



DAVÓNE TINES, Bass-Baritone

Davóne Tines, deemed a “...singer of immense power and fervor...” by *The Los Angeles Times* and a “...charismatic, full-voiced bass-baritone...” by *The New York Times*, is building an international career commanding a broad spectrum of opera and concert performance. The 2015-16 season offered breakout performances on both sides of The Atlantic: the Dutch National Opera presented his company debut starring opposite French counter tenor Philippe Jaroussky in the premiere of Kaija Saariaho’s *Only the Sound Remains* directed by Peter Sellars and *The Los Angeles Times* exalted Davóne Tines as “the find of the season,” for performances of Caroline Shaw’s *By & By* with the Calder Quartet and Kaija Saariaho’s *Sombre* with members of ICE at the Ojai Music Festival.

Performances of the present season include John Adams’ *El Niño* under the composer’s baton with the London Symphony Orchestra in London and on tour in France as well as with Grant Gershon conducting the Los Angeles Philharmonic, Bruckner’s *Te Deum* with Christopher Warren-Green and the Charlotte Symphony, and the Paris premiere of Kaija Saariaho’s *True Fire* with the Orchestre national de France. On the opera stage, Davóne Tines makes his debuts at Lisbon’s Teatro Nacional de São Carlos in a new production of *Oedipus Rex* led by Leo Hussain and at the Finnish National Opera reprising the roles he created at the Dutch National Opera in Saariaho’s *Only the Sound Remains* directed by Peter Sellars. National Sawdust brings to the stage *Requiem for: A Tuesday*, a ceremony of music and dance created and administered by Davóne Tines with his collaborator, Helga Davis, during which the audience is invited to witness and face collective and individual engagements of mortality and fear in the context of racialized police brutality. *Requiem for: A Tuesday* is reprised during the season in further performances across North America.

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Highlights of the recent past include the world premiere of Matthew Aucoin's opera, *Crossing*, directed by multi Tony Award-winning director Diane Paulus, for which *The Wall Street Journal* called him a "glowing bass-baritone" and the *Stylus Music Journal* said he "...brought the house down with his eloquent and painful singing" in the leading role of Freddie Stowers. Davóne Tines also premiered the one-man chamber opera, *American Gothic*, for which *Details* applauded his "...lush voice" and stated that "each section of the work benefits from Tines' heartbreakingly rendered supplications..."

Mr. Tines performed with the Boston Pops in Symphony Hall and at Tanglewood where he was a Tanglewood Music Center Fellow. He has given performances of *La bohème* at the Royal Opera House Oman, *La fanciulla del West* with the Castleton Festival and on tour in Spain, as well as *Otello* all under the baton of Lorin Maazel.

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