Sphinx Organization
Year in Review
2021 - 2022
From the very first moment I met the other semi-finalists back then in Ann Arbor, MI in 1998, I felt like I was at home in a way that I never had back in Georgia. That experience revealed an inexplicable yet understandable camaraderie with people whom I had never met but with whom I instantly felt like family.”
Dear Sphinx Family,

Reflecting on this past year we experienced together, I am filled with an overwhelming sense of gratitude towards our community of supporters and stand in awe of our students, artists, faculty, and leaders. Notwithstanding the year’s many challenges and surprises, record-high participation in programming reflects that our collective voice continues to gain momentum. Our four professional touring ensembles returned to live touring to rave reviews and excited audiences nationwide. LEAD cohort members continued to take on senior roles at major institutions across the country. Even as we paused in person programming to wrap our protective arms around our artists and greater community, our global convening, SphinxConnect, and the Sphinx Competition welcomed the viewership and participation of more than 35,000 people worldwide.

Now in our 25th year of transforming lives through the power of diversity through the arts, I am reminded that this is an important milestone for not only recognizing the work of the past, but for shining a light on the present and the future. Not just celebrating 25 years of excellence and diversity in classical music, but the programs it sparked, leading the way in DEI and Sphinx becoming a true epicenter for artists and leaders in diversity.

We remain grateful for your steadfast support of our mission that empowers our work. As we look ahead, we are energized by your commitment and strive to deepen our impact by further serving the field, serving the art form, and serving the community.

Afa S. Dworkin
President & Artistic Director
The Sphinx pipeline of talent begins with access at early and intermediate level. Sphinx offers full scholarships for two programs for solo and chamber music performance, wellness, and citizenship.

SPA has truly given me everything, from some of the most important relationships in my personal life to the support and mentorship I needed to pursue my musical dreams. I first attended SPA at CIM at twelve years old, and five years later, I am now studying for my BMus here at my dream school. Without SPA, I could have never envisioned myself here, and for that I am deeply grateful to the Sphinx familia.”

– Irén Hangen-Vázquez, cello
2017, 2018, 2019, 2020 and 2021 SPA student

SPA is a full-scholarship intensive summer performance program with a focus on cultural diversity, for string musicians ages 11-17.

The 2021 Sphinx Performance Academy welcomed 87 musicians for virtual sessions in partnership with the Curtis Institute of Music, The Juilliard School, and the Cleveland Institute of Music. During each session, students participate in lessons, studio and guest artist masterclasses, collaborative digital projects, and a range of enrichment activities.
Sphinx Overture provides free access to music education in elementary schools in Detroit and Flint, Michigan through beginning violin group classes and lessons.

In 2021 Overture consisted of over 200 students, 11 faculty members, and took place in 13 different locations. In response to the pandemic, Overture was offered virtually for the first half of the year. Activities resumed in person for the Overture Summer Camp and continued in person through the fall semester.

A Sphinx Story: Kaysundra Gillian

Kaysundra Gillian is a student at The Flint Institute of Music in Flint, MI on a scholarship granted by FIM and the Sphinx Organization. She began learning the violin in the Sphinx Overture program back in 2013 at Neithercut Elementary School. Kaysundra has been accepted into SPA 2022 at Cleveland Institute of Music and dreams about participating at the Sphinx Competition.
ARTIST DEVELOPMENT

Empowering emerging young artists by encouraging, developing, and recognizing classical music talent in the Black and Latinx communities.

25th Annual Sphinx Competition

Sphinx’s flagship program, the Sphinx Competition brings young Black and Latinx string players to Detroit, MI to compete for prizes ranging from $3,000 to $50,000 and to receive guidance & mentorship from established musicians.

The 25th Annual Competition was held virtually, with a combined Junior and Senior Division Finals Concert streamed on January 30, 2022.

$104,000
Awarded to Competition Finalists annually

Winning the 2022 competition has helped me feel like I have a place in the classical music cannon; I can’t help but feel honored, and yet gifted a sense of duty, as I reflect on the previous winners and the depths of their musicality.

– Kebra-Seyoun Charles, double bass

“
The National Alliance for Audition Support (NAAS) and Sphinx Orchestral Partner Auditions (SOPA) programs actively work to advance the careers and placement of Black and Latinx orchestral musicians so that American orchestras reflect the cultural diversity that exists within our communities. NAAS provides artists with mentoring, audition preparation, financial support, and audition previews (SOPA program).

I was able to secure a position in a top regional orchestra by applying to the NAAS intensive preparation for my audition. I also met a wonderful mentor with whom I hope to be able to work many times in the future (Nancy Wu, MET Opera). I gained perspective on what it means to be a professional orchestra musician and got inspired as to how to shape my career.

– Ana Maria Quintero, violin
New Mexico Philharmonic

Winners of the 2021 Sphinx Orchestral Partners Audition (SOPA) Excerpt Competition

**Strings**
1st Prize: Denielle Wilson, cello  
2nd Prize: Sydney Adedamola, violin

**Woodwinds**
1st Prize: Luis Marquez Teruel, bassoon  
2nd Prize: Devan Jaquez, flute

**Brass and Percussion**
1st Prize: Austin Cruz, trumpet  
2nd Prize: Corbin Castro, french horn

95+ NAAS partner orchestras

80+ weeks of work with NAAS Orchestras for artists participating in SOPA Excerpt Competition

72 NAAS musicians have won 100 auditions for permanent/tenure-track, one-year/contract, substitute, and/or fellowship positions with orchestras

615+ Auditions

300+ NAAS artists
PERFORMING ARTISTS

Professional soloists and ensembles comprised of Black and Latinx artists of the highest caliber bringing dynamic programming to diverse audiences.

Sphinx Virtuosi
One of the nation’s most dynamic professional chamber orchestras

EXIGENCE Vocal Ensemble
Professional vocal ensemble highlighting artistry within Black and Latinx communities

Sphinx Symphony Orchestra
The unique all Black and Latinx orchestra comprised of top professionals from around the country

Harlem Quartet
Professional quartet dedicated to engaging new audiences with diverse repertoire

Catalyst Quartet
Professional quartet whose members also serve as principal faculty at Sphinx Performance Academy
Sphinx Soloist Program
Showcases Sphinx Competition Laureates through featured performances with orchestras

Sphinx Virtuosi at Carnegie Hall
October 15, 2021

30+ commissioned works to date
40 communities annually
800+ alumni
60 million digital imprint
ARTS LEADERSHIP

Mentoring and supporting musicians, leaders, and entrepreneurs through career development and professional empowerment.

SphinxConnect is the annual conference serving as the epicenter for artists and leaders in diversity.

SphinxConnect 2022: Forging Alliances went virtual with over 20 sessions presented online. More than 90 speakers and keynote addresses were presented by luminaries and trailblazers in the industry, including Opening Plenary speakers Aaron Dworkin, Sphinx Organization Founder, and Rhiannon Giddens, acclaimed musician.

MPower Artist Grants are competitive scholarships designed to empower Sphinx alumni to achieve their career objectives in classical music.

Thank you for the opportunity to build lasting connections with a tremendously talented community of arts leaders. I am deeply grateful for the continued support of the Sphinx Organization and the doors that it has immediately opened for me.

– Terell Johnson, Sphinx LEAD Cohort 3

Sphinx LEAD empowers arts leaders and entrepreneurs of color through a year-round curriculum including mentorship, networking, and leadership retreats at top institutions nationwide.

Sphinx LEAD retreat with Cohort 3 at The Juilliard School in October 2022.
Sphinx Venture Fund provides competitive grants for initiatives designed to solve a challenge or an issue related to Diversity, Equity, & Inclusion in the performing arts.

### SPHINX ORGANIZATION GRANTS 2021/2022

<table>
<thead>
<tr>
<th>Program</th>
<th>Grants</th>
<th>Total Value</th>
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<tbody>
<tr>
<td>Medals of Excellence</td>
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<tr>
<td>Sphinx Venture Fund</td>
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<td>Entrepreneur Grants</td>
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A Sphinx Medal of Excellence is an award and $50,000 career grant bestowed upon three extraordinary Black and Latinx classical artists annually.

### 2022 Sphinx Venture Fund

More than 150 organizations, 2,000 students, 5,000 audience members, and hundreds of millions of music listeners will be impacted by these Sphinx-funded ventures.

**Composing Inclusion: A partnership between The Juilliard School, the New York Philharmonic, and American Composers Forum.**

Composing Inclusion will create new works by Black and Latinx composers with “flexible” orchestration—works that provide multiple performance options of varying difficulty levels—to enable both young and seasoned musicians to have a meaningful performance experience together.

**New York City Opera’s Duncan-Williams Competition**

Presented in partnership with Manhattan School of Music, the Duncan-Williams Competition is a voice competition for Black and Latinx artists. This fee-free competition will offer cash prizes, performance contracts, mentorship, and monetary application support.

**Nina Simone Piano Competition**

Art of the Piano is thrilled to hold its inaugural Competition, the first of its kind. Taking place in the summer of 2023, this bi-annual competition is specifically for talented young African American pianists. Anyone looking for an African American pianist of any age will not have to work hard to find them!

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2022 Sphinx Medals of Excellence

Michelle Cann Piano
Randall Goosby Violin
Karen Slack Soprano
25 Year Impact

Sphinx Organization is the Detroit-based, nationally focused social justice organization dedicated to transforming lives through the power of diversity in the arts. In 2022, Sphinx is celebrating its most significant milestone to date, its 25th anniversary!

Founded in 1997 by violinist Aaron P. Dworkin, and now led by President and Artistic Director Afa S. Dworkin, Sphinx is a movement that catalyzes change in the landscape of classical music, with $4.5M invested in artist grants and scholarships, a digital imprint of 60 million, and an alumni roster of more than 800 artists and leaders.

EDUCATION & ACCESS

- Making classical music and creative youth development accessible to historically excluded neighborhoods through education initiatives and community engagement
- Reaching students in Detroit and Flint communities through Sphinx Overture music and creative youth development programs
- Partnerings with top music conservatories via Sphinx Performance Academy to provide high-quality intensive training for emerging Black and Latinx classical musicians ages 11-17
- Serving 150,000 young people through tuition-free musical training and community engagement

ARTIST DEVELOPMENT

- The National Alliance for Audition Support (NAAS), serving early-career Black and Latinx artists in partnership with the New World Symphony and League of American Orchestras; 81 auditions or placements with orchestras across the country, awarding 400 grants and nearly $400,000 awarded to artists
- The only national competition empowering and nurturing young Black and Latinx soloists
- A growing applicant pool for Sphinx programs — up 60% last year alone — with demand for places in professional development programs extremely high, proving that the pipeline is robust
Sphinx’s 25th anniversary is an important milestone not only for recognizing the work of the past, but for shining a light on the present and the future; not just for celebrating 25 years of excellence and diversity in classical music, but for reaffirming our commitment to diversity, equity, and inclusion and to the programs through which Sphinx has become a true epicenter for artists and leaders in diversity.”

– Afa S. Dworkin

**PERFORMING ARTISTS**

- 4 performing and touring ensembles, including the nationally acclaimed Sphinx Virtuosi, EXIGENCE Vocal Ensemble, and Harlem and Catalyst Quartets

- The Sphinx Symphony Orchestra, the only professional ensemble with the singular mission of fostering diversity and artistic excellence, as well as developing new audiences

**ARTS LEADERSHIP**

- SphinxConnect, the largest and longest-standing global convening dedicated to diversity and inclusion in performing arts

- Sphinx LEAD, the only professional leadership program dedicated to diversity and empowering the C-suite arts leaders of tomorrow

- The largest awards program empowering Black and Latinx classical music artists

- The only field-wide grant program fostering innovation and diversity led by industry institutions and artists
Sphinx has created an abundance of opportunities that have catapulted my career as a performing artist, a business person, and a strong black woman. I’m honored to be a member of the Sphinx Familia and grateful for the transformative work supported by the Sphinx Organization. Happy 25th Anniversary!
1998

The **inaugural Sphinx Competition** for young Black and Latinx string players takes place with great acclaim and success in Ann Arbor, MI, at the Hill Auditorium. An internationally renowned panel of judges selects two winners, violinists Tai Murray and Christina Castelli, both of whom go on to have successful performance careers.

The **National Symphony Orchestra** and **Ann Arbor Symphony** become the first two orchestras to offer solo performance opportunities to the competition winners, marking the start of Sphinx’s **Soloist Initiatives** to advance excellence and diversity on stage for soloists.

1999

The **Sphinx Competition** expands to two separate age divisions to meet the high demand and abundance of talent: Juniors (under 18) and Seniors (18-26).

Mr. Dworkin realizes Sphinx needs to create a pipeline of Black and Latinx string musicians. To continue artist development and advancement after the competition, Sphinx launches partnerships with a dozen summer programs, offering scholarships to competition participants, and giving birth to the **Summer Education Program**. Among inaugural partners are Aspen Festival and School, Tanglewood, National Orchestral Institute, and National Repertory Orchestra. He also hires Sphinx’s first full-time staff member.

2000

The **Sphinx Symphony Orchestra**, a professional all-Black and Latinx orchestra, is assembled to perform in Detroit and Ann Arbor, MI, in partnership with the National Symposium for African-American Artists and Educators founded by Dr. Willis Patterson, Dean Emeritus of the University of Michigan’s School of Music, Theatre & Dance. Michael Morgan, the Music Director of the Oakland Symphony serves as the inaugural guest conductor. The SSO performs its own concert as well as at the Sphinx Competition Finals, alongside Sphinx Competition laureates. Members of the inaugural orchestra includes past and present members of the New York Philharmonic, Fort Worth Symphony, St. Louis Symphony, Boston Symphony, and beyond. Today, the SSO is the longest-standing symphony orchestra comprising professional Black and Latinx musicians from across the country.
2002
The Sphinx Symphony Orchestra commissions and premieres its first full-scale work by a living composer, Coleridge-Taylor Perkinson’s Symphony of the Sphinx, with words by poet Nikki Giovanni. Willis Patterson’s Ann Arbor-based Our Own Thing Chorale and Detroit’s Brazeal Dennard’s Chorale perform with the orchestra at the premiere, conducted by Dr. Leslie B. Dunner. Symphony of the Sphinx was to be the final full-scale work completed by Perkinson who died in 2004.

To date, Sphinx has commissioned 30+ new works and arrangements by Black and Latinx composers and has awarded the Sphinx Medal of Excellence to four composers: Gabriela Frank (2013), Damien Sneed (2014), Jessie Montgomery (2020), and Carlos Simon (2021).

2004
Sphinx expands into youth development programs, launching the Sphinx Preparatory Institute, an all-instrument preparatory program serving young people in Detroit, and the Sphinx Performance Academy at Walnut Hill School, a competitive national summer boot camp for young aspiring Black and Latinx artists. Both programs are met with high demand, resulting in further growth explorations.

2004 also marks the launch of the Sphinx College-Bound Program (originally part of the Music Assistance Fund held in partnership with the League of American Orchestras) as well as the Sphinx Instrument Fund. University of Michigan, The Juilliard School, Manhattan School of Music, and Cleveland Institute of Music become the inaugural partners.

The inaugural Sphinx Gala is held at Carnegie Hall featuring the Sphinx Chamber Orchestra, later to be renamed Sphinx Virtuosi. Anthony Elliott and Kay George Roberts serve as guest conductors.

2006
Sphinx founds the Harlem Quartet with a mission to advance diversity in chamber music and to engage young and new audiences through the discovery and presentation of varied repertoire including works by composers of color.

Following the successes of Sphinx Preparatory Institute, Sphinx lays the foundation for Sphinx Overture program, with the aim of growing the number of students reached and served at an earlier point of development. Overture establishes itself as the main tuition-free beginning instrumental program in Detroit, MI, continuing to serve the community to this day.

2007
In honor of its 10th anniversary, Sphinx commissions Delights and Dances by composer Michael Abels with the premiere held at Orchestra Hall in Detroit, MI, featuring the Sphinx Symphony Orchestra and alumni.

2008
The Sphinx Virtuosi embarks on its inaugural national tour of 10 cities, including Detroit, Chicago, Cincinnati, Miami, and Nashville, culminating at Carnegie Hall. The tour reaches 10,000 people and garners laudatory reviews.
2009
The Sphinx Soloist Program grows to 20 orchestral partners.

2010
Sphinx Performance Academy expands its reach to two chapters: Roosevelt University and Oberlin Conservatory.

The Catalyst Quartet is founded, formed of principal players of the Sphinx Virtuosi, and serving as the latter’s featured quartet.

2012
SphinxCon (now SphinxConnect) an annual national conference focused on diversity, equity, and inclusion in the performing arts, is held in Detroit, MI, in conjunction with the Sphinx Competition.

The inaugural Sphinx Medals of Excellence are presented. The Sphinx Medal of Excellence is the highest honor bestowed by the Sphinx Organization, recognizing extraordinary classical Black and Latinx musicians. Along with a $50,000 career grant, Sphinx annually awards the Medals of Excellence to three artists who, early in their careers, demonstrate artistic excellence, outstanding work ethic, a spirit of determination, and an ongoing commitment to leadership and their communities.

Sphinx Global Scholars launches with artists traveling across the globe to serve as cultural ambassadors by teaching, learning, and performing abroad. Residencies have included the United Kingdom, Netherlands, Belgium, Venezuela, Colombia, South Africa, Turkey, and Azerbaijan.

2013
The Sphinx Symphony Orchestra and Sphinx Virtuosi serve as resident ensembles for Napa Valley’s Festival del Sole, appearing in numerous performances and collaborations with Joshua Bell, Pinchas Zukerman, Alondra de la Parra, and Dmitry Sitkovetsky.
2014
The Sphinx MPower Artist Grants program is launched, awarding an average of $100,000 in competitive scholarships designed to empower alumni of the Sphinx Competition, Sphinx Symphony Orchestra, Sphinx Virtuosi, Sphinx Performance Academy, Sphinx Medals of Excellence, Sphinx LEAD, and EXIGENCE to achieve their career objectives in classical music.

Jessie Montgomery, Sphinx Virtuosi Composer-in-Residence, is commissioned by Sphinx to write Banner, scored for string quartet and string ensemble, as a tribute to The Star-Spangled Banner on its 200th anniversary. The work garners rave reviews, including from The New York Times, and continues to be programmed today.

2015
Sphinx Founder, Aaron P. Dworkin, transitions from his role as President of the Sphinx Organization to lead the University of Michigan’s School of Music, Theatre & Dance as its first Black Dean. Afa S. Dworkin—who started as an intern, was hired in 1998 as Sphinx’s first employee, and went on to become Artistic and Executive Director—is elected by the Board of Directors as its second President while also retaining her Artistic Director role.

2016
Sphinx receives a National Arts and Humanities Youth Program Award granting a historic opportunity to feature its young artists, The Perfect Fourth Quartet, at The White House, in a performance for then first lady Michelle Obama and distinguished dignitaries and guests, receiving a standing ovation.

2017
SphinxCon is reimagined as SphinxConnect, the epicenter for artists and leaders in diversity. This annual gathering draws an unprecedented number of participants, almost tripling its initial reach with the edition of SphinxConnect in 2021 welcoming over 2,000 participants, establishing it as the largest and longest-standing convening dedicated to equity, diversity, and inclusion in the performing arts.

Joel Thompson’s powerful and acclaimed The Seven Last Words of the Unarmed, written to honor seven Black men killed by police or authority figures, is premiered during the Sphinx Competition by the Sphinx Symphony Orchestra and University of Michigan Men’s Glee Club, led by Dr. Eugene Rogers.

The Sphinx Performance Academy expands its reach to three chapters, including the Cleveland Institute of Music, The Juilliard School, and Curtis Institute of Music, annually welcoming nearly 100 students.

This year also marks the inaugural Overture summer camp in Detroit and Flint, MI.
2018
Sphinx launches the National Alliance for Audition Support seeded by the Andrew W Mellon Foundation in partnership with the New World Symphony and League of American Orchestras. NAAS is an unprecedented national program with the mission to increase diversity in American orchestras by offering Black and Latinx musicians a customized combination of mentoring, audition preparation, financial support, and audition previews.

Sphinx expands its work to support emerging Black and Latinx entrepreneurs through its Sphinx Tank program.

Sphinx launches its first professional vocal ensemble, EXIGENCE, under the direction of its Founding Director, Dr. Eugene Rogers.

2019
Sphinx launches an administrative leadership program, Sphinx LEAD (Leaders in Excellence, Arts & Diversity). This is a two-year full-scholarship leadership program designed to evolve the industry landscape by empowering the next generation of executive leaders. Ten arts leaders of color are selected annually to participate in a curriculum including mentorship, networking, and leadership retreats at top institutions nationwide. The program is seeded by the Knight Foundation. The program becomes a centerpiece initiative, meeting with early acclaim and successful advancement and placement for emerging Black and Latinx administrative leaders.

2020
Sphinx launches the Sphinx Venture Fund (SVF), pledging to invest $1.5 million to transform the future of cultural diversity, equity, and inclusion (DEI) in the arts through competitive grants. SVF aims to catalyze initiatives designed to solve a challenge or an issue related to DEI in the sphere of the performing arts, with an emphasis on classical music.

In response to the COVID-19 pandemic, Sphinx launches its first digital tour for both the Sphinx Virtuosi and EXIGENCE, holds its first virtual gala (and most successful to date) and transitions all educational programs to the digital space.

2021
Sphinx holds its inaugural national orchestral excerpt competition, under the umbrella of Sphinx Orchestral Partnership Auditions (SOPA).

The number of orchestral partners surpasses 100, awarding $17K in prizes annually and securing 75 professional performance opportunities for emerging Black and Latinx orchestral musicians.

Sphinx’s digital audience reach exceeds 66 million, as a result of its innovative virtual programming amidst the global pandemic. SphinxConnect holds its first virtual edition, garnering the largest participant base across the globe, while the Sphinx Competition sees a spike in demand and applicant pool during its virtual formal edition.

2022
Sphinx Organization celebrates its 25th anniversary!
Over the course of 25 years, Sphinx has evolved its programming to support artists and leaders at every stage:
Sphinx: A Look Ahead

As Sphinx reflects on 25 years of transforming lives through the power of diversity in the arts, we also look ahead to our mission, our work, and our evolving leadership role in advancing DEI in the classical music field. As such our strategic focus for the future is Sphinx's areas of DEI impact, in **Service to the Field, Service to Art Form, & Service to the Community**.

**SERVICE TO THE FIELD**

Sphinx works with partners across the country and around the globe to advance Diversity, Equity, & Inclusion in the field. Through Arts Leadership & Artist Development programming, Sphinx provides connections to a robust network of Black & Latinx artists & arts leaders, culturally diverse & resonant programming, and DEI best practices to support DEI among the artists on stage and the administrative leadership working within the organizations and institutions. Over the next 5 years Sphinx will work directly with **20+ orchestra partners** to support and build DEI capacity within their organization and will support **100+ orchestra partners** with DEI guidance and resources.

**SERVICE TO THE ART FORM**

Sphinx works to advance DEI within the classical music art form by having launched four successful touring ensembles, comprised of Black & Latinx artists, underrepresented on classical music stages. In addition, Sphinx actively commissions new works by Black & Latinx composers in order to increase diversity and cultural representation within the classical music canon. Sphinx has commissioned over **30 works** in the past 25 years and plans to commission **10+ new works** in the next 5 years.

**SERVICE TO THE COMMUNITY**

Sphinx’s greatest resource and area of impact is the network of **Black & Latinx artists/arts leaders** who carry forward Sphinx’s mission, transforming lives and advancing diversity, equity, & inclusion in classical music. Sphinx artists and alumni perform on the stage of Carnegie Hall, start successful social impact ventures, and lead top performing arts organizations/institutions. We look to continue to support and grow this network **to over 1,000** and invest over **$2.5M** in this community of artists, students, arts leaders, and alumni through grantmaking over the next 5 years.
FINANCIAL HEALTH & SUSTAINABILITY

2021 Income
$7,271,848

2021 Expenses
$4,401,152

TOTAL NET ASSETS: $23,373,795
TOTAL NET ASSETS & LIABILITIES: $23,511,690

INVESTMENT & PARTNERSHIPS: SUPPORTING SPHINX’S FUTURE

$7M secured in multi-year grants to fund Sphinx programming through 2031
STAFF & BOARDS

Sphinx Organization Staff

President & Artistic Director .................................................. Afa S. Dworkin
Chief of Artist Engagement ................................................... Andre Dowell
Senior Director of Leadership ............................................... Abigayl Venman
Director of Education ............................................................ Ana Abrantes
Manager of Ensemble Advancement and Artist Engagement...... Bill Neri
Manager of Leadership Programs ........................................... Yasmeen Richards
Director of Design & Administration ..................................... Julie Renfro
Director of Patron Relations ............................................... Elizabeth Lanni
Manager of Community & Patron Engagement ...................... Gabriela Alvarado
Senior Director of Institutional Partnerships ......................... Stephanee Strasburg
Director of Corporate Partnerships ........................................ Lauren McNeary

Program Faculty & Staff

2021-2022 OVERTURE

Detroit Faculty
Maria Pia Bucco
Leslie DeShazor
Romona Merritt
Ashley Nelson
Yuri Popowycz
Meg Rohrer

Flint Faculty
Joseph Gray
Madison Hilborn
Wendy Kao
Jessica Lipon
Christian Sands

2021 SPHINX PERFORMANCE ACADEMY

Curtis Institute of Music Faculty
Karla Donehew Perez, violin
Abi Fayette, violin
Joel Link, violin
Bryan Lee, violin
Melissa White, violin
Paul Laraia, viola
Milena Pajaroy-Van de Stadt, viola
Karlos Rodriguez, cello
Camden Shaw, cello
Gabriel Cabezas, cello

Juilliard Faculty
Karla Donehew Perez, violin
Abi Fayette, violin
Suliman Tekalli, violin
Sami Merdian, violin
Paul Laraia, viola
Dana Kelley, viola
Karlos Rodriguez, cello
Thomas Mesa, cello
Patricia Weitzel, double bass

Cleveland Institute of Music Faculty
Karla Donehew Perez, violin
Abi Fayette, violin
Jannina Norpoth, violin
Alex Gonzalez, violin
Paul Laraia, viola
Jennifer Arnold, viola
Karlos Rodriguez, cello
Mary Ann Ramos, cello

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Linton Robinson, Community Advisor
Maeve Lemus, Community Advisor

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Sebastian Ruth
Weston Sprott
George Taylor
Albert Webster
Damian Woetzel
Jeffrey Zeigler
THANK YOU TO OUR SUPPORTERS, PARTNERS & COLLABORATORS

Fiscal Year 2021
January 1, 2021 – December 31, 2021

$1,000,000+

Robert F. Smith
MacKenzie Scott

Endowment

Lillian & Don Bauder
The Bauder Commissioning Fund
The Bauder Conducting Fellowship
The Bauder Fellow Program

$100,000 - $999,999 ◆ Guarantor

DTE Foundation
Bank of America
JPMorgan Chase & Co.
M&MFisher
NBA Foundation

$50,000 - $99,999 ◆ Chairman’s Council

Anonymous
James Dingus Jr.
Margaret V.B. Wurtele

$25,000 - $49,999 ◆ President’s Circle

The Sander & Norma K. Buchman Fund
William H. Carson, M.D.
Clarence E. Heller Charitable Foundation
James B. & Ann V. Nicholson

$15,000 - $24,999 ◆ Catalyst

Cheswatyr Foundation, in honor of Cece Wasserman
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Burton A. Zipser and Sandra D. Zipser Foundation
$10,000 - $14,999 ◆ Advocate

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The Frank and Lydia Bergen Foundation
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Howard & Sarah D. Solomon Foundation
The Stone Foundation of Michigan
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$2,500 - $4,999 ◆ Patron

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