

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.

Graduating with top honors in both voice and piano from the Royal Conservatory of Madrid, and in classical ballet from the Royal Danish Theatre in Copenhagen, Cristina embarked on a meteoric career that has taken her to major stages across Spain and beyond. She continued to refine her technique under the guidance of renowned artists such as Victoria de los Ángeles, Carlo Bergonzi, Dante Mazzola, Josefina Arregui, Teresa Berganza, Barbara Bonney, and, in the lieder repertoire, with Wolfram Rieger and Dalton Baldwin. Her exceptional command of high notes has left lasting impressions in performances of Rossini's *Stabat Mater*, Haydn's *Stabat Mater*, Mozart's *Requiem*, Rossini's *Messa Solenne*, and roles such as Mimi in *La Bohème*, Liu in *Turandot*, Donna Anna in *Don Giovanni*, Cio-Cio-San in *Madama Butterfly*, Violetta Valéry in *La Traviata*, Fiordiligi in *Così fan tutte*, and Adina in *L'Elisir d'Amore*.

Beyond her musical career, Cristina has also pursued studies in Law and Business Consulting at the Universidad Pontificia Comillas, and she earned a Master's degree in International Law from the International Court of Justice in The Hague. This background has enabled her to take an active role in managing music and opera projects. Drawing from this experience, she founded Kyrie, a project dedicated to providing music for special events such as civil and religious ceremonies. In Kyrie, Cristina not only performs, but also manages contracts and advises clients on the selection of repertoire and musical ensembles, ensuring that each celebration becomes a unique and memorable musical experience.

In 2015, Cristina was forced to scale back her performances and engagements, which had already taken her to prestigious venues such as Madrid's Teatro Real, Barcelona's Liceu, the National Auditorium in Madrid, the Auditoriums of La Coruña and Zaragoza, the Palace of Festivals in Santander, Seville's Teatro de la Maestranza, Teatro Verdi in Busseto, Teatro Municipale in Reggio Emilia, Teatro Regio in Parma, and Teatro San Marco in Trento.

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.

As the founder and artistic director of the Maskarade Opera Festival, Cristina has demonstrated remarkable leadership and creativity, turning the initiative into a key platform for emerging lyrical talents. Since its inception in 2022, the festival has produced Henry Purcell's *Dido and Aeneas* in its first edition, followed by W. A. Mozart's *Don Giovanni* in 2023. The third edition, held in 2024, paid tribute to Giacomo Puccini with productions of *Madama Butterfly*, *La Bohème*, and *Suor Angelica*. Her commitment to nurturing the next generation of singers underscores her passion for opera and her dedication to the future of this timeless art form.