

Cindy Sadler

Mezzo-soprano

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REVIEWS

Die Fledermaus

"The third female role — actually a male role sung by a mezzo soprano (or pants role, as it's often called) — is the filthy rich (though eternally bored) Russian aristocrat, Prince Orlofsky, played here in masterful fashion by Cindy Sadler.

Sadler's husky speaking voice, which could easily pass off as that of a man, was couched in a thick and convincing Russian accent strong enough to land the actor a spot in the cast of the James Bond thriller, *From Russia With Love*. Sadler's character was commanding and authoritative, drawing the eyes of all guests at the opulent ball in the tuneful drinking song *Chacun à son goût*, where the prince invites his guests to indulge their every pleasure.

Sadler's best singing of the evening came with the magnificent Champagne Chorus, a toast she delivered with great energy and drive ... Sadler delivered a most enjoyable musical and comedic effort."

David Abrams, *CNY Cafe Momus*

"The excellent cast was the strongest component of this production, and I haven't a single complaint about any of the singing... CINDY SADLER was an impressive Orlofsky, deftly handling the vocal challenges and also enjoying the comedy. Usually Orlofsky is sung by a lyric mezzo, but Ms. Sadler lists quite a few dramatic mezzo roles in her bio, so she deserves kudos for negotiating the high tessitura of the role. I hope to see and hear more of her."

Taminophile.com

"The performance was effervescent, with the cast spinning magic as they sang Strauss's intricate vocal lines ...mezzo-soprano Cindy Sadler finds comfortable ground for her portrayal of Orlofsky, a trouser role that calls for balance between over dramatization and playing it straight."

Linda Loomis, *Syracuse Post-Standard*

Trouble in Tahiti/The Italian Lesson

"Sadler and Mungo both acted effectively to convey the sadness and emptiness stemming from the difficulties of sustaining a relationship in a materialistic world.

Sadler's big moments came in her garden-dream song and when her character recalls the 'awful' movie 'Trouble in Tahiti' in the 'What a movie!' scene. Mungo was best in his prideful 'There's a law' solo arias. Their ensemble singing was outstanding, too...

Sadler was a one-woman show to open the double-bill presentation with *The Italian Lesson*... As in *Tahiti*, Sadler acted the part well, portraying a woman enjoying life as best she can by valuing mundane tasks and finding strength in daily ritual."

David Hendricks, *San Antonio Express-News*

The Pirates of Penzance

"Other key performances came from Daniel Okulitch as the Pirate King, Cindy Sadler as the nanny-turned-pirate-wench, and Kevin Burdette as the Sergeant of Police, all of whom combined rich singing and broad physical comedy."

James McQuillen, *Oregon Live*

"As Ruth, the pirate wench, Cindy Sadler used her comic prowess to swab the decks and make her case for marrying Frederic."

James Bash, *Northwest Reverb* blog

Gianni Schicchi (As Stage Director)

"Opera Idaho is tapping into some of Boise's best technical designers and reaching out to new directors. The result is an appealing and cohesive connection between these very different pieces ... Gianni Schicchi is a hysterical romp ... Originally set in 12th century Florence, it was updated to 1960s Boise by director Cindy Sadler. It offered a mix of dynamic voices and clever pop culture references ... it was a hoot."

Idaho Statesman

Peter Grimes

The rest of the cast was strong, from David Kravitz's warm, understanding Balstrode ... to Cindy Sadler's fidgety Mrs. Sedley...

Donald Rosenburg, The *Chautauquan Daily*

Cindy Sadler was a hoot as the town busybody, set to stick her nose into everyone's business.

Philip Plyer, The *Jamestown Post-Journal*

Faust

Cindy Sadler is riotously funny as the man-hungry Marthe ...

Jeff Davis, Broadwayworld.com

The brightest things on stage were perhaps the best collection of soloists I have seen from ALO...Cindy Sadler as Marthe made Act 2 a very funny and entertaining segment of the evening.

Pat J. Dixon, Austin Post

The crowd was very grateful for a comic interlude between the devil and the bawdy Marthe (Austin's Cindy Sadler), with excellent timing and a fabulously drawn-out wink to the audience by Offenbach.

Luke Quinton, Austin360.com

The Most Happy Fella

Cindy Sadler was quite good in the thankless role of Marie.

James D. Watts, Jr., *Tulsa World*

Vanessa

It is rare when a performance has only rock solid lead performances. The Old Baroness is a small role vocally yet she has a lot of stage time in which her temperament remains one of quiet disgust. Yet **Cindy Sadler is such a fine actress that there are moments when this mean old woman becomes almost vulnerable. Sadler's rich low mezzo is penetrating** and her contribution to the quintet is especially pronounced.

Jeff Haller, www.ConcertoNet.com

Of course, such a score must also rely on strong voices and acting skills, both present in abundance in this production... The principal singers in this production are **superb, especially Cindy Sadler** as the old Baroness ...

Richard Storm, Sarasota *Herald-Tribune*

Sadler's Old Baroness is the unyielding, unforgiving, stiff-necked Victorian creature Menotti envisioned, but **her rich, warm mezzo belies a woman inhabited by frustration**... Relieving this stony silence, Barber's music gives us the warmth that inspires hope. His soaring, meltingly beautiful melodies sit atop newer harmonies, giving life to a musical language that raises opera's emotional ceiling. None of this would be possible without the **commanding vocal and dramatic performances** of Thomson, Babcock, Sadler, Piper and Potter.

June Le Bell, Longboat *Observer*

The Old Baroness is largely a silent sentinel but **Cindy Sadler brought a moral authority and aged gravitas** to her utterances.

Lawrence A. Johnson, *South Florida Classical Review*

Cindy Sadler as The Old Baroness presents a harsh persona, unhappy with the goings on around her. She brings a **gravitas** to the proceedings, **absolutely appropriate to the emotional climate** of the household.

William S. Oser, TalkinBroadway.com

The Rake's Progress

The mezzo-soprano Cindy Sadler was wonderful as Baba the Turk, an exotic bearded lady, a celebrity in London and beyond. With her flowing robes, deep voice and distinctive diction, **Ms. Sadler made every phrase count.**

Anthony Tommasini, *The New York Times*

The **charismatic mezzo Cindy Sadler delivered top-notch comic sparks as Baba**, in her prattling aria over breakfast, and then in her dishware-smashing rage (the plates dutifully handed to her by her bored husband). However, **she was also unexpectedly moving** in her scene with Anne, emerging as surprisingly big-hearted when Baba encourages Anne in her continued pursuit of Tom.

Joshua Rosenblum, *Opera News*

Still, one performer stood out above the others. That the bearded lady would steal the show may seem a given, but as Baba the Turk, mezzo-soprano Cindy Sadler **surpassed expectations**. With **effortless command of the stage — and her voice** — both her florid music and her arsenal of animated facial expressions were pitch perfect.

Ronni Reich, *New Jersey Star-Ledger*

As Baba the Turk, Cindy Sadler **almost made you forget she was a bearded lady**, so much did she project matronly warmth behind extravagant egotism. **You loved her from her first note** - along with the rest of the opera.

David Patrick Stearns, *Philadelphia Inquirer*

But then the composer undercuts the heroine's prima position by creating the totally over-the-top role of Baba the Turk, the histrionic bearded lady Tom eventually marries. **Cindy Sadler took this role to the bank, to several financial institutions, and then to various jewelers.**

Michael Redmond, *The Princeton Packet*

Romeo et Juliette

Cindy Sadler made a **terrific and touching** Gertrude with a **powerful voice**.

Jeff Haller, www.ConcertoNet.com

Fine supporting came from American mezzo Cindy Sadler in a minor role as Gertrude, the nurse; she has a **rich and distinctive voice**, and **she was charming** in a bit of good stage business involving a gang of Capulet roughs and a sword.

Greg Stepanich, *Palm Beach Arts Paper*

The rest of the principals bring the expected strong vocal talent but also unexpected acting skill: ... mezzo Cindy Sadler as the comical nurse ...

Bill Hirschman, *Sun-Sentinel*

The **indispensable** mezzo Cindy Sadler was in her usual excellent form as Juliette's nurse, Gertrude.

Mike Greenberg, www.incidentlight.com

Gianni Schicchi

Cindy Sadler as Zita not only gave us her excellent singing voice but also turned in a comic acting performance worthy of the best of Max Sennett.

Toby Grace, *Out in Jersey Magazine*

The Marriage of Figaro

Dr. Bartolo (Paul Corona) and Marcellina (Cindy Sadler) are priceless as the conniving pair bent on getting Figaro. The farcical revelation is a highlight... All are strong in voice and show that Kentucky Opera does not scrimp on getting the best available talent in opera today.

J. Barrett Cooper, *Arts-Louisville.com*

La Fille du Regiment

Cindy Sadler, mezzo, showed an **impressive range and warm quality** as Marie's aunt.

Dana Oland, *Idaho Statesman*

The Mikado

The contained and dramatic voices of all the leads were perfectly suited to this genre, making the 19th Century Victorian characters still comic and compelling. In particular, **mezzo-soprano Cindy Sadler forged the perfect marriage of acting and vocal expression to vitalize Katisha**. Her true mezzo-soprano voice was absolutely present on the Act I finale, when she vowed vengeance against Nanki-Poo. And, at that point in every good comedy when the stereotype falls away and the character has a deep, sincere moment, **Sadler beautifully conveyed Katisha's despair on the second act aria, "Alone and Still Alive."**

James O. Welsh, *Syracuse Post-Standard*

Suor Angelica

Puccini's opera revved to life, however, with the arrival to the convent of the wealthy nun's wicked aunt, the Princess, sung by mezzo Cindy Sadler, who **commanded the stage throughout her brief appearance**.

David Hendricks, *San Antonio Express-News*

Mezzo-soprano Cindy Sadler was a **wonderfully imperious Princess**, capable of **startlingly resonant, organ-like low notes**.

Mike Greenberg, www.incidentlight.com

The Marriage of Figaro

David Ward's expert Bartolo and **Cindy Sadler's amusingly overripe Marcellina emerged the most engaging people in the opera**.

Mark David Ketterson, *Opera News*

Equally riotous as Bartolo's housekeeper/mistress Marcellina ... was the saucy mezzo Cindy Sadler ...

Bruce Carr, *The Des Moines Register*

Susannah

... members of the James M. Collier apprentice program fielded an effective cadre of Elders and Biddies, **led by Sadler's superbly bitchy Mrs. McLean ...**

Mark David Ketterson, *Opera News*

And there isn't a single weak link among the supporting cast, with Benjamin Bongers as Susannah's alcoholic brother, Okoboji native Travis Richter as her only friend, and **mezzo-soprano Cindy Sadler as the church ladies' ringleader, who has all the warm Southern charm of a prison guard**.

Michael Morain, *The Des Moines Register*

The Mikado

"Cindy Sadler commanded the role of the revengeful, 'sufficiently decayed' daughter-in-law elect Katisha."

Debra A. Moroff, *South Florida Sun-Sentinel*

Das Rheingold

Cindy Sadler's Erda was strongly intoned.

Charles H. Parsons, *Opera News*

The Adventures of Pinocchio

Supplementing the primary roles are a wealth of delightfully whimsical secondary characters, including scene stealing turns from ... Cindy Sadler as the Snail.

Brad Richason, *Twin Cities Performance Art Examiner*

Bottone invigorates each scene she is in with passion and whimsy. Equally charming is Cindy Sadler as the Snail.

Rebecca Mitchell, *The Twin Cities Daily Planet*

Cavalleria rusticana

The rest of the cast was vocally excellent as well ... mezzo Cindy Sadler brought a nice character arc to her Mama Lucia while singing in a rich, full tone.

Jennifer Roof-Laster, *San Antonio Express*

The Rake's Progress

"Cindy Sadler was an absolute scream as Baba the Turk, smashing china hysterically as her sledgehammer mezzo coruscated through the florid writing of 'Wretched Me'."

Mark Thomas Ketterson, *Opera News*

"Texas mezzo-soprano Cindy Sadler seems to have been born to sing the ridiculous but ever so human Baba the Turk."

Robert C. Fuller, *Des Moines Register*

Il tritico

"Mezzo Cindy Sadler just about stole the show as *Schicchi's* dragon lady Zita. Her comical turn as Frugola in *Tabarro* also added relief to the gloom."

Theodore P. Mahne, *The New Orleans Times-Picayune*

"*Gianni Schicchi* ... is an affair rising and falling on the power of the ensemble effort, although mezzo Cindy Sadler (Zita) ... grabbed extra portions of the limelight."

Josef Woodard, *Opera Now*

"The audience was in awe and busting at the seams with ... *Gianni Schicchi*. The comedy meant the return of the stars including the very charming Cindy Sadler ..."

Felipa Solis, *The El Paso Times*

The Crucible

"Tituba's soulful Act IV spiritual, ravishingly sung by Cindy Sadler, was a poignant reminder of the private price exacted by public fury."

Wayman Chin, *Opera News*

"Cindy Sadler gave an imposingly sung and vividly acted performance as the slave from Barbados."

Richard Dyer, *Boston Globe*

"Opening Act IV, Tituba's song was striking... As Tituba, the Caribbean maidservant, Cindy Sadler was a real find. She had a deep, smoky contralto, with an exotic color that perfectly suited the music. This is a great Azucena in the making!"

Ed Tapper, *Boston Bay Windows*

"Kudos to Cindy Sadler. She gave an outstanding performance as Tituba. "

Paul Joseph Walkowski, *OperaOnline*

Falstaff

"Of the Fab Four --- the quartet of ladies who constantly outwit their men --- contralto Cindy Sadler, as Dame Quickly the go-between, was always a thrill for her rich, satiny voice and effusive comic gestures that explained more than the English supertitles could."

Sharon McDaniel, Palm Beach Post

"As Dame Quickly, Cindy Sadler provided another highlight. Her rich mezzo was coupled with her obvious delight in tackling this meaty character role. Reminding one at times of Tenniel's illustrations of the Duchess from Alice in Wonderland, Sadler unquestionably owned this part ..."

Alan Becker, South Florida Sun-Sentinel

"Cindy Sadler's Mistress Quickly was a riot. She sang with gusto in rich mellifluous mezzo tones so easy on the ear. Her scenes with Sir John, as she tempts him into the web that brings about his demise, were no less than brilliant; such two-faced mockery! "

Rex Alan Hearn, PGA C.A.N.

"Cindy Sadler threw her weight into the role of Dame Quickly and showed that for once the troupe had a prime buffo mezzo on hand."

Paul Hertelendy, artssf.com

"Cindy Sadler's bustling Mistress Quickly is sheer delight. "

Patrick Sinozich, Gay Chicago Magazine

MacBeth

The witches, with their off-kilter movement and wild costumes, are entrancing (particularly when joined by ... Cindy Sadler as Hecate).

Avimaam Siam, The Austin Chronicle

Elektra

" Of the maids who appear at the beginning of the opera, soprano Desirée Wattlelet and mezzo Cindy Sadler were the most outstanding ... Sadler because of her honeyed low notes. "

Maria Nockin, Opera Japonica

Der Ring des Nibelungen

"The Erda of Cindy Sadler was nearly perfect."

Opernwelt

"Cindy Sadler knocked 'em dead with Erda's last-minute, nearly deus-ex-machina appearance."

Kenneth LaFave, Opera News

"Cindy Sadler displayed an opulent mezzo as the somnolent Erda."

Dorothy Stowe, Deseret News

"For two 'Ring' seasons in Flagstaff, Sadler has been a vocal and dramatic mainstay of Arizona Opera. The mezzo appears in all four of the Ring dramas ... she brings to each a magnificent mezzo voice that is big, well-controlled, and always, always, unbelievably rich throughout its range. Her Erda ... was an all-around masterpiece of operatic declamation."

Paul Sweitzer, Arizona Sun

"The great scene with Erda in Act III of *Siegfried* ... is always thrilling theater, and with (Edward) Crafts ... and contralto Cindy Sadler, a rich-voiced, pungent Earth Goddess, true frisson was achieved."

JA Van Sant, American Record Guide

Cold Sassy Tree

"She performed an important role in the opera remarkably well, creating a vivid characterization musically as well as dramatically that was very much the equal of her formidable predecessor in the role. Hers is an excellent natural voice, ample in sound and wide-ranging, and quite secure technically. In addition, she is an excellent actress and a genuine presence onstage."

Carlisle Floyd, composer, Cold Sassy Tree

"As the leading church lady, Cindy Sadler made an eye-rolling comic foil."

Michael Barnes, Austin American-Statesman

L'italiana in Algeri

"Cindy Sadler was comically maternal in manner and tone as Elvira's confidante, Zulma."

Scott Cantrell, Dallas Morning News

"Zulma was portrayed with determination and plush voice by mezzo-soprano Cindy Sadler."

Erik Eriksson, Green Bay News-Chronicle

"Cindy Sadler, in her role as Zulma, Elvira's personal slave, displayed a dark and effective voice and handled herself well onstage. "

Terence O'Grady, Green Bay Press-Gazette

South Pacific

"..first-rate singing ... Cindy Sadler dignifies the role of Bloody Mary with some lovely singing."

Bob Nesti, Boston Herald

"William Thorpe and Cindy Sadler have experience that transcends opera, and it showed in their well-acted, down-to-earth Luther Billis and Bloody Mary."

Jeffrey Ganz, The Boston Phoenix

Madama Butterfly

"As the servant, Suzuki, mezzo-soprano Cindy Sadler sang with great depth and warmth."

Mike Greenberg, San Antonio Express-News

"Sadler's protective affection touchingly helps build the emotional house of cards that is the Act II Flower Duet."

Jerry Young, Austin American-Statesman

Cavalleria rusticana

"The cost of the tragedy was best measured in Cindy Sadler's affecting portrayal of Turiddu's mother."

Jerry Young, Austin American-Statesman

The Magic Flute

"The Queen's ladies ... sing stylishly, especially Sadler's lush contralto."

Orange County Register, Orange County, CA

"... rightfully comic and fine-voiced ..."

Robert C. Fuller, Des Moines Register, Des Moines, IA

Faust

"Cindy Sadler was a charmingly good and funny Martha Schwerlein who delights as she matches wits with the devil."

Weekly Register-Call, Central City, CO

"Cindy Sadler's Martha Schwerlein has the timing of one who knows how to extract a few chuckles from the audience."

Kay Turnbaugh, Mountain-Ear, CO

HMS Pinafore

"Cindy Sadler carries off the considerable character of sweet little Buttercup with grace, charm, and a great deal of gusto --- not to mention a genuinely gorgeous voice."

Rachel Jenkins, Daily Texan

The Verdi Requiem

"...Cindy Sadler's mezzo-soprano was gorgeously lush throughout the range ..."

Duncan Goodrich, Austin American-Statesman

Elijah

"Mezzo-soprano Cindy Sadler brought rich low notes and smooth phrasing to what is a less than flashy part."

David Mead, Austin American-Statesman

Viva la Opera!

"...the soloists stole the show. Velutinous-sounding mezzo Cindy Sadler pulled off the most dramatic scene as Amneris from Aida."

Michael Barnes, Austin American-Statesman