

## AD2005 Program Outline

At this stage in my singing career, I need to make the transition from apprentice artist to master performer. This transition will be costly and I am asking if you can assist me financially during this transition period.

I have developed a nine-month program, which I'm calling "Andrew's Destiny" or "AD2005", to make the transition, which at full cost would require approximately \$32,000 over and above what I can put toward the effort (the program runs until year end).

I realize that \$32,000 is a significant sum to request, but I believe it is an artistic investment in someone who is dedicated and determined to have a career. The National Endowment for the Arts and state arts councils do not support individuals in this way, and I must therefore call on support from other sources. Because I am a sponsored artist with "The Field", a non-profit artist support organization, my supporters can make tax-deductible donations that are also eligible for matching gifts programs.

Let me outline for you how any funds raised will be applied:

• Training to refine and polish skills and expand repertoire (voice training with Gary Kendall—see bio on back panel—; repertoire coaching with coaches in Tuscon and New York; and audition and rehearsal pianists)	\$15,030
• Travel and lodging expenses (one RT airfare/month in first three months and two in each successive month using the least expensive advance purchase when possible; I will lodge with friends and associates whenever I am able)	\$15,025
• Wardrobe (one new audition suit and two "business casual" rehearsal outfits that will present a professional image)	\$ 2,000
• Publicity (including a new promotional CD, new headshot photos, a website, a professional quality video, postage and various other marketing materials)	\$ 5,985
<b>TOTAL</b>	<b>\$38,040</b>

A monthly expense projection is available on request. Please email [andrewranson@yahoo.com](mailto:andrewranson@yahoo.com).

### GARY KENDALL

#### Voice Teacher—Biography

In addition to his achievements as a leading bass-baritone on the opera stages of both Europe and the US, Gary Kendall is also an accomplished concert artist and the winner of a number of prestigious competitions.

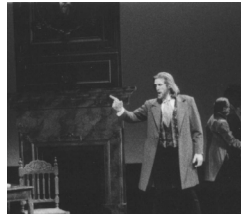
Mr. Kendall completed Doctoral studies at Indiana University in 1972, holds a Diploma in Opera from the Curtis Institute and studied privately in New York and Vienna.

He was a member of the voice faculty at Manhattan School of Music in New York and appeared in some 25 faculty concerts while professor of voice at University of Cincinnati's College Conservatory of Music. During summers he has taught at the Brevard Music Festival and The Santa Fe Opera, and was a performing member of the Aspen Music School voice faculty for five years.

Gary Kendall currently maintains a private voice studio in New York City, enjoys writing and, in his spare time, is working on a comic-serious book on the subject of singing ailments.



*Les Contes d'Hoffmann,*  
2001



*Don Pasquale,* 2000

## AD2005 CAMPAIGN

### ANDREW RANSON

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Stillwater, OK 74074  
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# What is Andrew's Destiny?

I am the son of an opera singer who walked away from her dream. My mother died of cancer when I was 12, but left me with the legacy of a voice and a seed of passion for opera. It began as a question: "What did my mom love about opera?" It has evolved into a quest.

At first I denied my artistic path. I graduated *magna cum laude* from Dartmouth College with a degree in Chinese Language and Culture. When I was not in China studying or working, I sang in collegiate and community choruses, but thought that for me, music belonged in the "extracurricular" realm. The first shift occurred when I attended a performance of Mozart's *Magic Flute* at New York City Opera. As I sat listening to the tenor, an irrational thought occurred to me: "I need to be doing that!"

It wasn't until several years later, after becoming an associate consultant with The Boston Consulting Group (BCG) in Hong Kong and had begun to enjoy good professional success, that I realized I could no longer deny my artistic soul. I returned to the US to begin serious vocal study.

BCG gave me a part time job in the back office of their New York operation, and I spent the rest of my time in voice lessons, repertoire coaching, language lessons, and other singing related activities. After a year, I auditioned for music schools. I was accepted at both the Manhattan and Mannes schools of music, but decided that it was more practical to train privately while I continued to work part time to pay the bills.

During the next three years, I learned and performed my first operatic roles and worked as a church choir singer. In 1998, I left BCG to study in Italy for a month. To pay for the trip, I raised roughly \$7,000, primarily from members of a very supportive church community.

When I returned to the US, I began working as a freelance management consultant while I continued to train and sing roles in small, semi-

## What is Andrew's Destiny? (continued)

professional opera companies. At that time, I also began to do more solo oratorio and professional chorus work in the New York and New England regions. I had the good fortune to work with some very fine groups that included Voices of Ascension, Emmanuel Music, and the Waverly Consort, with whom I spent two satisfying seasons.

As an opera singer, a turning point came when I was chosen to be a Young Artist with the Pine Mountain Music Festival in Michigan. Those six weeks proved pivotal. I began working in a thoroughly professional opera environment. I learned a great deal and began to prove myself as an artist. Next came an engagement with the Opera Colorado Education and Outreach program, the highlight of which was singing the lead tenor, Count Almaviva, in a fully staged, costumed and orchestrated production of *Il Barbiere di Siviglia* for an audience of 2700 screaming teenagers!

More recently, I was in residence in with the San Diego Opera Ensemble as the John and Audrey Morava Young Artist. I sang Tamino and Don Ramiro in touring school productions of Mozart's *Magic Flute* and Rossini's *Cinderella*, and made my San Diego Opera main stage debut as Il Capitano in Verdi's *Simon Boccanegra*. This summer, I sang Nanki-Poo in Light Opera Oklahoma's production of *The Mikado*, and Nelson Deadly in *Too Many Sopranos*. Now it's time to return to the audition trail.

My mother planted a seed when I was young, and I suspect I inherited from her the talent with which I am blessed. It has now been ten years since I turned to embrace my artistic soul. With dedication and determination, I've nurtured that small seed. It has matured and is now ready to bloom.

All contributions made to "The Field" and earmarked for "Andrew Ranson" are **tax-deductible** to the extent allowed by law, and are also **eligible for matching gifts**. I pay a small annual membership fee to The Field; they in turn pass on 100% of the funds donated by check and 97% of the funds donated at [www.thefield.org/ctaa.htm](http://www.thefield.org/ctaa.htm). Gifts of \$500 or more will receive a \$25 thank you CD/T-shirt from me. If your organization has a matching gifts program, please return your completed matching gifts form to Andrew Ranson, 1920 E. 4<sup>th</sup> Ave., Stillwater, OK 74074, and THANK YOU!!!

If you have questions, please call 203.912.0480 or email [andrewranson@yahoo.com](mailto:andrewranson@yahoo.com) and I will do my best to answer them.

## Order Form

### I Support Andrew's Destiny!

\$1,000	<input type="checkbox"/>
\$ 500	<input type="checkbox"/>
\$ 250	<input type="checkbox"/>
\$ 100	<input type="checkbox"/>
\$ 50	<input type="checkbox"/>
\$ _____ Other Amount	<input type="checkbox"/>

My Check is enclosed (Please make checks payable to "The Field" and write "Andrew Ranson" in the memo of the check. Return your check with this form to 1920 East Fourth Avenue, Stillwater, OK 74074 or use the enclosed envelope.)

If you prefer to donate using your credit card, go to [www.thefield.org/ctaa.htm](http://www.thefield.org/ctaa.htm), enter "Andrew Ranson" in the Artist's Name Field, the amount of your gift, and click "Contribute".

My contribution is \$500 or more, and I **do not** wish to receive a CD & T-Shirt as a "Thank You" gift (a \$25 value).

Name \_\_\_\_\_

Address \_\_\_\_\_

Email \_\_\_\_\_

Phone \_\_\_\_\_

I do not wish to receive monthly AD2005 email notices of Andrew's progress.

The Field is a not-for-profit, tax-exempt, 501(c)(3) organization serving the New York City performing arts community. Contributions made to The Field and earmarked for "Andrew Ranson" are tax deductible to the extent allowed by law. For more information about The Field contact: The Field, 161 6<sup>th</sup> Avenue, New York, NY 10013, (212)691-6969, fax: (212)255-2053, [www.thefield.org](http://www.thefield.org), e-mail: [info@thefield.org](mailto:info@thefield.org). A copy of The Field's latest annual report may be obtained, upon request, from The Field or from the Office of the Attorney General, Charities Bureau, 120 Broadway, New York, NY 10271.

**Tax-deductible if made payable to:**  
**THE FIELD**  
**Sponsored Artist: ANDREW RANSON**

**By Mail:**  
1920 East Fourth Avenue  
Stillwater, OK 74074

**By Credit Card:**  
[www.thefield.org/ctaa.htm](http://www.thefield.org/ctaa.htm)  
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Contribute.