

## Cindy Sadler

### Mezzo-soprano

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## REVIEWS

### *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*

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*

### *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*

### *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 trittico

"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 Wattelet 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*

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