

Presented at Carnegie Hall by  
**The Gerda Lissner Foundation**  
in association with The Liederkrantz Foundation

Wednesday, April 29, 2026 at 6:30 PM  
Judy and Arthur Zankel Hall

# **The Gerda Lissner Foundation Vocal Competition Winners Concert 2025–2026**

Honoring Metropolitan Opera Star  
**Stephanie Blythe**  
with **Warren Jones**, Piano

**Midge Woolsey**, Host  
**Arlene Shrut** and **Francesco Barfoed**, Collaborative Pianists

## **Art Song Competition (October 2025)**

**Finn Sagal**, Baritone, First Prize  
**Magdalena Kuźma**, Soprano, Second Prize  
**Jennifer Robinson**, Soprano, Third Prize

## **International Vocal Competition (March 2026)**

**Titus Muzi III**, Baritone, Top Prize  
**Ben Reisinger**, Tenor, Top Prize  
**Korin Thomas-Smith**, Baritone, Top Prize  
**Anna Thompson**, Soprano, Top Prize

This evening's program is listed on the following page and  
will be performed without intermission.



HONOREE TRIBUTE  
Presentation by F. Paul Driscoll  
**Stephanie Blythe**, Mezzo-Soprano  
**Warren Jones**, Piano

WOLFGANG  
AMADEUS MOZART

Hai già vinta la causa?, from  
*Le Nozze di Figaro*

GIUSEPPE VERDI

È sogno? O realtà?, from *Falstaff*

**Titus Muzi III**, Baritone  
**Arlene Shrut**, Piano

JULES MASSENET

Dis-moi que je suis belle, from *Thaïs*

JOHANN STRAUSS II

Klänge der Heimat (Csárdás), from  
*Die Fledermaus*

**Anna Thompson**, Soprano  
**Arlene Shrut**, Piano

# Texts and Translations

**RICKY IAN GORDON**

**Will There Really Be a Morning?**

Text: Emily Dickinson

Will there really be a "Morning"?  
Is there such a thing as "Day"?  
Could I see it from the mountains  
If I were as tall as they?

Has it feet like Water lilies?  
Has it feathers like a bird?  
Does it come from famous places  
Of which I have never heard?

Oh some Scholar!  
Oh some Sailor!  
Oh some Wise Man from the skies!  
Please to tell this little Pilgrim  
Where the place called "Morning"  
lies!

**JOSEPH MARX**

**Nachtgebet**

Text: Ernst Heinz Hess

O sähst du mich jetzt beten  
zu deinen heiligtiefen Augen,  
die fragend zu mir flehten  
wie nach Liebe;

du schlössest deine  
tiefen Augen,  
daß ich nicht drein vergehe,  
wie in Liebe.

O sähst du, wie ich bete  
zu deiner kinderfrohen Seele,  
es schwiege deine Kinderseele,  
daß sie nicht untergehe  
in meiner Liebe.

*Night Prayer*

*Oh, if you could see me worship now  
your sacred deep eyes,  
who beseechingly question me  
as if for love;*

*you would close your  
deep eyes,  
so that I wouldn't drown  
in your love.*

*Oh, if you could see how I pray  
for your innocent soul,  
your innocent soul would be silent  
so that it wouldn't drown  
In my love.*

**RICHARD STRAUSS**  
**Cäcilie, Op. 27, No. 2**

Text: Heinrich Hart

Wenn Du es wüßtest,  
Was träumen heißt  
Von brennenden Küssen,  
Vom Wandern und Ruhen  
Mit der Geliebten,  
Aug' in Auge,  
Und kosend und plaudernd—  
Wenn Du es wüßtest,  
Du neigtest Dein Herz!

Wenn Du es wüßtest,  
Was bangen heißt  
In einsamen Nächten,  
Umschauert vom Sturm,  
Da Niemand tröstet  
Milden Mundes  
Die kampfmüde Seele—  
Wenn Du es wüßtest,  
Du kämest zu mir.

Wenn Du es wüßtest,  
Was leben heißt,  
Umhaucht von der Gottheit  
Weltschaffendem Atem,  
Zu schweben empor,  
Lichtgetragen,  
Zu seligen Höh'en,  
Wenn Du es wüßtest,  
Du lebtest mit mir.

**SERGEI RACHMANINOFF**  
**Son, Op. 38, No. 5**

Text: Fyodor Sologub (Fyodor Kuzmich  
Teternikov)

V mire net nichego  
Dozhdenneje sna,  
Chary jest' u nego,  
U nego tishina,  
U nego na ustakh  
Ni pechal' i ni smekh,  
I v bezdonnykh ochakh  
Mnogo tajnykh utekh.

*Cecily*

*If you knew  
What it is to dream  
Of burning kisses,  
Of walking and resting  
With one's love,  
Gazing at each other  
And caressing and talking—  
If you knew,  
Your heart would turn to me.*

*If you knew  
What it is to worry  
On lonely nights  
In the frightening storm,  
With no soft voice  
To comfort  
The struggle-weary soul—  
If you knew,  
You would come to me.*

*If you knew  
What it is to live  
Enveloped in God's  
World-creating breath,  
To soar upwards,  
Borne on light  
To blessed heights—  
If you knew,  
You would live with me*

*Dreams*

Translation: Philip Ross Bullock, provided via  
Oxford International Song Festival

*There is nothing in the world  
More longed for than sleep,  
It enchants,  
It brings silence,  
On its lips  
Is neither sadness nor laughter,  
And in its fathomless eyes  
There are many secret delights.*

U nego široki,  
Shiroki dva kryla,  
I legki, tak ljogki,  
Kak polnochnaja mгла.  
Ne ponjat', kak nesjot,  
I kuda i na chem  
On krylom ne vzmakhnet  
I ne dvinet plechom.

*Wide are its wings,  
Wide its two wings,  
And so light, oh so light,  
Like the darkness at midnight.  
We cannot know how it carries us,  
Whither and on what,  
Its wings do not beat,  
Its shoulders do not move.*

**HUGO WOLF**  
**Die Bekehrte, from**  
**Goethe-Lieder, No. 27**

Text: Johann Wolfgang von Goethe

Bei dem Glanz der Abendröte  
Ging ich still den Wald entlang,  
Damon saß und blies die Flöte,  
Daß es von den Felsen klang,  
So la la!

Und er zog mich zu sich nieder,  
Küßte mich so hold, so süß.  
Und ich sagte: „Blase wieder!“  
Und der gute Junge blies,  
So la la!

Meine Ruh' ist nun verloren,  
Meine Freude floh davon,  
Und ich hör' vor meinen Ohren  
Immer nur den alten Ton,  
So la la, le ralla!

**Converted**

Translation: Richard Stokes, author of *The Book of Lieder* (Faber) and *The Complete Songs of Hugo Wolf* (Faber), provided via Oxford International Song Festival

*In the red glow of sunset  
I wandered quietly through the wood,  
Damon sat and played his flute,  
Making the rocks resound,  
So la la!*

*And he drew me down to him,  
Kissed me so gently, so sweetly.  
And I said: 'Play once more!'  
And the good lad played,  
So la la!*

*Now my peace is lost,  
My joy has flown away,  
And ringing in my ears I hear  
Nothing but the old refrain,  
So la la, le ralla!*

**JEAN SIBELIUS**  
**Var det en dröm?, Op. 37, No. 4**

Text: Josef Julius Wecksell

Var det en dröm, att ljuvt en gång  
jag var ditt hjärtas vän?  
Jag minns det som en tystnad sång,  
då strängen darrar än.

**Was it a dream?**

Translation: David McCleery

*Was it a dream, that once upon a  
blissful time I was your heart's friend?  
I remember it like a silent song  
Whose melody still lingers on.*

Jag minns en törnros av dig skänkt,  
en blick så blyg och öm;  
jag minns en avskedstår, som blänkt.  
Var allt, var allt en dröm?

En dröm lik sippans liv så kort  
uti en vågrön ängd,  
vars fågring hastigt vissnar bort  
för nya blommors mängd.

Men mången natt jag hör en röst  
vid bittra tårars ström:  
göm djupt dess minne i ditt bröst,  
det var din bästa dröm!

### FRANZ SCHUBERT Der Doppelgänger, from *Schwanengesang*, D. 957

Text: Heinrich Heine

Still ist die Nacht, es ruhen die  
Gassen,  
In diesem Hause wohnte mein  
Schatz;  
Sie hat schon längst die Stadt  
verlassen,  
Doch steht noch das Haus auf  
demselben Platz.

Da steht auch ein Mensch und starrt  
in die Höhe, Und ringt die Hände,  
vor Schmerzens Gewalt; Mir graust  
es, wenn ich sein Antlitz sehe—  
Der Mond zeigt mir meine eigne  
Gestalt.

Du Doppelgänger! du bleicher  
Geselle!  
Was äffst du nach mein Liebesleid,  
Das mich gequält auf dieser Stelle,  
So manche Nacht, in alter Zeit?

*I remember you gave me a rose  
With a look so shy and tender,  
I remember the glistening of a parting  
tear. Was it all just a dream?*

*A dream like a wildflower's life,  
So brief in the verdant meadow,  
Whose beauty quickly withers away  
Within an ocean of new flowers*

*But on many a night I hear a voice  
Through a stream of bitter tears.  
Hide this memory deep in your heart  
For this was your best dream.*

### *The Wraith*

Translation: Richard Wigmore, author of *Schubert: The Complete Song Texts* (Schirmer Books), provided via Oxford International Song Festival

*The night is still, the streets are at rest;  
in this house lived my sweetheart.*

*She has long since left the town,  
but the house still stands on the  
selfsame spot.*

*A man stands there too, staring up,  
and wringing his hands in anguish;  
I shudder when I see his face—*

*the moon shows me my own form!*

*You wraith, pallid companion,  
why do you ape the pain of my love  
which tormented me on this very spot,  
so many a night, in days long past?*

**GABRIEL FAURÉ**  
**Automne, Op. 18, No. 3**

Text: Armand Silvestre

Automne au ciel brumeux, aux  
horizons navrants,  
Aux rapides couchants, aux aurores  
pâlies,  
Je regarde couler, comme l'eau du  
torrent,  
Tes jours faits de mélancolie.

Sur l'aile des regrets mes esprits  
emportés,  
—Comme s'il se pouvait que notre  
âge renaisse!—  
Parcourent, en rêvant, les coteaux  
enchantés  
Où jadis sourit ma jeunesse.

Je sens, au clair soleil du souvenir  
vainqueur  
Refleurer en bouquet les roses déliées  
Et monter à mes yeux des larmes,  
qu'en mon cœur, Mes vingt ans  
avaient oubliées!

***Autumn***

Translation: Richard Stokes, author of *A French Song Companion* (Oxford University Press),  
provided via Oxford International Song Festival

*Autumn of misty skies and  
heartbreaking horizons,  
Of swift sunsets and pale dawns,  
I watch flow by, like torrential water,  
Your days imbued with melancholy.*

*My thoughts, borne away on the wings  
of regret,  
—As though our time could come  
round again!—  
Roam in reverie the enchanted hills,  
Where long ago my youth once smiled.*

*In the bright sun of triumphant  
memory  
I feel untied roses reflower in bouquets,  
And tears rise to my eyes, which in my  
heart  
At twenty had been forgotten!*

**MARC BLITZSTEIN**  
**The New Suit (“Zipperfly”)**

Text: Marc Blitzstein

My wishes are but few—I wish my wish comes true.

And the bodies of three dead ants, carefully laid side by side, Star-light, Star-bright, first star I see tonight.

I want a suit with a form-fittin’ coat, and a six button vest, and a zipperfly.  
It will not shrink when weather gets stormy.  
And no one ever wore it before me.  
Nothing could be so fine.

A wonderful suit which was bought and paid for,  
in a genuine store, with a zipperfly.

If you had two brothers, with their hand-me-downs left to you,  
Then you’d know what I’m wishing for.

You dream of your wine and your women and song, and cigars a foot long  
but as for I,  
I dream of pants with those modified peg cuffs and a high waist effect and  
a zipperfly.

A wish is so delish—I wish I get my wish.

And I call upon the seventh letter of the seventh word of the seventh  
paragraph of the Editorial Page of the Daily News.

Grant me a suit with a form-fittin’ coat, and a six button vest and a zipperfly.  
Oh with that fearful pleasure I’ll wear it.  
I’ll be so beautiful I can’t bear it.  
Nothing could be so fine.

And please have that suit with a pepper and salt pattern  
And a little place for flowers and a zipperfly.

My dream tells me someday, I will walk down Fifth Avenue.  
It will be Easter Sunday maybe.

People will pass me and nudge one another and say as they slyly give me  
the eye:  
“Who is that man in that wonderful suit, that enchanting new suit with the  
zipperfly?”

Now I lay me down to sleep, I pray the Lord my soul to keep.  
And if before I wake, I should die  
Please lay me out in my wonderful suit,  
My unspeakable suit with the zipperfly.

# The Artists



**Magdalena Kuźma**, Soprano

Polish-American soprano Magdalena Kuźma is earning wide recognition for her vibrant voice and commanding stage presence. In 2025–2026, she makes her European debut as Pamina in Barrie Kosky’s *Die Zauberflöte* at the Polish National Theater, her role debut as Tatyana at Wolf Trap Opera, and appears as soprano soloist in *Carmina Burana* with the North Carolina Symphony. Notable engagements include Juliette in *Roméo et Juliette* at the Glimmerglass Festival, Susanna in *Le nozze di Figaro* at the Aspen Music

Festival, and multiple roles at the Metropolitan Opera. A laureate of over 20 competitions, she holds degrees from The Juilliard School, Oberlin, and Yale.

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**Titus Muzi III**, Baritone

Baritone Titus Muzi III has been praised as “a powerful stage figure, with a beautifully integrated voice” (*Parterre*, 2022). He is a recipient of a First Prize Award from Mildred Miller International Voice Competition, and a Richard Gaddes Career Grant from Opera Theatre of Saint Louis. Recent highlights include his debut as Don Giovanni with Livermore Valley Opera, and Schaunard in *La bohème* with Opera Theatre of St. Louis. In 2027, he will debut as Marcello with Cincinnati Opera. A graduate of

the Academy of Vocal Arts and Florida State University, he is currently an Artist Diploma candidate at The Juilliard School.

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**Ben Reisinger**, Tenor

Ben Reisinger is a second year tenor with the Lindemann Young Artist Development Program at the Metropolitan Opera. In the 2025–2026 season, he made his Met debut in *The Magic Flute* as the First Armoured Guard and recently appeared as the Young Sailor in *Tristan und Isolde* and Gastone in *La Traviata*. Later in this season he will make his house and role debut as Romeo in *Roméo et Juliette* at Teatro Municipal of Santiago, and he will debut with Teatro Regio

Di Parma in *Nabucco* playing the role of Ismaele. He holds degrees in voice from Nazareth College and Michigan State University.

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**Jennifer Robinson**, Soprano

Jennifer Robinson is an emerging soprano recognized for her expressive musicality and radiant tone. This season she makes her role debut as Helena in Britten's *A Midsummer Night's Dream* with the Curtis Opera Theatre. In summer 2026, she joins the Merola Opera Program. She previously appeared at the Aspen Music Festival as a Fleming Artist, performing as soprano soloist in Handel's *Messiah* under Jane Glover. Her awards include Third Place in both The Gerda Lissner Foundation Art Song Competition and the Metropolitan Opera New England Region, as well as honors from the George and Nora London Foundation, the Shoshana Foundation, and the Bagby Foundation.



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**Finn Sagal**, Baritone

Currently in his second-year at the Lyric Opera of Chicago's Ryan Opera Center, Finn Sagal has performed at major venues including Lincoln Center, 54 Below, and the Wynn Las Vegas, collaborating with renowned artists Liza Minnelli, Michael Feinstein, and Kristin Chenoweth. He made his Lyric debut in *The Listeners* and appeared in *El último sueño de Frida y Diego*. Sagal is a 2025 Sara Tucker Study Grant recipient and a first place 2025 Saengerbund Award winner. In July, he will sing the title role in *Eugene Onegin* at Wolf Trap Opera. He holds music degrees from Yale and UCLA.



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**Korin Thomas-Smith**, Baritone

Canadian baritone Korin Thomas-Smith has been praised for his "imposing baritone" (*Wall Street Journal*). Highlights include Schaunard (*La bohème*) with the Santa Fe Opera, Mercutio (*Roméo et Juliette*) with the Canadian Opera Company, and a house debut at the Dallas Opera in *The Little Prince*. Upcoming engagements include Dandini (*La Cenerentola*) with Wolf Trap Opera, Figaro (*Il barbiere di Siviglia*) with Edmonton Opera, and Schaunard (*La bohème*)



with Seattle Opera. A recent Metropolitan Opera Laffont Competition national semi-finalist, Thomas-Smith was also recipient of a George and Nora London Foundation Award, First Prize at the Rumbold Vocal Prize, and Third Prize at the Concours OSM. Thomas-Smith is an alumnus of the Canadian Opera Company Ensemble Studio and Yale University.

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**Anna Thompson, Soprano**

Anna Thompson is currently a resident artist at the Academy of Vocal Arts, holding a Master of Music from Rice University and a Bachelor of Music from the Eastman School of Music. Next season, she joins the Lindemann Young Artist Development Program at the Metropolitan Opera. Recent roles include Countess Madeleine (*Capriccio*), Countess Almaviva (*Le Nozze di Figaro*), Alcina (*Alcina*), and Rosalinde (*Die Fledermaus*). She recently made her Carnegie Hall debut with the American Symphony

Orchestra. A grand finals winner of the Metropolitan Opera Laffont Competition, Thompson is also the recipient of the Top Prize in the Gerda Lissner Foundation International Vocal Competition and the Judges' Special Prize at the Gerda Lissner Foundation Art Song Competition.

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**E. Paul Driscoll, Presenter**

E. Paul Driscoll is an interviewer, editor, and author specializing in arts and culture. Editor in chief of *Opera News* from 2003 through 2023, he began contributing to the magazine in 1990 and joined the editorial staff as managing editor in 1998. Beginning in 2020, Driscoll was executive producer of *Sight Lines*, *Opera News's* online interview series, in which he hosted conversations with notables from the worlds of opera, dance, theater, and classical music.

From 2006 through 2023, he was executive producer of the annual gala for the *Opera News Awards*, created to honor distinguished achievement in opera. A native of Manhattan, Driscoll is an alumnus of the College of the Holy Cross in Worcester, Massachusetts. He received an honorary doctorate from Manhattan School of Music in 2016.

## Stephanie Blythe, Honoree

A renowned opera singer and recitalist, mezzo-soprano Stephanie Blythe is one of the most highly respected and critically acclaimed artists of her generation. With repertoire that ranges from Handel to Wagner, German lieder to contemporary and classic American song, Blythe feels at home equally on opera, concert, recital, and cabaret stages. She has performed with many world class artists in venues like Carnegie Hall, the Metropolitan Opera, Covent Garden, Paris National Opera, and San Francisco, Chicago Lyric, and Seattle Operas, and with orchestras that include the Boston Symphony Orchestra, Chicago Symphony Orchestra, Los Angeles Philharmonic, San Francisco Symphony, The Philadelphia Orchestra, Opera Orchestra of New York, Minnesota Orchestra, Halle Orchestra, Orchestra of the Age of Enlightenment, the Ensemble Orchestre de Paris, and the Concertgebouworkest. She has also appeared at the Tanglewood, Cincinnati May, and Ravinia festivals, and at the BBC Proms.



Her many operatic roles include title roles in *Carmen*, *Samson et Dalila*, *Orfeo ed Euridice*, *La Grande Duchesse*, *Tancredi*, *Mignon*, and *Giulio Cesare*; Frugola, Principessa, and Zita in *Il Trittico*, Fricka in both *Das Rheingold* and *Die Walküre*, Waltraute in *Götterdämmerung*, Azucena in *Il Trovatore*, Ulrica in *Un Ballo in Maschera*, Baba the Turk in *The Rake's Progress*, Ježibaba in *Rusalka*, Jocasta in *Oedipus Rex*, Mistress Quickly in *Falstaff*, and Ino/Juno in *Semele*. She also created the role of Gertrude Stein in Ricky Ian Gordon's *27* at the Opera Theatre of Saint Louis and performed Mrs. Lovett in *Sweeney Todd* at the San Francisco Opera and Nettie Fowler in *Carousel* at the Houston Grand Opera and with the New York Philharmonic. More recently, Blythe has expanded her repertoire to include non-traditional casting as the title role in *Gianni Schicchi* with San Diego Opera, and Don Jose in *Carmen* with Chicago Opera Theater.

Blythe was named *Musical America's* Vocalist of the Year in 2009, received an *Opera News* Award in 2007 and won the prestigious Richard Tucker Award in 1999. In 2019, she had the honor of being appointed director of the graduate vocal arts program at Bard College. Most recently, she was the recipient of the Leonard Bernstein Lifetime Achievement Award by the Longy School of Music of Bard College. Blythe occasionally moonlights as dramatic tenor, Blythely Oratonio.



### **Warren Jones, Piano**

Warren Jones, pianist, was born in Washington, DC, and lives in New York City. He is faculty emeritus at Manhattan School of Music and has taught at Rutgers University and as a guest at the Curtis Institute of Music, the New England Conservatory of Music, San Francisco Conservatory of Music, and the University of North Carolina School of the Arts. Jones is a lifetime member of the exciting California-based ensemble Camerata Pacifica and has performed with the Chamber Music Society of Lincoln

Center, the Brentano Quartet, and the Juilliard Quartet. With partners including Marilyn Horne, Samuel Ramey, Kathleen Battle, Hakan Hagegard, Carol Vaness, James Morris, Barbara Bonney, and Stephanie Blythe, he has played at Carnegie Hall (New York), Symphony Hall (Boston), Wigmore Hall (London), Teatro alla Scala (Milan), the Paris Bastille Opera, Teatro Colon (Buenos Aires), and Suntory Hall (Tokyo), among others. Well-known in the operatic world, Jones was assistant conductor at the Metropolitan Opera, the San Francisco Opera, and the Salzburger Festspiele. His discography includes 32 recordings of various styles and periods, and his latest release, *Black Pierrot*, with baritone Sidney Outlaw, was nominated in 2025 for a Grammy Award. It mirrors their longtime interest in Black American musical composition and poetry. Jones's interests include history, politics, and cooking.



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### **Arlene Shrut, Piano**

Collaborative pianist and vocal coach Arlene Shrut was hailed by *The New York Times* as a “strong and sensitive pianist.” *Classical Singer Magazine* voted her inaugural “Coach of the Year.” Additionally, the Sorel Organization presented Shrut with its first Sorel Legacy Medallion, which recognizes the work of women whose careers reflect lifetime achievement in music.

For several decades, Shrut has served as official pianist for international opera and art song competitions sponsored by The Gerda Lissner Foundation. She is co-artistic director of The Gerda Lissner Foundation and was recently elected as vice president on the board of trustees. Shrut often serves as official pianist for district and southeast regional auditions for the Met Laffont Competition. Other competitions for which she has played include The Licia Albanese Puccini Foundation, the Giulio Gari Foundation, and The Loren Zachary Society.

Formerly a faculty member at The Juilliard School and MSM, Shrut is on the artist faculty of Source Song Festival and mentors its singer-pianist duos. Shrut also cherishes ongoing collaborations with Defiant Requiem Foundation. Her discography is available at [arleneshrut.com](http://arleneshrut.com).

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### Francesco Barfoed, Piano

Francesco Barfoed is hailed for his “fertile imagination” (*New York Classical*) and “exceptionally sensitive” and “sweeping, riveting” playing (*Seen and Heard International*). Originally from Copenhagen, he performs widely in the US and Europe with both singers and instrumentalists. Recently, he appeared in recital at Carnegie Hall with Olesya Petrova, premiered a new song cycle by Jake Heggie, *Crossing Borders*, with Megan Moore, and performed at the Kennedy Center, Lincoln Center, and the Morgan Library and Museum. His playing, described as “simply marvelous” (*Oberon’s Grove*), has also been heard with NYFOS, Caramoor, Opera Saratoga, Berkshire Opera Festival, and on WQXR. Barfoed holds top competition prizes and served on the judges’ panel for The Gerda Lissner Art Song Competition 2025. A Doctor of Musical Arts candidate at The Juilliard School, he specializes in Danish repertoire and language coaching, and is on the faculty at SongFest.



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### Midge Woolsey, Host

For over 30 years, Midge Woolsey graced the airwaves of New York’s public television station, Thirteen/WNET, and its classical radio station, WQXR. She also worked as a television production executive for legendary journalist Bill Moyers, filmmaker David Grubin, and *Great Performances* series creator Jac Venza. After retiring from broadcasting, Woolsey transitioned into a development consultant role, working with the Martina Arroyo Foundation, the Saint Thomas Choir of Men and Boys, and Young Concert Artists. With degrees in theater and music, as well as a master’s in opera performance, Woolsey proudly serves as president and co-artistic director of The Gerda Lissner Foundation and as trustee of The Fontainebleau Associations which provides scholarship support for young musicians who attend Les Écoles d’Art Americaines each summer at the Château de Fontainebleau in France.



## Art Song Competition Winners (October 2025)

### **First Prize\*:** \$10,000

Finn Sagal, Baritone

### **Second Prize:** \$7,000

Magdalena Kuzma, Soprano

### **Third Prize :** \$4,500

Jennifer Robinson, Soprano

### **Judges' Special Prize:** \$2,000

Samuel Kidd, Baritone

Amanda Batista, Soprano

### **Grant:** \$1,000

Alexandra Rose Hotz, Soprano

Cole McIlquham, Tenor

Angela Yam, Soprano

### **Encouragement\*\*:** \$500

Adam Catanguai, Tenor

Lin Fan, Bass-Baritone

Sofia Gotch, Soprano

Anna Kelly, Mezzo-Soprano

Enes Pektas, Baritone

Julianna Smith, Mezzo-Soprano

\* The Gerda Lissner Foundation Art Song First Prize is given in memory of Stephen DeMaio, President (2007-2020)

\*\* The Gerda Lissner Foundation Art Song Encouragement Prizes are generously sponsored in part by Michele T. Classe

## International Vocal Competition Winners (March 2026)

### **The Gerda Lissner Foundation**

#### **Top Prize\*:** \$12,000

Titus Muzi III, Baritone

Ben Reisinger, Tenor

Korin Thomas-Smith, Baritone

Anna Thompson, Soprano

#### **Grant:** \$2,000

Sophia Baete, Mezzo-Soprano

Sunghoon Han, Bass-Baritone

Chuanyuan Liu, Countertenor

Son Jin Kim, Bass

Samuel Kidd, Baritone

Dasol Lee, Bass

Tessa McQueen, Soprano

Page Michels, Soprano

Raul Morales Velazco

Ihor Mostovoi, Baritone

Ethel Trujillo, Soprano

#### **Encouragement Awards:** \$500

Kerrigan Bigelow, Soprano

Lin Fan, Bass-Baritone

Scarlett Jones, Soprano

Carolina Sullivan, Soprano

Lewei Wang, Baritone

\* The Gerda Lissner Foundation International Vocal Competition Top Prizes are generously sponsored in part by The Liederkrantz Foundation, Inc.

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### **Art Song Competition Judges (October 2025)**

Francesco Barfoed  
Tyson Deaton  
Nathaniel LaNasa  
Beth Roberts  
Midge Woolsey

### **International Vocal Competition Judges (March 2026)**

Laura Alley  
Ken Benson  
F. Paul Driscoll  
Susan Quittmeyer  
Midge Woolsey

### **Collaborative Pianist for the 2025–2026 Art Song and International Vocal Competitions**

Arlene Shrut

### **Competition Assistants**

Robert T. Funck  
Sonja Larsen  
Theodora Legeard

### **Special Thanks**

Alyson Terwilliger, CPA, CGMA  
Anna Jarmolowicz, Art Design  
Custom Communications, Website Design  
Camille Mola, Digital Communications Manager  
The Kosciuszko Foundation; Marek Skulimowski, President  
Polish Theatre Institute; Iza Laskowska, President

### **The Liederkrantz Foundation, Inc**

Joseph Pfeifer, President  
Philipp Haberbauer, General Manager and Board Member

Founded in 1870, The Liederkrantz Foundation is one of New York City's oldest cultural institutions, dedicated to supporting the art of singing from its historic home at 6 East 87th Street. For more than 150 years, the Foundation has encouraged vocal excellence through concerts, educational initiatives, and distinguished competitions. The Gerda Lissner Foundation is pleased to celebrate this season's winners with The Liederkrantz Foundation whose generous support helps underwrite several of this year's prizes, reflecting our shared commitment to nurturing young singers at pivotal moments in their careers.

# The Gerda Lissner Foundation Board of Trustees

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The Board of Trustees dedicates this evening's performance to Michael A. Fornabaio with gratitude for his steadfast leadership and service (2007–2026)



## The Gerda Lissner Foundation

The Gerda Lissner Foundation was created by Mrs. Lissner, a Metropolitan Opera subscriber for 77 years, to provide young opera singers with the financial support they need to pursue their craft and excel in the world of Opera. The Foundation believes that encouraging and assisting young artists is critical for the continuation of this demanding art form. Long dedicated to supporting singers at the start of their careers, many past winners—including Nadine Sierra, Sasha Cooke, Jamie Barton, Anthony Roth

Costanzo, and Ryan Speedo Green—have gone on to perform at leading opera houses worldwide. Annual vocal competitions showcase top winners each spring in the Winners Concert at Carnegie Hall. The organization also regularly presents music conservatories from around the country in recital at The Greene Space at NY Public Radio, with companion broadcasts on WQXR's *Young Artists Showcase*.

Discover more at [gerdalissner.org](http://gerdalissner.org) and on our social media. Follow us on Facebook and Instagram.



Please note that the use of any type of mobile device during the performance is strictly prohibited.

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