Sphinx Competition

HONORS CONCERT
# Table of Contents

4 **Thank You!**

5 **Attend**
   - 6 The Details

7 **Learn**
   - 8 Why?
   - 10 Artist
   - 13 Art Form
   - 15 Performance

18 **Connect**
   - 19 Being an Audience Member
   - 22 Arts Online
   - 24 Writing About Live Performance
   - 27 About UMS
   - 29 Credits and Sponsors
Sphinx Competition

HONORS CONCERT

Friday, January 30, 12 noon
Music Box, Max M. Fisher Music Center, Detroit
Thank You!

Thank you for your interest in learning about or attending one of our UMS School Day Performances.
Attend

Coming to your E-mail Inbox!

Map and Driving Directions
Logistical Details (drop-off/pick-up locations)
Venue Information
ATTEND

THE DETAILS

VENUE ADDRESS
Max M. Fisher Music Center
3711 Woodward Ave, Detroit, MI 48201

EMERGENCY CONTACT NUMBER
734-764-2538

ARRIVAL TIME
Between 11:30-11:50am

TICKETS
We do not use paper tickets for School Day Performances. We hold school reservations at the door and seat groups upon arrival.

FOOD
No food or drink (including school lunches) is allowed in the theater.

ACCESSIBILITY
We aim to maximize accessibility at our performances and below are details regarding this performance’s points of accessibility. If you have further questions, e-mail umsyouth@umich.edu or call 734-615-0122.

The following services are available to audience members:
• Wheelchair, companion, or other special seating.
• Courtesy wheelchairs
• Hearing Assistance Devices

PARKING
Parking is available for $7 in the Orchestra Place Parking Structure located on Parsons just south of the Max M. Fisher Center. Handicap parking is available.

BATHROOMS
Compliant, barrier-free toilets are available in all areas of the Fisher Center.

ENTRY
The center is equipped with powered front doors.
Learn

Sphinx Competition
Honors Concert
The Sphinx Organization promotes diversity in the arts by providing performance opportunities for young Black and Latino musicians. The MacArthur Foundation recognized the importance of Sphinx’s work when it honored founder Aaron Dworkin with the prestigious MacArthur Fellowship (“genius grant”) in 2005:

“As minorities currently comprise only 1.5 percent of professional symphony players in the United States, Sphinx set a course to attract young men and women to classical music, countering their perception that such careers face insurmountable barriers and providing them with rigorous training, affordable instruments, and performance opportunities. The results have been to turn out fresh new talent second to none and to fill a void recognized by all.”

Dworkin also spoke about the need for Sphinx in a 2007 NPR interview: “We want to continue to have an impact on the stark numbers that we see in terms of participation in classical music. Not just in orchestras, but amongst audiences. We want to increase the awareness within our community about classical music, about the legacy that blacks, African-Americans and Latinos have in classical music going back to contemporaries of Mozart. And that this is an art form that, not only should be embraced by our community, but in which there are members of our community that excel.”

UMS is thrilled to present these brilliant young musicians on the basis of both their extraordinary musicianship and the importance of the Sphinx vision.
WHY?

ONLINE: CONNECTING TO THE PERFORMANCE

Watch this video to learn more about the history, progress, and mission of the Sphinx Organization.

01

The 2015 competition finalists will appear based on the excellence they displayed during a rigorous selection process. First, applicants from all over the country send in recorded auditions. Candidates compete in one of two age categories, the junior division (under 18) or the senior division (18 to 26). Judges choose musicians from each category to play in a live semi-final round. In the last round, three finalists from each group will perform with the Sphinx Symphony, an orchestra made up of Black and Latino musicians, as they compete for the grand prize.

02

Sphinx chose the junior division repertoire to showcase the performers’ technical proficiency and musical creativity. The pieces are of similar difficulty, making it easier to compare performances across the different instruments—violin, viola, cello and bass. This year’s final round repertoire will be Mozart’s Violin Concerto no. 5, Johann Stamitz’s Viola Concerto, Edouard Lalo’s Cello Concerto, and the Serge Koussevitzky Bass Concerto.

03

Evaluating artistic achievement is a difficult and delicate process; the judges for each phase of the competition use their knowledge as accomplished teachers and performers to choose a winner. The members of the final round jury come from all over the country.

04

The musicians compete for scholarships, performance opportunities and cash prizes to be used for career development. The junior division finalists will receive between $3,000 and $10,000. Past winners have appeared with orchestras including the Chicago Symphony Orchestra, the New York Philharmonic and, of course, the Detroit Symphony Orchestra.

05

The Sphinx Organization provides more than just a competition. It also offers educational programs that have reached more than 30,000 young people across the country. In addition, the Sphinx Global Scholars initiative brings the organization’s vision of diversity to 15 countries.
ARTIST
GETTING TO KNOW AARON DWORLIN

Named a 2005 MacArthur Fellow, a Member of President Obama’s National Arts Policy Committee and Mr. Obama’s first nominee to the National Council on the Arts, Aaron P. Dworkin is the Founder and President of the Sphinx Organization.

An author, social entrepreneur, artist-citizen, and avid youth education advocate, he has received extensive national recognition for his vast accomplishments. He has been featured in People Magazine, on NBC’s Today Show and Nightly News with Brian Williams, and named one of Newsweek’s 15 People Who Make America Great. He is the recipient of the National Governor’s Association Distinguished Service to State Government Award, the Detroit Symphony’s Lifetime Achievement Award, Michiganian of the Year (2003), Crain’s 40 Under 40, BET’s History Makers in the Making Award, and the AT&T Excellence in Education Award. Mr. Dworkin authored the memoir Uncommon Rhythm, an autobiographical poetry collection entitled They Said I Wasn’t Really Black, and the children’s book The 1st Adventure of Chilli Pepperz. A passionate advocate for excellence in music education and diversity in the performing arts, Mr. Dworkin has been a keynote speaker and lecturer at numerous national service organizations and conferences including The Aspen Ideas Festival and Chautauqua. A lifelong musician, Mr. Dworkin is an accomplished acoustic and electric violinist and a spoken-word and visual artist. He also has strong interests in politics, world history and issues of economic and social justice, and enjoys travel and culinary arts.
ARTIST
ONLINE: JUNIOR DIVISION FINALISTS

Meet the talented 2015 junior division finalists on the Sphinx Website. *(Scroll to the bottom of the page).*

http://sphinxmusic.org/sphinx-competition.html
A concerto is a musical composition featuring a solo instrument accompanied by an orchestra. While less common, some concertos are also written for two and three soloists. Concertos showcase the technical and artistic virtuosity of the soloist as well as the best qualities of his or her instrument.

Structural Elements:
Some concertos, especially those written before 1800, share a structure of three movements, each portraying a slightly different character or idea. The first movement of such a concerto often follows Sonata Form, a way of organizing musical content. Sonata Form also involves three different sections:

01 Exposition:
The first movement begins with the exposition, an opening statement during which the composer introduces the piece’s main musical ideas.

02 Development:
In the development, the composer explores new ways of presenting the music of the exposition, often deconstructing its themes into smaller parts.

03 Recapitulation:
The recapitulation is the last section of the first movement. The composer revisits the material of the exposition but now treats it as an ending rather than an opening statement. Thus, the recapitulation often concludes with an exciting flourish.

The structure provided by Sonata Form can help the listener to understand a long piece by giving the ear a musical road map. Listen for Sonata Form in the violin, viola, and cello concertos played in this competition.
ART FORM ONLINE: WHAT IS A CONCERTO?

In this video, the great conductor and educator Leonard Bernstein provides an in depth look at the concerto. While this lecture was prepared and filmed with young people in mind, it is informative and enjoyable for audiences of all ages.

http://bit.ly/1aaDuNv
“I am just in awe of what Sphinx has accomplished, but even more excited about its future.”

— Yo-Yo Ma
The competition will follow a slightly different format than a usual School Day Performance. After a brief introduction the three soloists will each perform one piece, accompanied by the Sphinx Ensemble. The Sphinx Ensemble will then perform briefly while the judges discuss what they have just heard. When the committee reaches a decision, it will announce the 2015 junior division winner.
The senior division final round will be held in Detroit’s Orchestra Hall. This video of 2014 winner Xavier Foley shows what to expect from the senior finalist.

http://bit.ly/1q704lj
Connect

Being an Audience Member

Arts Online

Writing about Live Performance

About UMS
When preparing to attend a live performing arts event, we hope you will think about the concepts of concert conduct and manners. This is not just about saying “please” and “thank you”; rather, it’s like an unspoken agreement you have with everyone else in the performance space, to be thoughtful and considerate in what you do so that everyone can fully engage with the unique and exciting live performance experience. Here’s what we mean:

**YOUR SURROUNDINGS**
- Concert halls and performing arts venues are some of the most grand and beautiful buildings you might ever visit, so be sure to look around while you follow an usher to your group’s seats or once you are in your seat.
- UMS Ushers will be stationed throughout the building and are identifiable by their big name badges. They are there to help you be as comfortable as possible and if you have a question (about the performance, about where to go, or about what something is), please ask them, and don’t feel shy, embarrassed, or hesitant in doing so.

**SHARING THE PERFORMANCE HALL WITH OTHER AUDIENCE MEMBERS**
- Consider whether any talking you do during the performance will prevent your seat neighbors or other audience members from hearing. Often in large rock concerts or movie theaters, the sound is turned up so loud that you can talk and not disturb anyone’s listening experience. However, in other concerts and live theater experiences, the sound is unamplified (or just quiet), and the smallest noise could cause your seat neighbor to miss an important line of dialogue or musical phrase. Lights (from a cell phone or music player, for instance) and movements (body wiggling or shaking) may also distract your neighbors’ attention away from the stage, again, causing them to miss important action...and there’s no instant replay in live performance!
- At a performance, you are sharing a small physical space with other audience members. So, consider whether you are sharing — the arm rest and the leg room, for instance — in such a way that both you and your neighbors are comfortable.
- As an audience member, you are also part of the performance. Any enthusiasm you might have for the performance may help the performers perform better. So, if you like what you are seeing, make sure they know it! Maybe clap, hoot and holler, or stand up and cheer. However, when expressing your own personal enjoyment of the performance, consider whether your fellow audience members will be able to see or hear what’s happening on stage or whether they will miss something because of the sound and movement you are making. Given this consideration, it’s often best to wait until a pause in the performance (a pause of sound, movement, or energy) or to wait until the performer(s) bow to the audience to share your enthusiasm with them.
- Out of respect for the performer(s), if you do not like some part of the performance, please do not boo or shout anything derogatory. Remember, a lot of hard work went in to creating the performance you are watching and it takes great courage for the performer to share his or her art with you.

**SHARE YOUR EXPERIENCE WITH OTHERS**
- An important part of any performing arts experience is sharing it with others. This can include whispering to your seat neighbor during the performance, talking to your friends about what you liked and didn’t like on the bus back to school, or telling your family about the performance when you get home.

Special thanks to Emily Barkakati for her role in developing this resource.
BEING AN AUDIENCE MEMBER
RULES AND TOOLS

We share the following “Rules and Tools” to help audience members at UMS School Day Performances connect with the performance and environment around them. As a general suggestion, we encourage audience members to Notice, Feel, and Interpret.

1. BE PRESENT.
Being bored means you’re not engaging. In the performance, you might feel any of the following:

- happy
- sorrow
- pain
- horror
- inspiration
- confused
- pride
- content
- joy
- sad
- beauty
- enlightened

The beauty of live performance is the connection between the audience and artist and the energy they share and pass between each other. Have you ever given a presentation and spoken better because people in the room were smiling at you? You have an ability to affect the performance as an audience member and we encourage you to use it during the performance.

2. INTERPRET: YOU CAN CHOOSE WHAT IT MEANS.
Sometimes an artist will share what the performance is supposed to mean or share the performance’s story. Sometimes there won’t be a story or any meaning beyond creating movement or sound. Either way, feel empowered choosing what the performance means to you or imagine your own story...you can change your mind at any point too.

3. CHECK YOUR OWN EMOTIONS & FEELINGS.
Ask yourself: How am I feeling? Am I tired, sore, in a bad mood, sad, upset, sick, etc.? These feelings and emotions can affect how you perceive the performance. Be open to letting the performance improve your condition or make you think differently or more deeply about your condition.

“IF SOMETHING IS BORING AFTER TWO MINUTES, TRY IT FOR FOUR. IF STILL BORING, THEN EIGHT. THEN SIXTEEN. THEN THIRTY-TWO. EVENTUALLY ONE DISCOVERS THAT IT IS NOT BORING AT ALL.”

- JOHN CAGE, COMPOSER

(Renowned composer John Cage is simply saying sometimes it takes a little longer than expected to find a point of personal interest in a performance, so don’t give up the search too quick.)
BEING AN AUDIENCE MEMBER

QUESTIONS
The following questions are used during TalkOut* and can help audience members connect with or reflect on a performance:
• How does this performance relate to where I live?
• What does this performance remind me of?
• What moment in the performance will I remember?
• What question will I ask my teacher back at school?


ELEMENTS
At any point during a performance, you should feel empowered to notice or focus on any element of the performance — on stage or off stage.

SPACE:
venue/building, stage, distance between objects

LIGHTING:
location of light, use of darkness, color of light, movement of light, light in the audience

SOUND:
sound created by voices or movements of performers or audience members, the location of sound (behind the audience or off stage), use of musical instruments or recorded music

MOVEMENT:
movement of performers, images, objects, or audience members; speed, size, or shape of movements

PEOPLE:
performers or audience members, the number of people, type and amount of clothing on people, facial or emotional expressions of people

POEM
Consider how the poem below relates to your field trip, the performance venue, or the performance:

“Museum Piece” by Richard Wilbur
The good gray guardians of art
Patrol the halls on spongy shoes,
Impartially protective, though
Perhaps suspicious of Toulouse.

Here dozes one against the wall,
Disposed upon a funeral chair.
A Degas dancer pirouettes
Upon the parting of his hair.

See how she spins! The grace is there,
But strain as well is plain to see.
Degas loved the two together:
Beauty joined to energy.

Edgar Degas purchased once
A fine El Greco, which he kept
Against the wall beside his bed
To hang his pants on while he slept.

Special thanks to Emily Barkakati, Sigal Hemy, Jim Leija, Lisa Murray, and Anna Prushinskaya for their roles in developing this resource.
Consider the following suggestions and ideas when searching for information online.

**Triangulate and Form Opinions Slowly**
When looking for information online:

1. Search, search again, and then search again.
2. Then compare information from your searches.
3. Then search one more time based on what you’ve discovered in your comparison.

**Seek Out Identifiable Sources**
Reputable articles, journals, or magazines should cite an author whose identity can be verified and cite a list of sources, either throughout the piece or in a bibliography.

**Check the Date**
Consider whether the content is old or outdated. Has the site been maintained?

**Look for Bias**
Is the site or its author’s objective to sell you something?
Is the site’s content overly positive or negative?
Does the site’s content lean toward only one viewpoint?
Does the site’s content clearly omit facts?
If your answer to any of these questions is yes, then the site might not represent a reliable information source.

**Beware**
- Sites with an abundance of advertising, especially ads that look cheap, are neon and blinking, or constantly pop up on the screen
- Sites with grammar, spelling, and formatting errors

**Note:** Good looking sites don’t necessarily have fair, unbiased, or accurate information (for instance, sites for political candidates are often beautiful, but contain information that ONLY portrays their candidate positively).
ARTS ONLINE: EXPLORE AND DISCOVER

SITES WE SUGGEST

GO TO THE SOURCE
If searching for information about an artist or organization, first try visiting their homepage where they are likely to post information, links, and media they approve.

For instance:
Wynton Marsalis - www.WyntonMarsalis.com
Hubbard Street Dance Chicago - www.HubbardStreetDance.com
UMS - www.UMS.org

RELIABLE SITES (GENERALLY):

.edu educational institutions
.gov government (particularly good for statistics and reports)
.org organizations (though, only those without a political bias or advocacy agenda)

SEARCHING FOR VIDEO

You will find the best videos online when you search for ones posted by the artist or posted by the “generally reliable” sites having the characteristics detailed in this document. Avoid bootleg videos posted by random individuals with no relationship to the artist, as the video might not be representative of the artist’s work.

LESSON PLAN SOURCES
The following sites have a variety of standards-based lesson plans for teachers and interactive learning resources for families that celebrate an art form, connect the arts to the full range of non-arts subjects, or offer cultural context for the global arts.

ArtsEdge www.ArtsEdge.org
PBS www.pbslearningmedia.org
National Geographic www.education.nationalgeographic.com
Edsitement http://edsitement.neh.gov

THREE ‘GO TO’ SITES
The following sites are consistently good and reliable sources of information about arts and culture.

The Guardian www.theguardian.com

Public Radio (NPR) www.npr.org

VISIT UMS
Let us do the work for you! Visit our sites www.ums.org and www.umslobby.org for great and engaging videos, blog posts, photos, and web links about artists and art forms.
WRITING ABOUT LIVE PERFORMANCE

The following writing exercises were developed by 826michigan, a non-profit organization dedicated to supporting students ages 6 to 18 with their creative and expository writing skills, and to helping teachers inspire their students to write. For more information about 826michigan and its free programs for students, visit www.826michigan.org.

A LETTER TO PERFORMERS
Primary Audience: Elementary School Students

BEFORE THE PERFORMANCE
Before you attend the performance, make a list of what you already know about the following things:

1. Live Performances
2. The Art Form
3. The Artist(s)
4. Origin of the Art Form or Artist(s)

DURING THE PERFORMANCE
To help you organize your observations during the performance, consider the following:

I Notice...
I Feel...
I Wonder...

Once the performance is done, write down your notes as soon as possible (either on the bus or back in the classroom) to help you remember your observations of the performance.

AFTER THE PERFORMANCE
Use your observations to help you write a letter to the performer(s). Remember, these artists are real people who want to know what audiences think about their work. This letter is your opportunity to share your impressions with the people who created the art you just experienced.

When starting your letter, be sure to use a greeting like “Dear [performer’s name]!” Next, be sure to tell the performer(s) where and when you saw them. Every live performance is different, so it will help them to know which show you are talking about. Then you can use the notes you took about the performance to share your experience with the performer(s). At the end of your letter, be sure to include any other information—about yourself or the performance you saw—that you think the performer(s) would like to know. To finish the letter, include a closing like “Your fan” or “Thank you!” and then sign your name. Your teacher or parent can help you find the best way to get your letter to the performer!
Two thumbs up: Writing a Review for Publication

Primary Audience: Middle and High School Students

Before the Performance

Imagine your local newspaper has asked you to write a review of the event you are going to see: this will be your opportunity to write an argument about your opinions and explain your reasoning. Reviewers attempt to sort through the feelings they’re already having in advance of a performance—not to put those feelings aside, but rather so that they are aware of what effect pre-performance opinions may have on the review.

Before the performance begins, answer the following questions:

• What expectations do I have for the performance?
• Do I already have an opinion about what I will experience at the performance?

(Additionally, consider some of the questions and elements outlined in the “Being an Audience Member” section of this guide.)

During the Performance

During the performance, take mental notes about the performance—the key is making a little note of something of interest while being aware of the entirety of the performance. As soon as possible after the performance ends, write down (using whatever paper or electronic device is handy) thoughts and words that come to mind related to the performance.

Things to consider:

• What is striking to me?
• Is it vastly different from what I thought it would be?
• Has the venue transformed into something else during the performance? How?
• Are there images or ideas popping into my head? What are they?
• Is there something about the performance I may remember forever? What made it so?
• Is the audience quiet and drawn in to what is happening? Are they loud? Are they interacting directly with the performers? Are the performers directly interacting with the audience?

After the Performance

After the performance has concluded—back in class, riding home on the bus, or back at home—think back on what you just saw; it’s like looking at the performance in a rear-view mirror. Take the list of words and thoughts you wrote and compare it with the words you wrote beforehand. Now, remove all the words that came up twice. These words, the most obvious ones that come to mind, are off limits (you can use synonyms), but the remainders will help you remember how you felt about the performance. Take these less obvious words and expand upon them. In the first draft of your review get all of your ideas down on paper. Make sure to include your thoughts on the performance and how they may have changed, stayed the same, or morphed into new feelings. Discuss any preconceptions you may have had and how they changed or stayed the same after viewing the performance.

When you’re ready to work on your second draft, read back through your writing and try to identify the main idea of your review—what themes keep coming up? What is the tone? What do you ultimately feel about the performance? Use that main idea to come up with a hook (a bold, attention-getting statement to set the review in motion and give your readers a sense of what’s to come).

Things to consider:

Remember—this review will take a stance on the performance based on the ways you’ve interpreted the elements you considered before, during, and after the show. Your teacher, parents, or friends (or a broader audience if you’re writing for a newspaper) are very interested in your thoughts about the performance, and you can pretend they’re on the fence about it—try and persuade them over to your side with your views about the performance. Don’t be afraid to make strong statements—just be sure you can back up your argument with evidence you collected throughout the performance! A cold, play-by-play of exactly what happened isn’t fun to read, and it doesn’t let the readers, who likely didn’t get to see the same performance that you did, use their imaginations to tell the story and fill in some (but not all) of the blanks.
THE SUN IS RED NOISE: POETRY ABOUT PERFORMANCE

Primary audience: Elementary, Middle, High School Students

In white pleated trousers, peering through green sunshades, looking for the way the sun is red noise, how locusts hiss to replicate the sun.
—Elizabeth Alexander, from “Stravinsky in LA”

The poem excerpted above and “Museum Piece,” the poem by Richard Wilbur at the beginning of this guide are examples of ekphrastic poetry. Ekphrastic poetry is written in response to a piece of art, theatrical performance, writing, or music. The poem can be written about art, from the point of view of a character or the artist, or about the experience of viewing/hearing the art.

BEFORE THE PERFORMANCE

- Think about the way you describe the music that you like to a friend. How would you describe your favorite song to someone who had never heard it? How about to someone who could not hear?
- List the tools in your poetry toolbox (description, simile, metaphor, and imagery) that will help you describe the art in new ways.

DURING THE PERFORMANCE

Keep a record of:
- Words and phrases that come to mind in response to performance.
- Feelings you had about the art, the stage, the audience, the event.
- Images (like colors, ideas, memories, smells) that came to mind while you were listening to the music.
- Songs/images/ideas repeated throughout the performance.

AFTER THE PERFORMANCE

Younger students:
- Pick one thing that you heard or saw in the performance and try to describe it in a new way to someone who wasn’t at the performance. Use all five senses in your descriptions. Even if you didn’t smell something, what do you imagine the art could smell like?

Older students:
- For five minutes straight (time can be adapted based on age group), write down everything you can remember about the performance you attended. Every detail that comes to mind is an important one.
- Take at least three things that you remember and create an image around each of them with using some of the tools in your poetry toolbox.
- Use one (or all) of these three images to start your poem about the performance. If it made you feel a certain way (happy, angry, afraid, alone, joyful), use words and images that match that mood to start. What kinds of words and images would you use to write a joyful poem? A lonely one?
- Can you use repetition in the poem in the same way it was used in the music you heard? If you saw a play, can you use language that reflects what you heard?
- Imagine you are the artist who created/composed the work of art on the day you were inspired to create it. What did you see, hear, smell, taste, touch, experience? Write a poem that takes us through that day, using the images you’ve crafted already.

Special thanks to Catherine Colabro, Erin Mernoff, Jeremy Peters, David Riva, and Kati Shanks for their roles in developing this resource.
One of the oldest performing arts presenters in the country, UMS is committed to connecting audiences with performing artists from around the world in uncommon and engaging experiences. With a program steeped in music, dance, and theater, UMS contributes to a vibrant cultural community by presenting approximately 60–75 performances and over 100 free educational activities each season. UMS also commissions new work, sponsors artist residencies, and organizes collaborative projects with local, national, and international partners.

Learning is core to UMS’s mission, and it is our joy to provide creative learning experiences for our entire community. Each season, we offer a fun and fascinating lineup of workshops, artist Q&As, conversations, and interactive experiences to draw you in and out of your comfort zone, connect you to interesting people and unexpected ideas, and bring you closer to the heart of the artistic experience. We exist to create a spark in people, young and old alike, exposing them to things they haven’t seen before, and leaving them with a lifelong passion for creativity and the performing arts.
JAKE SHIMABUKURO, UKULELE
Wednesday, November 19, 11 am

EIGHTH BLACKBIRD
Friday, January 16, 11 am

SPHINX COMPETITION HONORS CONCERT
Friday, January 30, 12 pm

COMPAGNIE NON NOVA
Friday, February 13, 11 am

KYLE ABRAHAM/ABRAHAM.IN.MOTION
Thursday, March 12, 10:30 am and 12:30 pm

OLIVER MTUKUDZI AND THE BLACK SPIRITS
Friday, April 17, 11 am
Immersions are made possible through the generous support of individuals, corporations, and foundations, including the following UMS Education and Community Engagement Supporters:

- Ann Arbor Area Community Foundation
- Ann Arbor Public Schools Educational Foundation
- Anonymous
- Arts at Michigan
- Bank of Ann Arbor
- Community Foundation for Southeast Michigan
- Confucius Institute at the University of Michigan
- Dance/USA
- Doris Duke Charitable Foundation
- Doris Duke Charitable Foundation Endowment Fund
- DTE Energy Foundation
- The Esperance Foundation
- David and Jo-Anna Featherman
- Maxine and Stuart Frankel Foundation
- David and Phyllis Herzig Endowment Fund
- Hooper Hathaway, P.C., Charles W. Borgsdorf & William Stapleton, attorneys
- JazzNet Endowment
- Mardi Gras Fund
- Masco Corporation Foundation
- Merrill Lynch
- Michigan Council for Arts and Cultural Affairs
- Michigan Humanities Council
- Miller, Canfield, Paddock and Stone, P.L.C.
- THE MOSAIC FOUNDATION [of R. & P. Heydon]
- National Endowment for the Arts
- New England Foundation for the Arts
- Quincy and Rob Northrup
- PNC Foundation
- Prudence and Amnon Rosenthal K-12 Education Endowment Fund
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- U-M Office of the Vice President for Research
- Wallace Endowment Fund