

Biography

CRISTINA · DOMÍNGUEZ · SAR


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.


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.

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 www.cristinadominguezsar.com

 www.instagram.com/cristinadominguezsar/

· Management

 mateuszsmol@gmail.com