

# Cindy Sadler, Contralto

Cindy@CindySadler.com ✨ 646.224.9004  
www.CindySadler.com



Cindy Sadler commands any stage with her rich, impressive contralto and distinctive characterizations. As a "wonderful" Baba the Turk who "made every phrase count" (*New York Times*) and who you "loved from the first note" (*Philadelphia Inquirer*); a "terrific and touching Gertrude" with a "powerful voice" (*ConcertNet.com*); or a Marquise de Birkenfield who manages to be "both a fragile damsel ... and an imperious aristocrat" (*TalkinBroadway.com*), she is the singing actor of choice for both comedic and dramatic contralto and mezzo-soprano roles.

Most recently, she appeared as Madame Armfeldt in a revue of *A Little Night Music* with Austin Shakespeare, in a performance the *Austin American-Statesman* called "incandescent". She made her role and company debut as The Mother in *The Consul* with Dayton Opera, where she was hailed for her "impressive contralto" and "grace and vulnerability" (Rafael de Acha, *HeardandSeen-International.com*). She then returned to Alamo City Opera as the "sharply distinctive" Madame Armfeldt in *A Little Night Music*. At Austin Opera, she "sparkled" (Paul Robinson, *LaScenaMusical.org*) in one of her signature roles, the Marquise de Birkenfield, (*La fille du regiment*). She recently appeared as the mezzo soloist in Aaron Copland's *In the Beginning* with the Centenary Camerata and as Amneris in a concert version of *Aida* with Spotlight on Opera. She will next make her house debut at Shreveport Opera as Marcellina in *Le nozze di Figaro*, and later appear as Azucena in a concert of *Il trovatore* with Spotlight on Opera.

In recent seasons, Ms. Sadler made her Atlanta Opera debut as an "agreeable" Gertrude in *Romeo & Juliette*, "her contralto voice lovely to hear" (Stephanie Adrian, *Opera News*), her Irving Symphony debut in the title role of *Carmen*, and both her singing and stage directing debuts with the Mediterranean Opera Festival in Caltagirone, Sicily. There she appeared in concert with internationally renowned soprano Nellie Miriaciou, tenors Giuseppe Filianotte and Giocchino Lauro Li Vigni, and baritone Eric Dubin. Ms. Sadler revisited several signature roles, including her "smartly sung and portrayed" Marquise de Berkenfield in her company debut with Mill City Summer Opera; her "amusingly overripe" Marcellina in *Le nozze di Figaro* with the New Orleans Opera Association; and Gertrude in *Romeo & Juliette* in a "standout performance with Austin Opera. She also made her company debut as Mrs. Quickly in Odyssey Opera's *Sir John in Love*, where *Boston Classical Review* praised her as a "dark-toned presence."



Ms. Sadler's extensive repertoire includes Ruth in *Pirates of Penzance* (Portland Opera); Mrs. Clancy in Hoiby's one-woman opera *The Italian Lesson* (Pine Mountain Music Festival; Alamo City Opera); Dinah in *Trouble in Tahiti* (Alamo City Opera); Prince Orlovksy in *Die Fledermaus* (Syracuse Opera); Mrs. Sedley in *Peter Grimes* (Chautauqua Opera), Marthe in *Faust* (Austin Opera, Central City Opera), and Marie in *The Most Happy Fella* (Tulsa Opera). An accomplished concert artist and recitalist, her repertoire includes the Beethoven 9th Symphony, the Verdi *Requiem* Elijah Handel's *Messiah*, the Mozart *Coronation Mass* Beethoven's *Missa Solemnis*, the Bruckner *Mass in F Minor*, the Duruflé and Mozart *Requiem*s, and the Elgar *Sea Pictures*.

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. She resides in Austin with her husband, Eric, and is currently a Master of Fine Arts candidate in Arts Administration at Goucher College. Please visit [www.CindySadler.com](http://www.CindySadler.com) for more information.

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<b>Marcellina</b>	<b>Le nozze di Figaro</b>	<b>Shreveport Opera</b>	<b>2020</b>
<b>Azucena</b>	<b>Il trovatore</b>	<b>Spotlight on Opera</b>	<b>2020</b>
Madame Armfeldt	<i>A Little Night Music</i>	Austin Shakespeare	2019
Amneris	<i>Aida</i>	Spotlight on Opera	2019
Stage Director	<i>The Consul</i>	Spotlight on Opera	2019
Stage Director	<i>Susannah</i>	Texas Concert Opera Collective	2019
Stage Director	<i>Company</i>	Centenary College of Louisiana	2019
Madame Armfeldt	<i>A Little Night Music</i>	Alamo City Opera	2018
Mezzo Soloist	<i>In the Beginning (Copland)</i>	Centenary Camerata	2018
Stage Director	<i>The Pirates of Penzance</i>	Spotlight on Opera	2018
The Mother	<i>The Consul</i>	Dayton Opera	2017
Carmen	<i>Carmen</i>	Irving Symphony	2017
Marquise de Berkenfield	<i>La fille du regiment</i>	Austin Opera & Intermountain Opera	2017
	Mill City Summer Opera, Sugar Creek Festival, Opera Idaho		2015, '11, '11
Gertrude	<i>Romeo et Juliette</i>	Atlanta Opera, Austin Opera	2016, '15, '13
	Intermountain Opera, Florida Grand Opera, San Antonio Opera		
Mezzo Soloist	<i>Messiah</i>	Austin Symphony	2016
Stage Director	<i>Suor Angelica, Gianni Schicchi</i>	Mediterranean Opera Festival	2016
Mrs. Quickly	<i>Sir John in Love</i>	Odyssey Opera	2015
Marcellina	<i>Le nozze di Figaro</i>	New Orleans Opera Association	2015
	Jacksonville Symphony, Kentucky Opera, DMMO		2014, '11, '10
Prince Orlovsky	<i>Die Fledermaus</i>	Syracuse Opera	2014
Dinah/ Mrs. Clancy	<i>Trouble in Tahiti/ The Italian Lesson</i>	Piccolo Opera San Antonio	2014
Mrs. Clancy	<i>The Italian Lesson (Hoiby)</i>	Pine Mountain Music Festival	2014
Ruth	<i>Pirates of Penzance</i>	Portland Opera	2014
Stage Director	<i>Gianni Schicchi</i>	Opera Idaho	2014
La Zia Principessa/Zita	<i>Suor Angelica/Gianni Schicchi</i>	Opera on the James	2013
Mrs. Sedley	<i>Peter Grimes</i>	Chautauqua Opera	2013
Effie Belle Tate	<i>Cold Sassy Tree</i>	Sugar Creek Festival, Austin Opera	2013, '01
Handel	<i>Messiah</i>	Boise Philharmonic	2013
Marie	<i>The Most Happy Fella</i>	Tulsa Opera	2013
Martha Schwerlein	<i>Faust</i>	Austin Lyric Opera	2013
Dame Quickly	<i>Falstaff</i>	Opera Idaho, Gold Coast Opera	2012, '04
		Opera San Jose, Chicago Chamber Opera	2001, '91
Zita	<i>Gianni Schicchi</i>	Princeton Festival, Opera Santa Barbara	2012, '06
Old Baroness	<i>Vanessa</i>	Sarasota Opera	2012
Baba the Turk	<i>The Rake's Progress</i>	Princeton Festival, Des Moines Opera	2011, '06
Ulrica (covering Stephanie Blythe)	<i>Un Ballo in Maschera</i>	Lyric Opera of Chicago	2010
Katisha (covering Stephanie Blythe)	<i>The Mikado</i>	Lyric Opera of Chicago	2010
La Zia Principessa	<i>Suor Angelica</i>	San Antonio Opera	2010
Katisha	<i>The Mikado</i>	Syracuse Opera, Gold Coast Opera	2010, '03
Mrs. McLean	<i>Susannah</i>	Des Moines Metro Opera	2010
Erda	<i>Das Rheingold</i>	Indianapolis Opera	2009
Mère Jeanne/Madame de Croissy (cover)	<i>Dialogues des Carmélites</i>	Austin Lyric Opera	2009
Pigeon/Snail	<i>The Adventures of Pinocchio (J. Dove, USA Premiere)</i>	Minnesota Opera	2009
Mamma Lucia	<i>Cavalleria Rusticana</i>	San Antonio Opera, Austin Opera	2008, '98
Frugola, Zita, La Zia Principessa	<i>Il Trittico</i>	El Paso Opera	2008
Frugola, Zita, La Badessa	<i>Il Trittico</i>	New Orleans Opera	2007
Berta	<i>Il Barbiere di Siviglia</i>	Austin Lyric Opera	2007
Third Lady	<i>The Magic Flute</i>	Des Moines Metro Opera, Opera Pacific	2006, '95
Tituba	<i>The Crucible</i>	Opera Boston	2005
First Maid, Klytaemnestra (cover)	<i>Elektra</i>	Austin Lyric Opera	2005
Zulma	<i>L'Italiana in Algeri</i>	Fort Worth Opera	2004
Bloody Mary	<i>South Pacific</i>	Opera Boston	2003
Mrs. Patrick de Rocher	<i>Dead Man Walking</i>	Austin Lyric Opera	2003
Fricka (cover)	<i>Die Walküre</i>	Austin Lyric Opera	2001
Suzuki	<i>Madama Butterfly</i>	Austin Lyric Opera	2000
Emilia	<i>Otello</i>	Austin Lyric Opera	1998
Erda, Erste Norn, Schwertleite	<i>Der Ring des Nibelungen</i>	Arizona Opera	1996, 1998
Mama McCourt	<i>The Ballad of Baby Doe</i>	Austin Lyric Opera	1997
Filipyevna	<i>Eugene Onegin</i>	Opera San Jose	1995
Schwertleite	<i>Die Walküre</i>	Opera Pacific	1994
Mrs. Ott, Mrs. McLean (cover)	<i>Susannah</i>	Lyric Opera of Chicago	1993

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## REVIEWS

### **A Little Night Music**

"...incandescent acting singers ... Who could go wrong with a cast that included ... Cindy Sadler ... it ranks as the best revival of *A Little Night Music* so far."

Michael Barnes, *The Austin-American Statesman*

"All actors were sharply distinctive in their characters ... Cindy Sadler as Madame Armfeldt, among them."  
MySanAntonio.com

### **Romeo et Juliette (Atlanta)**

"Cindy Sadler sang an agreeable Nurse Gertrude, her contralto voice lovely to hear."  
Stephanie Adrian, *Opera News*

"Other notable standouts are ... mezzo-soprano CINDY SADLER making her Atlanta Opera debut as Juliet's nurse Gertrude — who shares occasional comic interactions with Capulet's servant Grégorio, sung by bass-baritone Alan Higgs, that imply something is going on between them. The entire cast is strong in their roles." -ArtsATL.com

### **The Consul**

"Cindy Sadler sang with an impressive contralto, and acted the role of The Mother with grace and vulnerability."  
Rafael de Acha, SeenandHeard- International.com



### **The Daughter of the Regiment (Austin)**

"Mezzo-soprano Cindy Sadler and bass-baritone Stefano de Peppo know their way around occasionally oversized characters, creating well-rounded, memorable ones whether singing or speaking. Sadler's vapors-prone Marquise evolves into a redoubtable matriarch, and de Peppo's Sulpice shifts with ease between a leader of men and the tender father to the orphan Marie."  
Austin Chronicle

"Donizetti's comic operas are full of secondary roles that demand experienced and resourceful character actors. Mezzo-soprano Cindy Sadler sparkled as the Marquise de Berkenfeld ..."  
MyScena.org

### **The Daughter of the Regiment (Minneapolis)**

"The opera's sentimental moments are thoughtfully expressed — the love between Marie and Tonio and the final revelations of Marie's aunt (actually, her mother), smartly portrayed and sung by Cindy Sadler. Lefkovich's cast, a mix of local singer-actors and imports, is strong."  
Michael Anthony, Minneapolis *Star Tribune*

"As the Marquise de Birkenfeld, Cindy Sadler manages to be both a fragile damsel, overcome by the sights and sounds of battle, and an imperious aristocrat, who expects her word to be taken as law, and she lends a strong mezzo-soprano to her part."

Arthur Dorman, TalkinBroadway.com

### **Sir John in Love**

"Fine singing also characterized the rest of the cast... Cindy Sadler was a dark-toned presence as Mrs. Quickly in 'Sigh no more, ladies.'"

Adam Keebaugh, *Boston Classical Review*

Odyssey makes *Sir John* seem less like an opera than like an exquisitely acted play that happens to be sung... There are fine performances from Cindy Sadler as Mistress Quickly, Sumner Thompson as Dr. Caius, Robert Honeysucker as the Host of the Garter Inn, and the rest of the 23-member named cast, and the chorus, all boundless energy, is a joy throughout. Falstaff gets the last word, or rather, look, and it's a look of love."

Jeffrey Gantz, *Boston Globe*

### **The Marriage of Figaro (New Orleans)**

"The Bartolo of Thomas Hammons and Marcellina of Cindy Sadler provided excellent comic support."

George Dansker, *Opera News*

"Bass-baritone Thomas Hammons and mezzo Cindy Sadler made a well-matched pair as Dr. Bartolo and his former housekeeper, Marcellina — who apparently did more than just keep house for him. The scene in which they are revealed to be Figaro's long-lost parents is one of the funniest in the opera."

Dean Shapiro, *The New Orleans Advocate*

### **Romeo & Juliette (Austin)**

"Standout performances included mezzo-soprano Cindy Sadler as the Nurse Gertrude, and bass Peter Volpe as Friar Laurence. As true, seasoned professionals, every moment they are on stage, they are a pure joy to watch. They both possessed a vocal timbre and powerful resonance that is rare and hard-to-find in the world of opera today; every facet of their characters were perfectly executed...not one opportunity missed. Every facial expression, every subtlety, every moment was expertly performed."

Michelle Hache, *BroadwayWorld.com*



### **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](http://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](http://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](http://www.incidentlight.com)

### **The Marriage of Figaro (DMMO)**

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*

Bottomone 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 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*