Hill was the first American soprano to sing with the historic Shalyapin International Opera Festival in Kazan, Russia, and she has performed at the Richard Tucker Metropolitan Opera Stars Gala. Ms. Hill's artistry has earned significant critical recognition, with reviews praising the warmth, power, versatility, and dramatic impact of her voice. She has collaborated with many distinguished figures in the opera world, and her performance with Park Avenue Opera marks a new chapter in a storied history of collaboration with Dr. Adrian Hollaender.

Beyond her career as a performer, Ms. Hill received the Delta Air Lines Humanitarian Award honoring her work with Habitat for Humanity. She also established the Grover and Lula Mae Hill Choraliers, creating opportunities for young people to experience music, performance, education, and cultural enrichment.

She has continued her commitment to expanding opportunities in the performing arts through her founding of Park Avenue Opera. Her vision for Park Avenue Opera reflects an important part of Hill's artistic philosophy: opera should not exist only as an exclusive art form for established audiences. It can be a living experience that connects performers, students, communities, and new generations of arts supporters.

Ms. Hill's role as Leonora in Park Avenue Opera's premiere performance of La Forza del Destino is a highlight of her professional career.

Praise for Beverly Vanessa Hill

"The voice that blew everyone away belonged to Beverley Vanessa Hill, a soprano from New York with astonishing power who has sung all over the world. In my 60 years of listening to operatic music, I have seen the late Joan Sutherland, the late Beverly Sills, and the late Marian Anderson, three of the greatest singers of the 20th century, and Beverley Vanessa Hill is definitely in their league."

—Len Lear of Philadelphia's Mainline Ticket Arts and Entertainment
(On her performance in Cavalleria Rusticana)

"Heightened emotion arrived at Paula Cooper's satellite space on Tenth Avenue on Saturday night as a wave of extraordinary sound, actually a song of the sirens. It came from four opera singers, all women, whom Liz Glynn persuaded to board boats that would ferry them from Staten Island to Manhattan, humming all the way, and then walk (still humming) for an hour-through a chilly rain—to the gallery, where they broke into full-throated song... 'You never hear voices that big in a space this small,' observed Public Art Fund director Nicholas Baume, one of the many struck dumb by the experience. When I asked Beverley Vanessa Hill, who had the biggest and richest voice, what it took to make the whole journey, she said, 'I understood that comfort is not good for art.' She was magnificent."

—Art Forum
(on her performance in New York)

"Beverley Hill brought cheers from an enthusiastic audience for her spellbinding performance at the Stars Gala Concert."

—Salzburger Nachrichten
(on her performance in Salzburg, Christmas with the Stars)

"In the first part of the concert Beverley Vanessa Hill captured in storm the hearts of all listeners already with her first aria (Contessa/Figaro: Porgi amor) with the warmth of her voice and with her spotless technique which allows her to rise up into the highest heights without any recognizable effort. The arias of Aida (Ritorna vincitor) and of Leonora from 'Fidelio' as well as the aria of Tosca (Vissi d'arte) were received with intensive applause of the audience."

—Lungauer Nachrichten, *Obertauern Goes Classic*

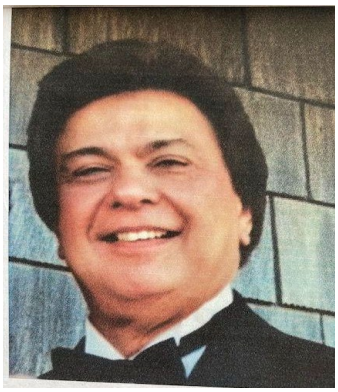
"From the song cycle Evidence Of Things Not Seen beginning with 'Their Lonely Betters,' Beverley Vanessa Hill sang this in a lush soprano ... roundness of tone."

—Bruce-Michael Gelbert, TheatreScene.net
Magic Circle Opera, American Masters Arts Festival Biennial, Ned Rorem All Star Tribute

"Beverley Hill was the highlight of Musik Ohne Grenzen and the talk of Vienna."
—Michael Jeannée, Courier
Vienna, Musik Ohne Grenzen

"Choosing Beverley Hill to play Rosalinda was a stroke of genius; she delivered an absolutely flawless performance. Her clear, fine voice was pure pleasure to listen to. Ms. Hill (brought) real depth of emotion to her part with exquisitely executed passages."
—Ellen Keiser, The Southampton Press
New York, Die Fledermaus

"Miss Hill's clear sound floated lightly over such songs as Reynaldo Hahn's D'une prison and Die Mainacht by Brahms."
—Bernard Holland, The New York Times
New York, Merkin Hall



Rafael LeBron Puerto Rican baritone studied at the University of Puerto Rico & the New England Conservatory of Music in Boston. So far, his repertoire in opera, zarzuela, operetta & Broadway musicals reaches the ninety-five mark.

He has shared the stage with such luminaries as: Joan Sutherland, Marilyn Horne, Carlo Cossutta, Benita Valente, Peter Glossop, Kostas Paskalis, Renee Fleming, Eve Queller, Richard Bonynge, Henry Lewis, Gunther Schuller, Justino Diaz, Simon Estes, Sarah Caldwell.

He has performed across these United States & in Mexico, Brasil, Israel, France, Italy & the isles of Puerto Rico & Guadeloupe.

Has been a member of, or principal baritone with: Treasure Coast Opera, Boston Opera Co., Thalia Spanish Theatre, New Rochelle Opera, the Mexico Philharmonic, the Puerto Rico Symphony, the New York Lyric Opera, Opera Orchestra of N.Y., Opera de San Juan, Fundacion Puertorriquena de Zarzuela y Opereta, Queens Symphony, Brooklyn Philharmonic, Mid-America Productions, Today's Artists Concerts, Four Seasons Arts, Israel Vocal Arts Institute.

Has received awards from: L'Academie Francaise des Arts & Sciences, Premios Talia, Asociacion de Cronistas del Espectaculo (ACE), el Instituto de Puerto Rico, Boricua College of N.Y., Asociacion de Cronistas y Criticos de Arte (ACCA) de la Florida, Borinquen Lions Club, el Instituto de Cultura de Puerto Rico, Asociacion Puertorriquena de Queens.

HIGHLIGHTS
Traviata (Sutherland) Boston Opera
Carmen (Horne) Boston Opera
Carmina Burana (Philharmonic Hall)
Faust (Diaz) Opera de San Juan
Falstaff Tel-Aviv (IVAI) (Capecchi/Nadler, dir.)
The Bells (Rachmaninoff) (Batiz) Mexico State Symphony
La Dame Blanche (Boieldieu)/La Straniera (Bellini) (Fleming) Carnegie Hall/Queller
Mary Dyer (Owen) (NY Premiere) NYU
Albert Herring (Britten) (Caldwell, dir.) Castle Hill Festival



Mezzo-soprano **Tanya Kamens** has featured the eccentric Prince Orlovsky from *Die Fledermaus* in her repertoire, having performed the role numerous times with the Bel Canto Lyric Opera, Kennett Square Symphony, Brooklyn Repertory Opera and the New Jersey Pops Orchestra at Ocean City. In New York she has sung Wagner's Valkyries and Rheinmaidens under the baton of David Gilbert, and Lola from *Cavalleria Rusticana* with the Pan-American Symphony Orchestra. Ms. Kamens is drawn to unusual, theatrically-oriented productions and one of the most satisfying has been a dramatic treatment of *Der Rosenkavalier* co-produced by the Jean Cocteau Repertory Theatre.



Edgar Jaramillo was born and raised in New York City. His operatic singing experience began with supporting roles at companies such as Family Opera, Henry Street Settlement and the Amato Opera. He has worked with Lucine Amara of NJ Association of Verismo Opera, Leonarda Priore of Chelsea Opera and shared the concert stage with legendary soprano, Aprile Millo.

His most recent engagements include guest artist participation in the Metropolitan Opera Guild's concert series "A Festival of Puccini" and "Master Class Tenors."

He is thrilled to debut as Don Alvaro in Verdi's La Forza del Destino with Park Avenue Opera in NYC October 2026.



Chaka Allen baritone, has sung Verdi and Puccini roles in regional companies in New York, New Jersey and Pennsylvania. Some of his favorite roles include Scarpia, Germont, Don Carlo di Vargas from La Forza del Destino, Sharpless, and Conte di Luna.

Chaka trained vocally with private teachers for 8 years, trained in Italian at the Italian Institute in Westwood, CA, and trained in acting at West Los Angeles College. Originally a trumpet player, Chaka turned to singing with the Pasadena Community Orchestra, UCLA Symphony, and later with Orchestra Society of Philadelphia.

Today, he lives in Berwyn, PA with his wife and two daughters, and coaches privately with visiting teacher dramatic mezzo Dolora Zajick at the Curtis Institute of Music.

“Heather R. Karwowski and Chaka Allen were a perfect match for each other as the title character Patience and Grosvenor. They were complimentary physically and vocally ... Mr. Allen dripped with suave arrogance as he played his scenes. His dramatic presence leads this reviewer to believe that perhaps the women in the chorus were not acting when they fell in love with Grosvenor.”
Katie Drexel, The Trumpet Bray
MIT Gilbert & Sullivan Players
Patience, Cambridge, MA
RECOGNITION
Without the following people nothing would be possible.

Park Avenue Opera is lovingly dedicated to my parents Grover and Lula Mae Hill
and
My husband Mark Schwarz

La Forza del Destino is dedicated to

Frank Liska
Nathan Bahny
Willie Frank Willis, AGO, Georgia College and State University
Maestro Anton Guadagno

And to my master voice teachers Re Koster, Lorenzo Malfatti, Italo Tajo
Cantor David Lefkowitz, Barry Farber, and Robert Wallace

My deeply held gratitude goes to Ray Evans Harrell and The Magic Circle Opera. Ray for a decade plus of daily "finish when we finish" voice lessons, life lessons, and your boundless generosity, thank you Master Voice Teacher.

Singers Naiya B Fernandez, Russell Johns

Jerrold Morgulas, Esq.

To the Grover Lula Mae Hill Foundation

Rosco Rosalinda Rosina, Tyrone Hartry Jr., Tonya Wright

Cyrene Cortes, Mark Andrew Cortes, Rachel Chait, Kelsey Carpenter, Kalen Puckett at Goebel Media, Audrey Ross Publicity, Triad Theatre, Peter Martin, Gene Castle, Michael Doane, Ralph Tudisco and Amici Opera, Monica Cleaner 100 E. 96th St. NYC 10128 where quality and service count, Bert Hill Hair and Makeup Artist, Upper West Side Copy 162 West 72nd Street, 5th floor NYC 10023 for their excellent printing service.

Pianists Mara Waldman, Dr. Lev Ryabinin of Georgia College and State University, Jerry Brown, and Jestin Pieper

Tanya Kamens, Stage Manager

Thank you. Your extreme generosity has made this possible.

Courtesy of Triad Theatre there will be a 20-minute Meet the Artists of Park Avenue Opera immediately following this performance.

Welcome friends of Park Avenue Opera
Thank you for joining us. We look forward to growing together...

Beverly Hill