



# ***CRISTINA BAKHOUM SANCHEZ,*** ***SOPRANO***

Cristina Bakhoun Sanchez is an American soprano whose performances radiate passion, precision, and profound humanity. Known for her lush, powerful voice and magnetic stage presence, she captivates audiences through a rare combination of vocal brilliance and emotional honesty.

Born to Egyptian and Mexican parents, Cristina's heritage infuses her artistry with a vibrant cultural sensibility and a natural gift for languages. She approaches every role as both storyteller and interpreter, weaving music, text, and spirit into performances that feel at once timeless and alive.

The 2025 season marks an exciting new chapter. Cristina begins the year as a featured soloist in Amelia Island Opera's *A Night at the Opera*, followed by her company debut with Opera Southwest, where she will create the role of Dolores in Héctor Armienta's world premiere *The Farolitos of Christmas*—a luminous holiday opera based on Rudolfo Anaya's cherished tale.

Cristina has brought unforgettable portrayals to stages across the country. As Countess Almaviva in *Le nozze di Figaro* and The Foreign Princess in *Rusalka*, she revealed both fire and finesse. Her Mimì in *La Bohème* was hailed as “remarkably expressive... not just for her powerful voice, but for her heartbreaking honesty.” She later reprised the role with First Coast Opera to critical acclaim. Her versatility sparkled as Clementina in *The Desert Song*, where she brought sass and vigor to the stage.

In contemporary repertoire, Cristina shines as a fearless creator. She originated the role of Roya in Niloufar Nourbakhsh's *We The Innumerable*, co-produced by National Sawdust and the Center for Contemporary Opera, a work featured on PBS for its bold storytelling and her “rich-voiced, dramatic, and moving” performance. She also portrayed Kay in the U.S. premiere of Scott Eyerly's *My Life Online* and appeared in the first-ever staged production of Richard Strauss's *Four Last Songs*, directed by Jennifer Williams—a boundary-pushing exploration of immersive opera.

Her extensive repertoire spans Baroque to 21st-century works, including Rosina in *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*, and title roles in *La Périchole*, *Dido and Aeneas*, and *Carmen*. She has also performed 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*.

A passionate advocate for storytelling through music, Cristina brings authenticity, curiosity, and heart to every performance. She holds a Graduate Diploma from the New England Conservatory of Music, a Master of Music from Florida State University, and a Bachelor of Music from Loyola University New Orleans, where she studied under renowned mezzo-soprano Loretta Bybee.



# **CRISTINA BAKHOUM SANCHEZ,** **SOPRANO**

## **OPERATIC REPERTOIRE**

### **Armienta:**

Dolores – *The farolitos of Christmas*

### **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*

### **Dvořák:**

The Foreign Princess - *Rusalka*

### **Eyerly:**

Kay – *My Life Online*

### **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, Giuletta – *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*

### **Romberg:**

Clementina – *The Desert Song*

### **Verdi:**

Desdemona - *Otello*



MIA Artists Management

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## **ORCHESTRAL/ORATORIO REPERTOIRE**

### **Handel:**

*Joshua*  
*Messiah*

### **Haydn:**

*Creation*

### **Mendelssohn:**

*Elijah*

### **Mozart:**

*Mass*

### **Strauss:**

*Vier letzte lieder*

## **CONDUCTORS**

Noam Aviel  
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**

Amelia Island Opera  
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  
Opera Southwest  
Pine Mountain Music Festival  
Shreveport Opera  
Winter Opera St. Louis



***CRISTINA BAKHOUM SANCHEZ,***  
***SOPRANO***

**REVIEWS**

"Cristina Bakhoun Sanchez gives a splendid performance as Clementina, a fiery and assertive Spanish dancer." -  
**Broadway World**

"Soprano Cristina Bakhoun Sanchez in the role of Roya is rich-voiced, dramatic and moving."  
**Berkshire Fine Arts**

**Mimi in Puccini's *La Bohème***

**Indianapolis Opera**

**Nuvo Indy's Alternative Voice**

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

"The performances were first rate all the way around..."

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

When Mimi 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**

"**Bakhoun Sanchez** was splendid in the role of Mimi, not just from the standpoint of her powerful vocal performance, but also her heartbreaking portrayal of tragic Mimi, which moved me deeply. **Bakhoun 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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