

C R I S T I N A · D O M Í N G U E Z · S A R

The technique of Cristina Domínguez Sar is exquisite and refined. It was honed through her studies with the great maestros of opera who found in her voice an instrument of enormous strength and beauty: sumptuous and noble, endowed with a robust and elegant texture encompassing both the pure lyrical repertoire and the coloratura. With her ability for great sound projection, she has excelled in the mature roles of Mozart and Donizetti, as well as in the French romantic repertoire.

Cristina graduated with the highest qualifications in singing and piano from Madrid's Real Conservatorio Superior and in Classical Ballet from the Royal Danish Theatre. She began a meteoric career that took her to the most important stages in Spain and beyond, and perfected her technique with artists of the stature of Victoria de los Ángeles, Carlo Bergonzi, Dante Mazzola, Josefina Arregui, Teresa Berganza, Bárbara Bonney or, at the liederistic level, with Wolfram Rieger or Dalton Baldwin.

Cristina was forced in 2015 to stagger her appearances and commitments that had already taken her to prestigious venues such as the Teatro Real and Auditorio Nacional De Música in Madrid, the Liceu in Barcelona, the Palacio de la Opera in A Coruña, Zaragoza's Auditorio, the Palacio de Festivales in Santander, Seville's Teatro de la Maestranza, the Teatro Giuseppe Verdi in Busseto, Teatro Municipale in Reggio Emilia, Teatro Regio in Parma and Teatro San Marcos in Trento.

Among her many facets, and in addition to her musical career, Cristina studied Law and Business Consulting at the Comillas Pontifical University, earning a Master's Degree in International Law from the International Court of Justice in The Hague. This has led her to actively participate in the management of operatic projects focused on younger generations of singers.

With her great mastery of the treble, Cristina has given memorable performances in Rossini's *Stabat Mater*, Haydn's *Stabat Mater*, Mozart's *Requiem* and Rossini's *Petite messe solennelle*. She has appeared in *Madame Butterfly* and *La Traviata*, and played roles such as Mimi in *La bohème*, Liu in *Turandot*, Donna Anna in *Don Giovanni*, Fiordiligi in *Così Fan Tutte* and Adina in *L'elisir d'amore* by Donizetti.

In 2021, after overcoming a serious illness, Cristina decided to commission the composer Joan Valent to arrange *Canciones Singulares* (Singular Songs), four orchestral pieces that inevitably recall the final four songs of Richard Strauss. However, and unlike the latter, they do not take us to an end but to the beginning of a new stage that seeks to recover what her illness took from her.

*Töne sprechen, Worte klingen* (Sounds Speak, Words Sound), is the well-known title of one of the essential works for understanding singing and its vocal technique. In this book, Dietrich Fischer-Dieskau analyses the relationships between the voice and the piano, the strophic lied, the opera and the oratorio. From Monteverdi to the Viennese School, he assesses the details that render a singer that "shadow" that every performer leaves behind as an extension of unforgettable evenings. With Cristina Domínguez Sar, that shadow impacts upon and moves us in such a way that it never leaves the audience indifferent. On the contrary, a mysterious light emerges that fills the most opaque recesses, meeting icy despondency with the beauty of the sound.