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Cindy Sadler

Mezzo-soprano

Mezzo-soprano Cindy Sadler has been heralded for her “rich, satiny” voice (*Palm Beach Post*), “a magnificent mezzo voice that is big, well-controlled, and always, always, unbelievably rich throughout its range” (*Arizona Sun*); her “imposingly sung and vividly acted” performances (*Boston Globe*), and a stage presence which embraces drama and comedy with equal flair. Most recently, she has been “scene-stealing” (Brad Richason, *Twin Cities Arts Examiner*) as the Pigeon and the Snail in the American premiere of Jonathan Dove’s *The Adventures of Pinocchio* with Minnesota Opera, and sang Mamma Lucia in *Cavalleria Rusticana* with San Antonio Opera opposite Andrea Bocelli as Turiddu and Veronica Villaroel as Santuzza. She returned to Austin Lyric Opera as Mère Jeanne, also covering Madame de Croissy, in *Dialogues des Carmélites*, and made her Indianapolis Opera debut as a “strongly intoned” (Charles H. Parsons, *Opera News*) Erda in *Das Rheingold*. She also joined Metropolitan Opera soprano Emily Pulley as mezzo soloist in the Verdi Requiem with the Brazos Valley Symphony. Upcoming roles include return engagements with Lyric Opera of Chicago, covering Stephanie Blythe as Ulrica in *Un Ballo in Maschera* and Katisha in *The Mikado*; to Des Moines Metro Opera as Marcellina in *The Marriage of Figaro* and Mrs. McLean in *Susannah*, and to San Antonio Opera as La Zia Principessa in *Suor Angelica*.

Ms. Sadler's operatic repertoire embraces a wide range of comedic and dramatic roles, including Baba the Turk, for which *Opera News* cheered her as “an absolute scream” (Mark Thomas Ketterson); Dame Quickly in *Falstaff* (“always a thrill”, Sharon McDaniel, *Palm Beach Post*), Mrs. Patrick de Rocher (*Dead Man Walking*), Amneris (*Aida*), Augusta Tabor (*The Ballad of Baby Doe*), Fricka (*Die Walküre*), Erda (*Das Rheingold* and *Siegfried*), Tituba (*The Crucible*; “... a deep, smoky contralto, with an exotic color that perfectly suited the music”, Ed Tapper, *Boston Bay Windows*), and Zulma (*L'italiana in Algeri*). She has performed in venues such as Lyric Opera of Chicago, Opera Pacific, Opera Boston, Arizona Opera, the Hollywood Bowl, Austin Lyric Opera, Fort Worth Opera, 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* and *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 Dvorak 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 Gregory Lamar. She resides in Austin with her husband, Eric, and their two opera-hating Dachshunds, Samson and Dalila. Please visit www.cindy-sadler.com for more information.