

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*).

The 2016-2017 season found Ms. Sadler making her Atlanta Opera debut as "agreeable" Gertrude in *Romeo & Juliette*, "her contralto voice lovely to hear" (Stephanie Adrian, *Opera News*). She then returned to Austin Opera and Intermountain Opera Bozeman in one of her signature roles, the Marquise de Berkenfield, (*La fille du regiment*), where she "sparkled" (Paul Robinson, LaScenaMusical.org). She made 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, where she appeared in concert with internationally renowned soprano Nellie Miriaciou, tenors Giuseppe Filianotte and Giacchino Lauro Li Vigni, and baritone Eric Dubin. She directed *Suor Angelica & Gianni Schicchi* at the festival before returning for her 11th year as Executive Director of Spotlight on Opera in San Marcos, Texas, where she taught The Business of Singing and directed *Carmen*, *Prince Orlovsky's Ball* (a *Fledermaus* pastiche for which she wrote an original script) and *L'elisir d'amore*. Ms. Sadler has recently been appointed Artist in Residence at the Hurley School of Music at Centenary College of Louisiana in Shreveport, where she teaches voice and directs the Singers' Workshop. This year she will direct *La Vie de Boheme* and *Prince Orlovsky's Ball* for the Hurley School of Music. She is currently making her role and company debut as The Mother in *The Consul* with Dayton Opera;

In 2015 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". She also stage directed *The Magic Flute*, with her own new translation of the dialogue, for Spotlight on Opera.

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; Opera Piccola San Antonio); Dinah in *Trouble in Tahiti* (Opera Piccola San Antonio); Prince Orlovsky 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). She has directed *The Ballad of Baby Doe*,

In addition to her performing, stage directing, teaching, and artistic administration activities, Ms. Sadler is well-known in the world of classical music for her contributions to *Classical Singer Magazine* and for her workshops and mentorship through her Business of Singing consultancy.

Her 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 Gioacchino Lauro Li Vigni. She resides in Austin with her husband, Eric, and their aptly named Diva Dachshund, Dalila. Please visit www.CindySadler.com for more information.