



CRISTINA BAKHOUM SANCHEZ, **SOPRANO**

American soprano Cristina Bakhoun Sanchez is a proven “standout performer” celebrated equally for her “powerful voice” and dynamic character portrayals. Bakhoun Sanchez credits her love and natural ear for languages to her Afro-Latina (Egyptian and Mexican) unique background.

Cristina is looking forward to her role debuts in the 2023-24 season. First, she’ll be seen as Countess Almaviva in *Le nozze di Figaro* with Mobile Opera. Secondly, she is excited to return to Opera Orlando portraying the role of The Foreign Princess in *Rusalka*. She was seen in Winter Opera St. Louis’ *The Desert Song* performing the role of sassy Clementina. Later, Bakhoun Sanchez made her Texas home state debut as a featured soloist in Permian Basin Opera’s Gala.

In 2022, Cristina originated the role of Roya in Niloufar Nourbakhsh’s *We The Innumerable* co-produced by Center for Contemporary Opera and National Sawdust. This unprecedented show tells the heroic journey of an Iranian woman who protects the truth in the face of state-sanctioned violence. ([PBS Featured segment](#))

Previously, Bakhoun Sanchez performed with Opera Orlando’s production of *Rigoletto*. She portrayed the role of Giovanna, but with a day’s notice also stepped in to perform Countess Ceprano for all performances.

In 2020, Under the direction of acclaimed director Jennifer Williams, Bakhoun Sanchez starred in the first ever staged production of Richard Strauss’ beloved *Four Last Songs (Vier letzte Lieder)*. Performed in New York City, the interactive, multimedia experience showcased her “exquisite, remarkable talent” and highlighted the future of immersive theater.

Cristina elatedly portrayed Mimi in Puccini’s *La Bohème* with Indianapolis Opera. Her interpretation of Mimi was hailed as “remarkably expressive” (Nuvo Indy’s Alternative Voice). She later reprised the iconic role of Mimi with First Coast Opera in St. Augustine, Florida.

The versatile singer has performed dozens of roles throughout her career including: Rosina in Rossini’s legendary *Il Barbiere di Siviglia*, Dorabella in *Così fan tutte*, La Suora Zelatrice in *Suor Angelica*, Flora in *La Traviata*, Fermina in *Man of la Mancha*, Amante in *Don Quichotte chez la Duchesse*, Pitti-Sing in *The Mikado*, the title roles in *La Périchole*, *Dido and Aeneas*, and Bizet’s *Carmen*, Amastre in Handel’s *Serse*, Thelma in Musto’s *Later the Same Evening*, Annio in *La Clemenza di Tito*, and Juno in *Orpheus in the Underworld*.

Cristina’s notable competitions include Premiere Opera International Vocal Competition, Soma International Foundation Competition, Shreveport Opera Singer of the Year Competition, and Dallas Opera Vocal Competition. In addition, she was a distinguished prizewinner in the Fielder Grant for Vocal Career Advancement.

Cristina has had the pleasure of working with Central City Opera, Mobile Opera, Capitol City Opera, Shreveport Opera, Verdi Festival of the Arts, Pine Mountain Music Festival, and New Orleans Opera.

She proudly received her Graduate Diploma from the New England Conservatory of Music under the tutelage of renowned Opera singer Luretta Bybee. She holds a Master of Music from Florida State University and Bachelor of Music from Loyola University New Orleans.

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**CRISTINA BAKHOUM SANCHEZ,
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OPERATIC REPERTOIRE

Bizet:

Carmen, Micaela – *Carmen*

Britten:

Ellen Orford – *Peter Grimes*

Female Chorus - *The Rape of Lucretia*

Governess – *The Turn of the Screw*

Catán:

Florencia Grimaldi - *Florencia en el Amazonas*

Donizetti:

Maria Stuarda – *Maria Stuarda*

Anna Bolena – *Anna Bolena*

Kern:

Julie – *Showboat*

Leoncavallo:

Nedda – *I Pagliacci*

Mascagni:

Suzel - *L'amico Fritz*

Massenet:

Salomé - *Hérodiade*

Thaïs - *Thaïs*

Menotti:

Amahl's Mother - *Amahl and the Night Visitors*

Monica – *The Medium*

Mozart:

Vitellia – *La clemenza di Tito*

Fiordiligi – *Così fan tutte*

Donna Elvira – *Don Giovanni*

Countess Rosina – *Le nozze di Figaro*

Nourbakhsh:

Roya - *We The Innumerable*

Offenbach:

Antonia, Giulietta – *Les contes d'Hoffmann*

Previn:

Blanche DuBois – *A Streetcar Named Desire*

Puccini:

Mimi, Musetta - *La bohème*

Suor Angelica – *Suor Angelica*

Giorgetta – *Il tabarro*

Tosca – *Tosca*

Liu – *Turandot*

Verdi:

Desdemona - *Otello*



MIA Artists Management

CRISTINA BAKHOUM SANCHEZ, ***SOPRANO***

ORCHESTRAL/ORATORIO REPERTOIRE

Handel:

Joshua
Messiah

Haydn:

Creation

Mendelssohn:

Elijah

Mozart:

Mass

Strauss:

Vier letzte lieder

CONDUCTORS

John Baril
Gregory Buchalter
James Caraher
Sara Jobin
Craig Kier
Kelly Kuo
Stephen Lord

Bernard McDonald
Jeffrey Redding
Joel Revzen
Jerome Shannon
Curt Tucker
Adam Turner

OPERA HOUSES/THEATERS

Capitol City Opera
Center for Contemporary Opera
Central City Opera
First Coast Opera
Indianapolis Opera
Mobile Opera

New Orleans Opera
Opera in the Ozarks
Opera Orlando
Pine Mountain Music Festival
Shreveport Opera
Winter Opera St. Louis



**CRISTINA BAKHOUM SANCHEZ,
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REVIEWS

**Mimì in Puccini's *La Bohème*
Indianapolis Opera**

Nuvo Indy's Alternative Voice

“But then something happened. Soon after the doomed, consumptive Mimì walked onto stage, I surrendered myself to the performance. It was easy to do. After all, the chemistry between Rodolfo and Mimì was electric. Mimì is played by the remarkably expressive **Cristina Bakhoum Sanchez**.”

“The performances were first rate all the way around...”

I found the most engaging parts of the performance to be when Rodolfo and Mimì were together onstage, both at the beginning and at the end, when she is dying.

When Mimì dies, it is an understated affair—unlike the final scene of that *Carmen* performance back in the day. And from this understatement, this production of *La Bohème* gains enormously in terms of verisimilitude.”

Dan Grossman,

On the Aisle

“**Bakhoum Sanchez** was splendid in the role of Mimì, not just from the standpoint of her powerful vocal performance, but also her heartbreaking portrayal of tragic Mimì, which moved me deeply. **Bakhoum Sanchez's** formidable talent and stage presence are of such high caliber that her future in opera portends great success.”

Tom Alvarez



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