

Cindy Sadler, Mezzo-Soprano

ADA Artist Management & Representation • 4768 Broadway # 660 • New York NY 10064 • 212.567.7670

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*).

Most recently, Ms. Sadler has received acclaim for 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. 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". Other critically acclaimed recent engagements her company debut as Marcellina in *The Marriage of Figaro* with Kentucky Opera; Gertrude in *Romeo et Juliette* with San Antonio Opera; company debuts as the Marquise of Berkenfield in *La fille du regiment* with Opera Idaho and the Sugar Creek Festival, and covers of Stephanie Blythe as Ulrica in *Un Ballo in Maschera* and Katisha in *The Mikado* at the Lyric Opera of Chicago

Upcoming engagements include return engagements with the Princeton Festival as Zita in *Gianni Schicchi*, with Opera Idaho as Dame Quickly in *Falstaff*, and with Austin Lyric Opera as Martha in *Faust*.

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 Duruflé and Mozart *Requiem*s 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 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.