

Cindy Sadler, Mezzo-Soprano

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Heralded for her rich, satiny voice as much as her impeccable characterizations, mezzo-soprano **Cindy Sadler** is a force to be reckoned with on the operatic scene. Anthony Tommasini of the New York *Times* called her "wonderful" as Baba the Turk where she "made every phrase count", and the press raved about her standout performance in which she "surpassed expectations" (NJ *Star-Ledger*), "made you forget she was a bearded lady ... you loved her from the first note" (Philadelphia *Inquirer*), and "took this role to the bank, to several financial institutions, and then to various jewelers" (Princeton *Packet*).

In the 2013-14 season, Ms. Sadler has been lauded for her comedic charm as the "fidgety Mrs. Sedley", in Chautauqua's *Peter Grimes* (*Chautauquan Daily*), her scene-stealing turn as the "riotously funny, man-hungry Marthe" in Austin Lyric Opera's *Faust* (BroadwayWorld.com), and for her ability to make an impression even in a "thankless" role like Marie in *The Most Happy Fella* (*Tulsa World*).

The 2014 - 15 season includes company debuts with Portland Opera as Ruth in *Pirates of Penzance*; the Jacksonville Symphony as Marcellina in *The Marriage of Figaro*; and Pine Mountain Music Festival as Mrs. Clancy in Hoiby's one-woman opera *The Italian Lesson*; and Opera Piccola San Antonio in *The Italian Lesson* as well as Dinah in *Trouble in Tahiti*. Ms. Sadler will also enjoy return engagements to Syracuse Opera as Prince Orlovksy in *Die Fledermaus* and to Austin Lyric Opera as Gertrude in *Romeo & Juliette*. Additionally, Ms. Sadler recently made her professional stage directing debut with Opera Idaho's critically acclaimed production of *Gianni Schicchi*, and will direct Syracuse Opera's Young Artist production in fall 2014.

Other recent critically acclaimed performances include her "commanding and dramatic" company debut as The Old Baroness in Sarasota Opera's *Vanessa*, with special praise for her "rich, low, penetrating mezzo". As Gertrude in *Romeo & Juliette* in her company debut at Florida Grand Opera, she was hailed as "terrific and touching, with a powerful voice", and for her "rich and distinctive voice" and "charming" acting. As Zita in *Gianni Schicchi* at the Princeton Festival, she "not only gave us her excellent singing voice but also turned in a comic acting performance worthy of the best of Max Sennett." (*Out in Jersey Magazine*). In her performance as Katisha in Syracuse Opera's production of *The Mikado*, she "forged the perfect marriage of acting and vocal expression"; and as the Principessa in San Antonio Opera's *Suor Angelica*, she "commanded the stage".

Ms. Sadler's operatic repertoire embraces a wide range of comedic and dramatic roles, including Baba the Turk in *The Rake's Progress*, Dame Quickly in *Falstaff*, the Marquise of Berkenfield (*La fille du regiment*), Mrs. Patrick de Rocher (*Dead Man Walking*), Amneris (*Aida*), The Old Prioress (*Les dialogues des Carmélites*), Augusta Tabor (*The Ballad of Baby Doe*), Fricka (*Die Walküre*), Erda (*Das Rheingold* and *Siegfried*), Tituba (*The Crucible*), and Berta (*The Barber of Seville*). She has performed in venues such as Lyric Opera of Chicago, Florida Grand Opera, Opera Pacific, Sarasota Opera, Opera Boston, Arizona Opera, Syracuse Opera, Indianapolis Opera, the Hollywood Bowl, Austin Lyric Opera, Fort Worth Opera, the Austin Symphony, Central City Opera, and Chamber Opera Chicago.

Ms. Sadler's professional debut occurred in 1991 concerts at the Lyric Opera of Chicago. She went on to win international acclaim for her performances in Arizona Opera's Ring Cycles in 1996 and 1998, where as the only cast member to sing in all four operas she "knocked 'em dead" (Kenneth LeFave, *Opera News*) with her "opulent mezzo" (Dorothy Stowe, *Deseret News*) and her dramatic presence: "with Cindy Sadler, a rich-voiced, pungent Earth Goddess, true *frisson* was achieved" (*American Record Guide*).

An accomplished concert artist and recitalist, Ms. Sadler counts among her repertoire the Beethoven 9th with the Youngstown Symphony, the Verdi *Requiem* with the Brazos Valley Symphony and many other venues, *Elijah* with the Choral Arts Society of Austin, TX, Handel's *Messiah* with the Austin, San Antonio, and Laredo Symphonies as well as many other venues, the Mozart *Coronation Mass* with the Laredo Symphony, Beethoven's *Missa Solemnis* and the Bruckner *Mass in F Minor* with the Austin Civic Chorus, and the Durufié and Mozart *Requiems* and the Elgar *Sea Pictures* with the St. Edward's University Orchestra. Ms. Sadler is a graduate of the University of Texas, where she studied with veteran Metropolitan Opera star Mignon Dunn. She currently studies with Gioacchino Lauro Li Vigni and Gregory Lamar. She resides in Austin with her husband, Eric, and their two opera-hating Dachshunds, Samson and Dalila. Please visit www.CindySadler.com for more information.